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Vol. 31, No. 1 January 6, 1917 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



Scene from "The Burning Band" (Essanay).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510







A HAPPY NEW YEAR

from McCLURE PICTURES and the Seven Stars of SEVEN DEADLY SINS







BOOK SEVEN DEADLY SINS-

Combining the entertainment value of a feature with the drawing power of a series

Seven five-reel features, released by Superpictures, Inc. through Triangle Exchanges

McCLURE PICTURES

KLEINE EDISON SELIG ESSANAY



MAX LINDER

MR. EXHIBITOR:

I am here to make your patrons laugh. Meet me face to face on the screen and see for yourself.

Yours for Success,

Max Linder

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

A Torrent of BOOKINGS
OF THE TWO GREATEST
Grace Cunard

Written and Staged by
GRACE CUNARD and FRANCIS FORD



Mystery—Swift Action Romance—Adventure —A Lavish Production With a Huge Cast

The announcement of a Cunard-Ford Serial was met by an overwhelming response. Bookings are pouring in to every Universal Exchange. Live Exhibitors who have made big money on Universal Serials before are eager to get the first showing of this newest and greatest—sensational serial success.

BOOK NOW for PROFIT

The advertising possibilities of "The Purple Mask" are simply tremendous—the unequaled co-operation of the mighty Universal—the expert advertising service given in the magnificent Advertising Campaign Book will put this serial over for you in a way that will mean popularity, prestige and profit. Book now through any Universal Exchange, or

UNIVERSAL
FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

Prove the Popularity
'ERIAL STARS ON EARTH
Francis Ford



Red Feather Photoplays

PRESENT

"THE DOUBLE-ROOM MYSTERY"

WITH

HAYWARD MACK and ED. HEARNE

Directed by Hobart Henley

Book thru any Universal Exchange

STATE RIGHTS

Now Selling

Wire Today

Universal Pictures

Present an Unusual State Rights Proposition in the Sensational Cinema Production—

"The People versus John Doe"

WRITTEN, DIRECTED AND PRODUCED BY

LOIS WEBER

Producer of Such Huge Successes as "Where Are My Children?"—"Hypocrites"—"Scandal"—"Jewel"—"Shoes" and others

This stupendous LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from the newspaper and film trade critics an endorsement rarely given to any cinema production. It is the type of picture that makes the people discuss it; the class that is self-advertising; the strong meat play that makes a deep impression on pulpit, press and public. It is the ideal type of State Rights Production. Full particulars regarding choicest open territory on application to the STATE RIGHTS DEPARTMENT of the

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

Act Now

A BOX OFFICE WINNER and TREMENDOUS DRAMATIC PRODUCTION

STATE-RIGHTS

NOW SELLING

UNIVERSAL FEATURES PRESENT
A TREMENDOUS DRAMATIZATION
of DANIEL DEFOE'S THRILLING STORY

"ROBINSON CRUSOE"

With ROBERT LEONARD---supported by MARGARITA FISCHER and an all-star cast

A beautiful, big production that appeals to young and old. A picture that will please everyone; that will prove a tremendous drawing card for neighborhood houses and down town theatres as well. The spirit of romance and adventure; realistic details visualized from the old and familiar story carry an appeal to every moving picture fan. State Rights on this superb dramatization NOW SELLING—Write or wire today for open territory, terms, etc. Address all communications to STATE RIGHTS DEPT.,

UNIVERSAL
FILM MANUFACTURING CO.
Carle Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway
NEW YORK



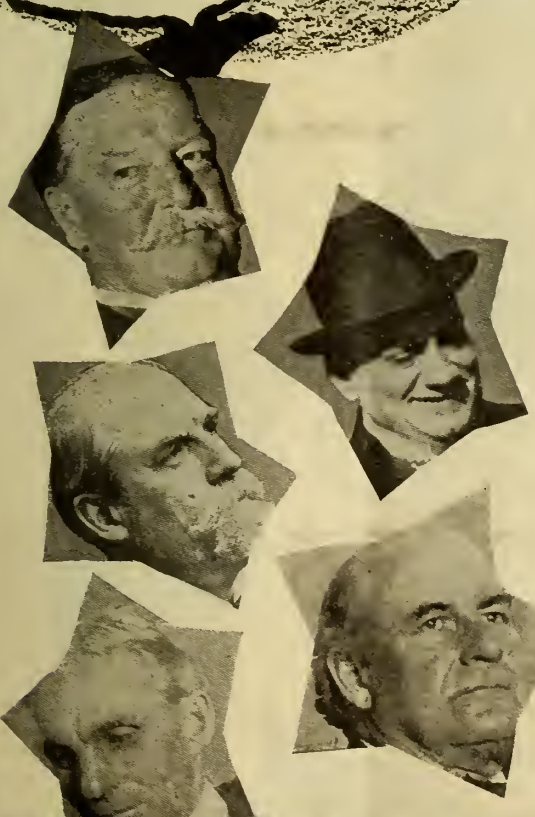


The STATE RIGHTS Opportunity of a Lifetime!

The Funniest Craziest Picture ever Produced

THIS IS EDNA AUG in "WHERE DYE GET THAT STUFF?"

But look at the Stars WHO ARE IN THE PICTURE WHO ARE NOT BILLED



You get that Stuff—the greatest stuff you ever saw—right here.

A State Rights proposition that is the biggest crowd-getting, box-office attraction you ever heard of. A regular entertainment that will pack 'em in wherever shown.

Bill It Like a Circus—
Play It Like a Road Show

That's the way buyers are already playing this big burlesque comedy production. The time to get in on this is NOW. There's the swellest bunch of paper, all the way from one to twenty-four sheets you ever saw. It is attractive, snappy and strictly up-to-date. Write, wire, phone or call for particulars as to choice territory still open.

ARGOSY FILMS (INC.)
1600 BROADWAY
NEW YORK CITY



STATE RIGHT BUYERS

"The Girl Who Doesn't Know" is the greatest sermon yet presented to parents through the medium of the screen—a theme positively untouched in motion pictures—a dramatic, heart-throbbing story

B.S.MOSS
729 SEVENTH AVENUE . NEW YORK CITY

Newest Photoplay

"The GIRL WHO DOESN'T KNOW"

Featuring
MARIE EMPRESS

will make parents think and discuss whether it is not best that their children learn the physiological facts of life in an earnest and chaste manner from one who is both mother and companion to her.

Everybody will Want to See it!

GUARD CHILD
MORALS, WARN
RAND JURORS

n Body, Stirred by Wave
venile Offenses, Urges
r Watch by All Parents

Lewis Urges Chaper-
Girls in Homes--Third
Indicted Are Boys

lly bankrupt parents
ally insolvent children.
ening of the Grand
in too many in-
say parents

SES THAT DRIVE
RLS INTO DISHONOR
ing. Low Wages, Unfortu-
e Surroundings Named
urch Commission.
Dec 12—"Bad housing
e surroundings, inade-
ected public recrea-
arly low wages, drive
very," the commis-
acial service re-
deral Council of
America in a

St Andrews Parsonage
120 West 76th Street
New York

"The Girl who Doesn't Know", is a story of life that carries conviction in an earnest, chaste, and straight forward way. It is better a girl should learn some things from a moving picture than to learn them in the peril of society. It is best of all that she learn them at first hand from one who can be both Mother and companion to her daughter. The Girl who Doesn't Know speaks its mute appeal to mothers everywhere, to supplant ignorance with knowledge that girls forwarned may be forearmed.

Rev. Winslow Adams

Dec 18. 1916

Club Women Hear
Lax Discipline With
Children Derided

Dr. Charles E. Barker Says Indulgent Mother Is Child's Worse Enemy.

SYSTEMATIC EXERCISES FOR MOTHERS URGED

Teaching of Sex Hygiene in the Schools Declared to Be Harmf

NEW YORK JOURNAL

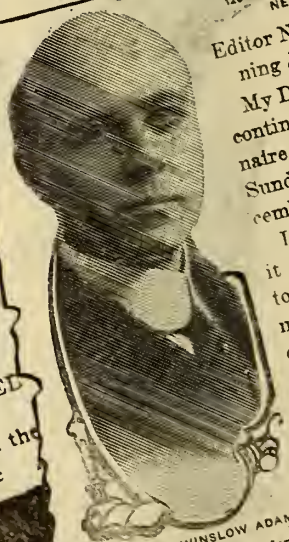
"What Is the Greatest SAFE-GUARD to Young Men o Women Against Temptation?

The Reverend F. W. Adams Asks the Question. The Answer KNOWLEDGE.

Copyright, 1916, 81st Company.

ST. ANDREW'S PARSON
120 WEST 76TH STRE
NEW YORK.

Editor New Yor
ning Journal:
My Dear Sir-
continue my c
naire on Ter
Sunday eve
cember 10.
I will hig
it if you
to be use
mon that
question
the gr
GUAR
or w
tempt
Wi



REV FRED WINSLOW ADAMS.

The Reverend Mr. Adams's questio
d in one word. It is KNOW
old men and women
emy and the only
forms is FEAR

SEVERAL TERRITORIES ARE STILL OPEN!

Takes Blame From Fallen Girl

Dr. Carson
On Educatin
Young G

Uplift seems
subject



A NEW

MOROSCO-PARAMOUNT PICTURE

Released December 28th

OLIVER MOROSCO Presents

KATHLYN WILLIAMS

SUPPORTED BY

THOMAS HOLDING

IN

"REDEEMING LOVE"

Produced by

OLIVER MOROSCO PHOTOPLAY CO.

485 FIFTH AVENUE, NEW YORK

Agents for Canada: Famous Players Film Service, Ltd., Calgary, Toronto, Montreal



MARGUERITE CLARK

IN THE

FAMOUS PLAYERS

picturization of her greatest stage success

SNOW WHITE

has been proclaimed by critics and exhibitors

An Unparalleled
Paramount Picture

Scores of telegrams received from prominent *exhibitors* throughout the country indicate that *they* consider it extraordinary for Snow White to be a regular program release even for Paramount. **We don't!**

Such Pictures as SNOW WHITE and the 103 others produced by Famous Players, Lasky, Morosco and Pallas--made PARAMOUNT *paramount.*

Executive Offices:
485 FIFTH AVENUE, NEW YORK

Agent for Canada: Famous Players Film Service, Ltd., Toronto





"BRAVING BLAZES"

Release Date January 8th

The newest, most original

BLACK DIAMOND COMEDY

yet produced by these masters of mirth

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Paramount announces

Victor Moore

in the third

one reel "Klever Komedies"

"HE MEANT WELL"



Vic starts off the New Year meaning well—
But, Oh! the consequences!!

You'll laugh! You'll scream! You'll howl!

Released New Year's Day, January 1st

KLEVER PICTURES, INC.
220 West 42nd St., New York City

Artcraft's Next Great Offerings

Commencing with January, ARTCRAFT will release one picture a month, and that picture, you may depend, will be the most towering feature of the industry.

One ARTCRAFT picture a month with the world's greatest artist will bring your playhouse the prestige that no other amusement medium can duplicate.

Inquire for particulars now.

ARTCRAFT PICTURES CORPORATION

Mary Pickford in The Pride of the Clan

Start the new year with one of Miss Pickford's greatest achievements.

THE 81 FIRST RUN ARTCRAFT THEATRES

will show this picture for the first time

JANUARY 8TH, 1917

Have you a Pickford contract?

George M. Cohan in Broadway Jones

This event is the millennium in moving pictures—the one feature that America has awaited for years.

This will be an ARTCRAFT February release.

729 SEVENTH AVENUE, NEW YORK

K KEEN CARTOONS K





Comical Characters

Presented in

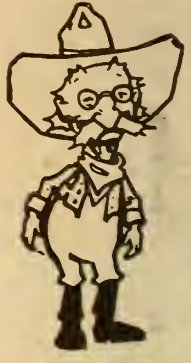
Hilariously Funny Comedies

make

Keen Cartoons







The Greatest Laugh Producers Ever Offered

One Each Week Released Through Foremost Independent Exchanges

Write or Wire For Full Information





KEEN CARTOON CORPORATION

729 Seventh Avenue, New York.

BLUEBIRD PHOTOPLAYS
PRESENT

"THE PIPER'S PRICE"

FROM THE STORY BY
MRS. WILSON WOODROW

With DOROTHY PHILLIPS
MAUDE GEORGE-LON CHANEY
AND WILLIAM STOWELL

DIRECTED BY
JOSEPH DE GRASSE





THE tremendous momentum of BLUEBIRD popularity is wholly unprecedented, though confidently expected by BLUEBIRD Executives ever since the inception of these marvelous film drama achievements.

Each succeeding release is widening and strengthening the extreme favor in which BLUEBIRDS are held by moving picture patrons throughout the country.

Greatness of plays; superiority of stars; the farthest advance in direction—these have been combined in a manner never before considered possible. The flood of publicity and generous advertising space in the Saturday Evening Post is further increasing the popular demand for BLUEBIRD Photoplays. You can share in this demand with profit.

IMPORTANT TO EXHIBITORS: Arrange to see the photoplay triumph of the season—"GOD'S CRUCIBLE." A play that will astonish you as evidence of the super-excellence possible in the art of the screen drama. It is a BLUEBIRD of the true BLUEBIRD standard.

Book through your local BLUEBIRD Exchange or

BLUEBIRD PHOTOPLAYS, (Inc.)
Executive Offices
1600 BROADWAY, NEW YORK



Released on the
METRO
PROGRAM
January 8th

COLUMBIA
Pictures Corporation
presents

The Star Delightful

MABEL TALIAFERRO

IN

A WIFE BY PROXY

A METRO wonderplay
from the supreme story
written by Charles Logue and
John B. Clymer - Directed by
John H. Collins.

Biggest box office attraction ever offered to Motion Picture Theatres since motion pictures began

15 consecutive weeks

The Great

BOOKING NOW AT ALL METRO



Wm. Christy Cabanne's master production of romance, thrill and power.

Whirlwind Advertising Campaign – Newspaper and Billboard – Unique in Showmanship.

Secret

Presented by QUALITY Pictures Corporation
Produced by SERIAL Producing Company

Story by Fredde Gresac

EXCHANGES

A YEAR
of Prosperity and Profit for every Motion Picture Exhibitor in these
METRO PICTURES
for 1917

Jan. 1	Vanity	Emmy Wehlen
" 8	A Wife by Proxy	Mabel Taliaferro
" 15	The White Raven	Ethel Barrymore
" 22	Threads of Fate	Viola Dana
" 29	The Weaker Sex	Mme Petrova
Feb. 5	The Promise	Harold Lockwood - May Allison
" 12	One of Many	Frances Nelson
" 19	The End of the Tour	Lionel Barrymore
" 26	The Secret of Eve	Mme Petrova
Mar. 5	The Belle of the Season	Emmy Wehlen
12	The Beautiful Lie	Frances Nelson
19	The Hidden Children	Harold Lockwood - May Allison

METRO-DREW COMEDIES
METRO TRAVELOGS
and so on through the year

METRO PICTURES CORPORATION

WILLIAM FOX'S
FIRST SUPER DE LUXE PHOTODRAMAS



WILLIAM FARNUM
in
A powerful indictment of child labor evils,
THE PRICE OF SILENCE
Directed by Frank Lloyd
RELEASED ON JAN. 8

THEDA BARA
in a photodrama of love and intrigue,
The DARLING OF PARIS
Suggested by Victor Hugo's
"THE HUNCHBACK OF NOTRE DAME"
Directed by J. Gordon Edwards
Released
Jan. 22



FOX FILM CORPORATION



LOVE AND PEARLS—IN SOUTH SEAS.

Freebooters attempting to steal priceless gems from a young girl are foiled by the bravery of one man. See the

WILLIAM FOX

PHOTOPLAY WITH THAT MATCHLESS STAR

GEORGE WALSH

IN

The Island of Desire

STORY BY J. ALLEN DUNN
SCENARIOIZED AND DIRECTED BY OTIS TURNER

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

FOXFILM COMEDY SERVICE

YOU'LL LAUGH AFTER NEW YEAR'S DAY,

1917

BECAUSE IT IS
THE RELEASE DATE FOR

FOXFILM COMEDIES

Start the year right by making your patrons happy.
Give them comedies that are so funny that they are automatic laugh-producers.

FOXFILM COMEDIES

are that kind. They are two-reel gloom-dispellers of the most contagious sort.

ANY PRODUCER ANYWHERE
CAN BOOK FOXFILM COMEDIES.
THEY ARE RELEASED INDEPENDENTLY
OF THE
REGULAR FOX PROGRAM.

FOXFILM COMEDIES ARE
- Laugh Looseners
- Mirth Makers
- Joy Jugglers
- Gloom Grabbers
- Sorrow Slammers
- Sadness Squelchers.

BOOK THEM NOW

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

MR. EXHIBITOR

Beginning in January

MACK SENNETT

KEYSTONE COMEDIES

For the First Time Anyone
Can Have them regardless
of His Program

ONE EVERY WEEK AND
THEY ARE PIPPINS

RELEASED THROUGH
TRIANGLE FILM CORPORATION

KEYSTONE F

KESSEL &

EXECUTIVES

MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over, the curtain goes down.

* * *

COMING SOON.

M COMPANY

BAUMAN

NEW YORK CITY

SELZNICK PICTURES



ANOTHER
CLARA KIMBALL YOUNG
TRIUMPH
IN
"THE FOOLISH VIRGIN"
By Thomas Dixon

Directed by
ALBERT CAPELLANI

HAS GONE OVER WITH A RUSH

WHAT THE CRITICS SAY

"Characterized by splendid direction and acting. Carefully staged. Marked by especially clever touches." *G. BLAISDELL, Motion Picture World.*

"The picture will please. And wise exhibitors will book "The Foolish Virgin." *W. R. ANDREWS, Motion Picture News.*

"In each scene there is something that stands out because of its punch." *Dramatic Mirror.*

"A story replete with heart interest—should prove a sterling attraction." *Exhibitors Trade Review.*

Greater than "The Common Law." See this picture. *"ZIT" N. Y. Evening Journa*

NEXT PRODUCTION
"THE PRICE SHE PAID" By David Graham Phillips
WONDERFUL SOCIETY STORY BY ONE OF AMERICA'S GREATEST AUTHORS
DIRECTED BY CHARLES GIBLYN

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

SELZNICK PICTURES



HERBERT BRENON
Creator of The Photodramatic Sensation of 1916. . . . .
NAZIMOVA in "War Brides"
Has Nearly Completed a
" New Film Masterwork. . . "
THE ETERNAL SIN
Starring The Brilliant American Actress
FLORENCE REED

·LEWIS J. SELZNICK· ·SOLE DISTRIBUTORS· EXCHANGES·
BRANCHES EVERYWHERE

SELZNICK PICTURES



Joseph M. Schenck
Presents

NORMA TALMADGE

In

"PANTHEA"

By Monckton Hoffe

DIRECTED BY
ALLAN DWAN



Harry Rapf
Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger)

THE ARGYLE CASE

By Harrey J. O'Higgins Harriet Ford and William J. Burns

DIRECTED BY
RALPH W. INCE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES

Pathé

"After sitting through the first three episodes of

Pearl of the Army

the audience would willingly have sat through the whole fifteen!"

Cleveland Plain Dealer, Dec. 2nd

Read what they say about it. It's good!

"Every once in awhile some chronic kicker comes along, and, in wearied tones, complains against that twenty-minute entertainment he frequently encounters on a moving picture program that ends with a 'continued next week.'

"It seems to injure his feelings to be invited to come again on the same day next week and watch an impossible but thrilling and mysterious plot slowly unfold.

"But in spite of chronic kickers, producers, particularly Pathé, continue to produce moving picture serials, and exhibitors continue to book them to boost their business on the poorest night in the week. And if the public didn't prove that they liked this melodramatic form of entertainment would Mr. Exhibitor and Mr. Producer continue spending their good coin?

" 'Pearl of the Army' starring Pearl White and featuring Ralph Kellard is the newest serial from the house of Pathé, and if the first three episodes may be considered as a criterion, it should prove as popular as 'The Shielding Shadow' which is rapidly drawing to a satisfactory close.

"When it comes to injecting real mystery in serials Pathé walks away with the blue ribbon every time. Mystery and thrills in 'Pearl of the Army'? Whew!

"After sitting through the first three episodes the audience would have willingly sat through the whole fifteen, so mysterious is the action of not only one person, but two. Even the operator, who had seen the first six reels several times, would have gladly cranked the remaining footage of the entire serial. He admitted it himself.

Praise like this should make you want to show "Pearl of the Army", Mr. Exhibitor.

Produced by Astra
under the direction of Edward José.

Pathé Serials

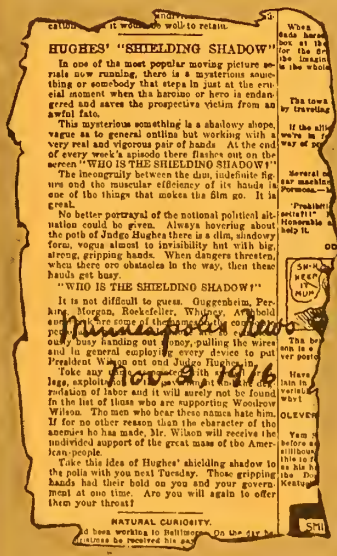
Standard Oil
Dollar Watches
Ford Cars

Theodore Roosevelt
Thomas Edison
Andrew Carnegie

-All are American institutions known to every man, woman and child as definite positive factors in the life of the world.

Read the newspapers and you will find Pathé Serials occupying as much space as any of the above names. Here are some notices on

The Shielding Shadow



HUGHES' "SHIELDING SHADOW"

In one of the most popular moving picture serials now running, there is a mysterious something or somebody that steps in just at the crucial moment when the heroine or hero is endangered and saves the prospective victim from an awful fate.

This mysterious something is a shadowy shape, vague as to general outline but working with a very real and vigorous pair of hands. At the end of every week's episode there flashes out on the screen "WHO IS THE SHIELDING SHADOW?"

The incongruity between the dim, indefinite figure and the muscular efficiency of its hands is one of the things that makes the film go. It is great.

No better portrayal of the notional political situation could be given. Always hovering about the path of Judge Hughes there is a dim, shadowy form, vague almost to invisibility but with big, strong, gripping hands. When dangers threaten, when there are obstacles in the way, then these hands get busy.

"WHO IS THE SHIELDING SHADOW?"

It is not difficult to guess. Guggenheim, Perkins, Morgan, Rockefeller, Whitney, Archbold and there some of the [illegible] people [illegible] are busy handing out money, pulling the wires and in general employing every device to put President Wilson out and Judge Hughes in.

Take any [illegible] with [illegible] legs, exploitation [illegible] regulation of labor and it will surely not be found in the list of those who are supporting Woodrow Wilson. The men who bear these names hate him. If for no other reason than the character of the enemies he has made, Mr. Wilson will receive the undivided support of the great mass of the American people.

Take this idea of Hughes' shielding shadow to the polls with you next Tuesday. Those gripping hands had their hold on you and your government at one time. Are you will again to offer them your throat?

NATURAL CURIOSITY.

[illegible] been working in Baltimore. On the 21st he [illegible] business he received his [illegible]

The Lowiston Maine Journal says:

"THE SHIELDING SHADOW" is fraught with thrilling suspense."

The Bridgeport, Connecticut, Telegram says: "'THE SHIELDING SHADOW' Pathe's Wonder Serial is the greatest of all serials."

The Omaha Sunday Bee of October 1st says:

"THE SHIELDING SHADOW" is one of the cleverest mystery serials that has yet been released, as it deals with a scientific research that develops a result long sought by the scientists."

The Baltimore American of Sept. 25th Says:

"A PICTURE WORTH SEEING.

"THE SHIELDING SHADOW" which is in fifteen episodes of two reels each is a wonderful portrayal of motion picture art. For the lover of mystery there is plenty in the picture. There are many thrilling climaxes to each episode. The production is a most elaborate one and shows that no expense was spared in making the film."

N.Y. Sun, Dec. 8, 1916

HIS WIFE FINALLY IDENTIFIES OLIVER

Elusive One Gets Red Socks and Green Hats to Liven Up Sombre Tombs.

PROVES A PHILOSOPHER

Prisoner Jarred When Former Landlady Says He Jumped $25 Board Bill.

This Oliver Osborne, lately snared by Post Office inspectors and detained as a witness in the Tanner case, is causing a lot of chuckles these days in the Federal Building. Before he was run to earth the popular imagination pictured him as a Ravenger the Mysterious or A One Lamp Louie. All wrong. He has the

Newspapers reflect public opinion. The Manager who doesn't show "The Shielding Shadow" is passing up good business.

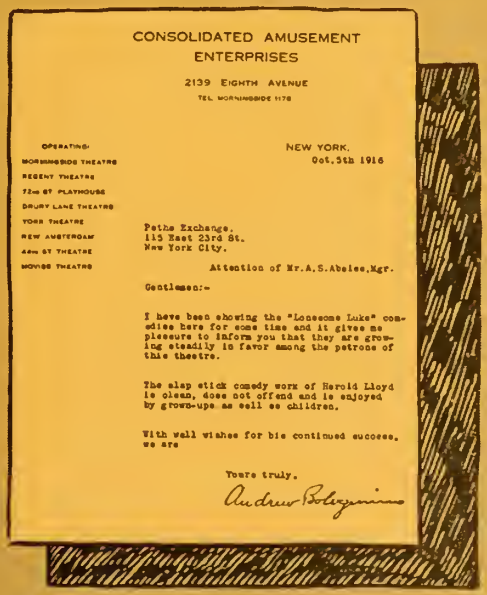
Produced by Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie.

Pathé



Do you know this man?
He is "Snub" Pollard and with
Harold Lloyd
he makes up the greatest laugh team in the country.

Luke comedies now once a week



CONSOLIDATED AMUSEMENT ENTERPRISES

2139 EIGHTH AVENUE

TEL. MORNINGSIDE 1178

OPERATING:
MORNINGSIDE THEATRE
REGENT THEATRE
72nd ST PLAYHOUSE
DRURY LANE THEATRE
YORK THEATRE
NEW AMSTERDAM
44th ST THEATRE
MOVIES THEATRE

NEW YORK,
Oct. 5th 1916

Pathe Exchange,
115 East 23rd St.
New York City.

Attention of Mr. A.S. Abeles, Mgr.

Gentlemen:-

I have been showing the "Lonesome Luke" comedies here for some time and it gives me pleasure to inform you that they are growing steadily in favor among the patrons of this theatre.

The slap stick comedy work of Harold Lloyd is clean, does not offend and is enjoyed by grown-ups as well as children.

With well wishes for his continued success, we are

Yours truly,

Andrew Bolognini

Produced by Rolin

PATHÉ



Announcing
the star whom one picture, "The Shine Girl," made a national favorite

Gladys Hulette

in the five part Gold Rooster Play of innocence, sorrow, and joy

Her New York

written by Agnes Johnston, author of Miss Hulette's other successess: "The Shine Girl" and "Prudence the Pirate"

Produced by Thanhouser
Released Jan. 7

Current Gold Rooster Plays "Joy and the Dragon" Dec. 31, "The Romantic Journey" Dec. 24, "King Lear" Dec. 17, and "The Challenge" Dec. 10.

Thanhouser-Made Pathé Gold Rooster Plays



GLADYS HULETTE
IN
"HER" NEW YORK"
Released Jan. 7

VALKYRIEN
(BARONESS DEWITZ)
IN
"The IMAGE MAKER"
Released Jan. 21



THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. EDWIN THANHOUSER PRES. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILMS LTD., 167 WARDOUR ST., W., LONDON

WORLD PICTURES BRADY-MADE



When you hire a man to work for you

You want one who is loyal, honest, always on the job—dependable, in fact.

You need the same qualities in the Pictures you hire to work for you.

World Pictures Brady-Made

Are loyal. They never go back on you.

Are honest. Honestly advertised by honest Producers.

Are on the job. All the time. World Service is an intelligent anticipation of your needs and conditions.

Are dependable. Our product is identified with this word.

World Film Corporation
130 West 46th St. New York City
Canadian Distributors REGAL FILMS, Ltd.
37 Yonge St. Toronto, Ont.


WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ALICE BRADY
in "A Woman Alone"
Directed by
HARRY DAVENPORT
Story by
WILLARD MACK



MRS. VERNON CASTLE in Patria

THE SERIAL SUPREME



Written by Louis Joseph Vance Produced by Wharton Inc.

NOW BOOKING INTERNATIONAL





PATRIA has been accorded the most remarkable reception ever given a motion picture serial. At private showings held in the Ritz-Carlton Hotel and Strand Theatre, New York; Congress Hotel, Chicago; Tremont Theatre, Boston; Sinton Hotel, Cincinnati, and in other cities Patria was proclaimed the Serial Supreme. Now booking.

EXCHANGES

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ALBANY 68 State St.	BUFFALO 39 Erie St.	DETROIT 71 Griswold St.	MINNEAPOLIS 606 Produce Exch. Bldg.	NEW ORLEANS 338 Baronne St.

INDIANAPOLIS New Lyric Theatre Bldg. SALT LAKE CITY 314 McIntyre Bldg.

INTERNATIONAL

CHRISTIE COMEDIES



"CHUCK FULL OF LAUGHS"





"HER CROOKED CAREER"



BETTY COMPSON

Open Market Release for January 8th

FEATURING

BETTY COMPSON and EDDIE BARRY

Book this CHRISTIE COMEDY. You'll want more of 'em.



EDDIE BARRY

Christie Film Co.

SUNSET BOULEVARD AT GOWER ST.
LOS ANGELES, CAL.





The GOLDEN ROSARY

A Super-Cinematographic Masterpiece

in Five Parts
Featuring

Olga DeCosta
and
Jack Meredith

Produced by
TOM VAN PLANCK



BETSEY RANDOLPH

FOR
EXCLUSIVE TERRITORY
APPLY
The Film Exchange
729 7th Ave.
N. Y. City



A Big Money-Making Opportunity!
Reserve Your Territory Early!

We Beg to Announce to the Trade

That in keeping with our policy of releasing only the very best pictures shown on the screen today

We Have Acquired

The Sole and Exclusive Rights

To the Wonderful Pictures

ENTITLED

"The Living Book of Nature"

Produced by RAYMOND L. DITMARS, Curator of the NEW YORK ZOOLOGICAL PARK

These pictures, showing in most interesting and intimate detail the habits of strange, wild animals, have been running each week at the

Strand Theatre, New York, for the Past Three Months

Do you know of any other pictures, aside from ours, that ever ran for three months at New York's largest Broadway Theatre???

Educational Films Corporation of America

729 Seventh Avenue **New York City, N. Y.**

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 6, 1917

CHARLIE CHAPLIN IN GREATER MUTUAL SPECIALS IN 1917

WHEN Charlie Chaplin signed the famous $670,000 contract with the Mutual Film Corporation, he was generally conceded to be the world's greatest comedian. In the months that have passed since that time, he has not only preserved that reputation, but has added to it. He starts the New Year with the greatest popularity he ever enjoyed. And in accordance with the 1917 Mutual policy of "Only Big Stars," Chaplin will again be presented in Mutual-Chaplin Specials, as the world's greatest comedian.

Still Without a Rival.

When Chaplin became a Mutual star he had many imitators. Other comedians, anxious to gain a little popularity, were satisfied to bask in the reflected glory of Chaplin. Today Chaplin stands alone in his particular style of fun-making. Exhibitors found by actual experience that there is but one Charlie Chaplin. Entering 1917, Chaplin finds himself without rival. He stands alone—supreme—in the comedy field.

Pursuing its policy of "Only Big Stars for Mutual," the Mutual Film Corporation announces that during the coming year Charlie Chaplin will appear in even greater Mutual attractions—"the world's greatest comedian in the world's greatest comedies." The Mutual-Chaplin Specials already released have all established new records. They have all made big profits for the theatres which ran them. Exhibitors know that such comedies as "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," and now his newest—"The Rink"—are unequaled as box-office attractions. These productions are all available now at any of the 68 Mutual Film Exchanges. New ones will soon be offered. Exhibitors should make booking arrangements now at the nearest Mutual Exchange.

Nance O'Neil in "Mrs. Balfame"

Gertrude Atherton's famous novel, "Mrs. Balfame," is now in production at the studios of the Frank Powell Producing Corporation. This is the first of a series of Mutual Star Productions in which Nance O'Neil is to be starred. It will be released through the 68 Mutual Film Exchanges. Bookings can be arranged now at Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.

The Gentle Intruder.....Mary Miles Minter

"THE GIRL REPORTERS"

Mutual's Big Serial of Newspaper Life

PROVING A NOVELTY

There *is* something new in motion pictures—something really "different." After seeing the first few chapters of the new Mutual serial, "The Perils of Our Girl Reporters," exhibitors are admitting that fact. Here are stories of newspaper life, told from the "inside." Here are stories altogether new—altogether different. Theatre patrons the country over—ever searching for novelties in the way of photoplays—are packing houses to see "The Perils of Our Girl Reporters." This new serial is in fifteen chapters. A new chapter is released each week. First chapter released December 28. Each chapter is complete in itself. Each tells a fascinating story of real newspaper life. Earl Metcalfe, Helen Greene and Zena Keefe are the featured stars. George Terwilliger is the director. The serial was filmed at the Niagara Film Studios. Bookings can be made now at any of the 68 Mutual Film Exchanges in America.

Marjorie Rambeau in "The Greater Woman"

Studio work is progressing rapidly on "The Greater Woman." This is the first of the Marjorie Rambeau Mutual Star Productions. It is being made at the studios of the Frank Powell Producing Corporation. It features Miss Rambeau, supported by an all-star cast. Bookings can be made now at any of the 68 Mutual Film Exchanges.

RICHARD BENNETT SCORES A TRIUMPH IN "THE GILDED YOUTH"

THE Mutual Star Production for release the week of January 1 is entitled "The Gilded Youth." It features Richard Bennett. It is the fourth of the Richard Bennett Series of Mutual Star Productions. The others are "Phillip Holden, Waster," "—And the Law Says" and "The Valley of Decision." All of them are now available at the 68 Mutual Film Exchanges. All of them feature Richard Bennett, the famous star of "Damaged Goods." Today Richard Bennett is conceded to be one of the greatest drawing cards ever presented.

A Quaint Little Story.

"The Gilded Youth" is a quaint little story. It has for its theme the love of John Slocum, a happy-go-lucky sort of chap, for Mary, a waitress in a New York boarding house. John and Mary declare their love and decide to marry. Each contributes a weekly mite toward a fund for their establishmen in a little home of their own. One day the finding of a raffle ticket leads to a complete change in all their plans. John finds himself in possession of a wonderful sable coat. In order to wear the coat he finds it necessary to replenish his entire wardrobe. Heavy withdrawals are made from the fund. Mary discovers one day that the fund is completely exhausted. She fears John has been unfair to her. And then—but to tell you more would spoil your enjoyment of the story. Needless to say, however, John, the gilded youth, proves to be pure gold and not mere gilt.

Released Week of January 1.

"The Gilded Youth" is released by all Mutual Exchanges the week of January 1. That week is sure to mean capacity business for the theatres showing this Bennett Mutual Star Production. Bookings can be made now.

Lumberlands Serial Crammed With Action

"It's the best serial I ever ran," writes an exhibitor of Van Wert, Ohio, after running a few chapters of the new Mutual serial, "A Lass of the Lumberlands." Thousands of other exhibitors agree with him. Men who didn't think it possible to improve on previous Helen Holmes-Mutual serials, are astonished to discover that "A Lass of the Lumberlands" is really the best Helen Holmes serial yet released. Bookings are being made now at the 68 Mutual Film Exchanges. This epic of the big north woods is packing theatres all over the United States.

MUTUAL

Without A Single Rival!

THE MUTUAL FILM CORPORATION'S

CHARLIE



Featured ONLY in

Dominating the entire world of motion picture comedians-without a rival-Charlie Chaplin began the year of 1916. During the year just ended he has not only preserved that reputation, but has added to it. His greatest success has been scored in Mutual-Chaplin Specials.

His Latest-

"THE

Charlie's adventures in a skating rink-as pictured in his latest release-prove the versatility of this clever funmaker. He is creating new situations-inventing new "business"-enhancing his own popularity, with each new production.

BOOKING
MUTUAL

MUTUAL FIL
John R. Freul

MUTUAL

Greater Than Ever For 1917!

$670,000.00 PER YEAR COMEDIAN

CHAPLIN

MUTUAL-CHAPLIN Specials!

Pursuing its policy of "Only Big Stars For Mutual", the Mutual Film Corporation announces that, during the coming year, Charlie Chaplin will appear in even greater Mutual attractions. The World's greatest comedian in the World's greatest comedies. Exhibitors should make booking arrangements NOW at any Mutual Exchange.



MUTUAL-CHAPLIN SPECIALS
Now Playing:
"The FLOORWALKER"– "ONE A.M."
"The FIREMAN"—"The VAGABOND"
"The COUNT" – "The PAWNSHOP"
"BEHIND THE SCREEN"–"The RINK"

WLY AT
CHANGES
ORATION
ent.

MUTUAL

AMERICAN FILM CO. INC., *Presents*

The Noted Star

RICHARD BENNETT

in

"A GILDED YOUTH"



A quaint story of happy-go-lucky John Slocum and his love for Mary, a waitress in a New York boarding-house. It contains real heart-throbs - a tear or two, and more than a few smiles.

Fourth of the Richard Bennett Series of Mutual Star Productions. Five Acts. Released the Week of January 1st.

MUTUAL STAR PRODUCTIONS

Featuring **RICHARD BENNETT**

Now Playing:

"PHILIP HOLDEN, *Waster.*"
"–AND THE LAW SAYS"
"THE VALLEY OF DECISION"

BOOKINGS NOW AT ANY MUTUAL EXCHANGE

MUTUAL

"THE BEST SERIAL I'VE EVER HAD!"—*Lyric Theatre.*

W. L. Bowers, manager of the Lyric Theatre of Van Wert, Ohio, writes: "I am playing 'A Lass of the Lumberlands' and want to say it is the best serial I have ever had. I stand them clear out to the street. I would heartily recommend it to anyone who wants a big box-office attraction." Take the advice of a fellow exhibitor. Capacity business is the rule at theatres playing "A Lass of the Lumberlands." Book this big serial today—at any Mutual Exchange!

A LASS OF THE LUMBERLANDS

Featuring

HELEN HOLMES

Produced by SIGNAL FILM CORPORATION



Now Booking At 68 Mutual Exchanges!

MUTUAL

Thrilling Scenes In This Startling Serial!



Featuring
Earl Metcalfe
Helen Greene
Zena Keefe

The reporter's life is one of the most thrilling positions one can conceive. They face death without a tremor. They go through any peril to land "a story." How real newspaper stories are actually secured forms the basis of this thrilling new serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is "different."

THE PERILS OF OUR GIRL REPORTERS

15 STARTLING MOTION PICTURE STORIES—EACH COMPLETE!

Theatre patrons the country over will welcome this Mutual serial. It is the "something new" in motion pictures for which they have been waiting. They will pack the theatres showing it. It means capacity business for 15 weeks. A new story each week. Each story complete in itself. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger. Backed by a tremendous national campaign of advertising and exhibitor helps. See the newspapers. Watch the billboards. Wire or write your nearest Mutual Exchange for complete details.

BOOKING NOW AT 68 MUTUAL EXCHANGES

Produced by NIAGARA FILM STUDIOS

MUTUAL

SUNDAY

Reel Life

The Mutual magazine in film

TUESDAY

TOURS Around the World

WEDNESDAY

See America First– *with*

Gaumont Kartoon Komics

WEDNESDAY

The Mutual Weekly

News of the World First

Gaumont Co.

FLUSHING, N. Y.

When is the best time to wake up? After the other fellow has grabbed the Unicorn program? DO IT NOW!

There's just two kinds of service—Unicorn and the other kind. Unicorn defies competition. LOOK INTO IT!

The proof of any service is the drawing power of the film. Book Unicorn and see the INCREASE IN YOUR RECEIPTS.

If you don't care whether your competitor puts one over on you, let him beat you to THE UNICORN PROGRAM.

Thousands of Theaters are making money with Unicorn Films. Why not you? It's a SERVICE TO SUIT YOUR NEEDS.

THE PUNCH THAT LANDS



IS

THE PUNCH THAT COUNTS

THAT'S

Unicorn Film Service

126-30 West Forty-Sixth Street N.Y.

28 Branches Everywhere

You can make money with the Unicorn's ONE REEL DRAMAS AND WESTERNS.

You can make money with the Unicorn's TWO AND THREE REEL DRAMAS.

You can make money with the Unicorn's TWENTY-ONE REELS A WEEK SERVICE.

—And, PASTE THIS IN YOUR HAT,

THE BILLY WEST COMEDIES

Two-Reel Screams

"His Married Life," "Boarders and Bombs," "His Waiting Career."

Watch for the next release.


GLORIA'S ROMANCE
KLEINE-EDISON-SELIG-ESSANAY SERVICE
Miss
Billie Burke
By special arrangement with F. Ziegfeld, Jr.
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES
Small Town Exhibitors!
Has it ever occurred to you that Billie Burke is just as popular in your town as she is in any big city on earth? Have you thought of the opportunity for big box office receipts that await you if you book "Gloria's Romance" now when BILLIE BURKE'S name is on everyone's tongue? Start the New Year right. Make YOUR theatre the society center of your town. The best people in every community flock to the theatre showing "Gloria's Romance"— a society romance of Palm Beach, Florida, and Riverside Drive, New York. It's in twenty feature chapters—a new chapter every week for twenty weeks. The Lucile, Henri Bendel and Balcom gowns are a feature in themselves. Bookings can be obtained at the nearest Kleine-Edison-Selig-Essanay exchange or write direct to
GEORGE KLEINE
80 5th Avenue
NEW YORK CITY
"Most Elaborate Of All Picture Plays"



THE FINAL JUDGMENT

The final judgment as to the worth of a motion picture play really lies with the Exhibitor. If the production is mediocre, Mr. Exhibitor is first to learn of that fact for his patrons have no hesitancy in telling him; also the box office receipts slump. When a play pleases and the till is filled to overflowing with the clinking shekels, the Exhibitor is first to take his pen in hand to write congratulations to the Producer.

The Crown Theatre, Cleveland, Ohio, says: "'The Country That God Forgot' is an excellent production, the star was well liked and the play is worth repeating." The Garden Theatre, of Canton, Ill., writes: "I beg to advise that 'The Country That God Forgot' is one of the most unusual pictures I have ever played. Santschi was fine. My patrons, which consist of the best class of people, applauded frequently, which is also very unusual."

These are just a few of hundreds of unsolicited letters we have received praising the Selig Red Seal Play, "The Country That God Forgot."

Do you want to cash in with a Red Seal Play De Luxe? Then book "The Country That God Forgot."



SELIG POLYSCOPE CO.

CHICAGO - - - ILLINOIS

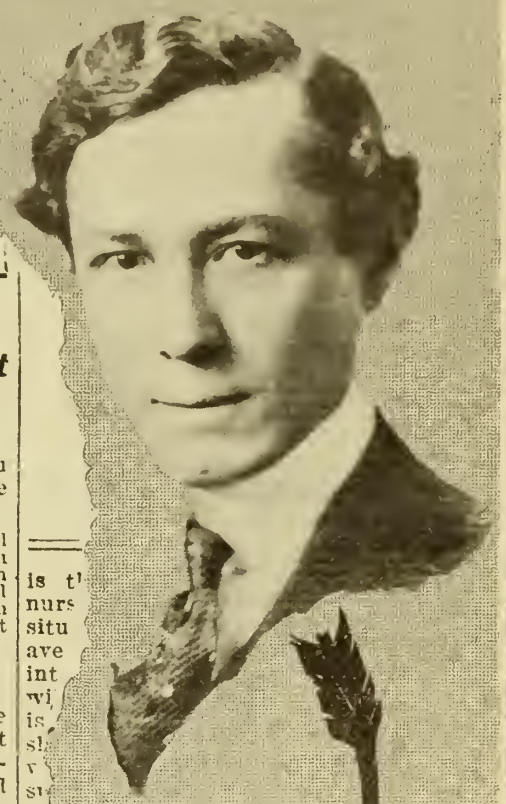
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KLEINE EDISON SELIG ESSANAY

THE CHICAGO EVENING POST,

...—"All
D—"The D... ...ple."

"The Truant Soul" Is Henry Walthall's Best



"THE TRUANT SOUL."

Produced by Essanay, released thru K. E. S. E. service; privately shown. The cast:

Dr. John Lancaster.....Henry B. Walthall
Joan Wentworth.....Mary Charleson
Myers.....Patrick Calhoun
Mrs. Dana.....Anna Mae Walthall
Mrs. Fraser.....Mary Parkyn
Dr. Jenkins.....U. K. Haupt

By Oma Moody Lawrence.

When Henry Walthall said that his role of Dr. John Lancaster in "The Truant Soul" was his best effort we who remembered "The Avenging Conscience" and "The Birth of a Nation" smiled dubiously and thought it was one of those little remarks that the press agent sometimes demands from even the most truthful star. But Mr. Walthall was too modest. For straight dramatic value we cannot expect better on the stage or the screen. That sounds like a strong statement, but when an audience large enough to fill the Studebaker Theater sits tense and still for two hour and the voice of a little child in the balcony tells all of us to "look at the little mouse," we know that we have seen a masterpiece. Photoplays there have been with more beauty of pageantry, with more cleverness of dialog expressed in the subtitles, but for emotional acting there has not been anything seen lately that can compare with "The Truant Soul."

All the parts call for strong ...trion... ability. The play is ... st a ...ram... ...t the only ...

is t... nurs... situ... ave... int... wi... is... sl... v... s... a... Cl... th... let... me... sai... was... fus... wit... som... pers... her... We... com... blu... plea... to be...

This is a sensation * Book it early

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY



RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

IS MARRIAGE SACRED?

Essanay's New Stock Company

Marguerite Clayton Edward Arnold
Lillian Drew Sydney Ainsworth

Thomas Commerford

is presented in this striking series of photoplays on marriage and divorce.

It is a flaming banner that will attract every individual for it touches on a subject close to every heart.

Look over this list of titles.

"The Burning Band" -	Dec. 16	"The Magic Mirror" -	Jan. 27
"Dancing with Folly" -	Dec. 23	"Shifting Shadows" -	Feb. 3
"Wife In Sunshine" -	Dec. 30	"Desertion and Nonsupport"	Feb. 10
"The Sinful Marriage" -	Jan. 13	"Ashes on the Hearthstone"	Feb. 17
"When The Man Speaks"	Jan. 16	"The Extravagant Bride"	Feb. 24
"The Wide Wrong Way"	Jan. 20	"Social Obligation"	Mar. 3
By Charles Mortimer Peck		*Directed by E. H. Calvert*	

SCREEN TIME APPROXIMATELY 30 MINUTES

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago.

TRADEMARK Reg. U. S. Pat. 1907

General Film Service

BIG SEAT SELLING ATTRACTION!

The first

ESSANAY-CHAPLIN REVUE OF 1916

will fill your theatre and keep them standing in line to get in.

Read what these theatre owners say:

Essanay Film Mfg. Company, Chicago.

"Sure did make a cleaning on the 'Chaplin Revue.' Our patrons were more than satisfied. The receipts beat all expectations."

Swan & Schwarz, Empress Theatre, Kearney, Neb.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company, Chicago, Ill.

"Broke all records in my largest theatre on the Essanay-Chaplin Revue of 1916. I congratulate you and recommend it to any exhibitor as a big money getter."

Bell Enterprises, Galveston, Texas.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company, Chicago, Ill.

"We surely did a wonderful business with the Essanay-Chaplin Revue of 1916. Had them standing out in the street. I consider this a wonderful box office attraction."

Casino Theatre, Marshalltown, Iowa.



TRADEMARK
Reg. U. S. Pat. Off. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

General Film Service

"On Italy's Firing Line"

A noteworthy production presenting probably for the first time the activities of the Italian armies in the great conflict in Europe. Exclusive pictures showing battles in the Alps above the clouds, artillery duels and entrenchments. Three sensational reels released in General Film Co.'s regular service on Monday, January 1.

"IN PAYMENT OF THE PAST"

An unusual drama with an all-star cast. Released in General Film Co. service on Saturday, January 6.

"THE SELIG-TRIBUNE"

The world's greatest news film. Always ahead with pictorials. Released twice every week.

"Starring in Western Stuff"

A comedy-drama of extraordinary work featuring Tom Mix, the daring cowboy star, and a notable cast. A story of strong love interest but which also contains many laughable situations. Mix performs many interesting feats of riding and roping during the action. Released in General Film Co.'s regular service on Monday, January 8.

"THE MAKING OF BOB MASON'S WIFE"

A strong love story released through General Film service Saturday, January 13.

"THE SELIG-TRIBUNE"

Which always gets the news and shows it first. Most popular of news reels. Twice every week.

THE SELIG POLYSCOPE CO.

CHICAGO, ILL.

KALEM KONQUESTS

in the Realm of SERIES Pictures



THE prestige of this pioneer organization as a producer of successful SERIES pictures in one and two reel lengths remains unquestioned in the face of the keenest competition.

Never spectacular in our methods, we have pursued the even tenor of our way, always giving of our best to the Exhibitors of the world.

To be able to anticipate, to be able to supply, the exact type of pictures that the Masses want is no small task for any Producer. Yet that is exactly what the Kalem Company has done, is doing and will continue to do. We cite the unprecedented success of "The GIRL from FRISCO" series of two reel Westerns as evidence of this fact. They are not the usual clap-trap, "sheriff-on-the-run" style of Western films; they are red-blooded, wholesome stories of the Far West as it is today, written by authors who have lived the dramas Kalem is re-creating upon the screen.

Robert Welles Ritchie and Frederick R. Bechdolt are the authors referred to. Ritchie has written the first twenty-five episodes and Bechdolt will continue the Series indefinitely.

Look over the entire field of motion pictures and you will not find a single failure chalked up against the record of the Kalem Company. Its conquests in the realm of SERIES pictures are many; and the reason therefor is this: Vigorous stories written by celebrated authors.



Announcing a NEW Series of

"STINGAREE"

adventures, written by E. W. HORNUNG, internationally famous as the author of "Raffles." The NEW Series, for which we have Mr. Hornung's manuscripts, will feature the Kalem favorite—

TRUE BOARDMAN

who created the title role in the original series.

Owing to the unusual number of requests received from Exhibitors for the release date of the first episode, we can announce that production will begin at once. Each episode will tell a complete story.

KALEM
235 West 23rd



"GRANT, POLICE REPORTER"

By Robert Welles Ritchie

THIS Super Series of single reel adventures is without a doubt the most popular Series picture the Kalem organization has ever fostered.

It has a punch that compels admiration. It has plot and plausibility, being written around a Man. It has thrills. It has action and it has that peculiar something that holds the interest of the Public just as we predicted it would when the first episode was released months ago.

And now that the author, Robert Welles Ritchie, is going to give his entire time and attention to the Series it is going to reach the highest pinnacle of Success. **Ollie Kirkby** and **George Larkin,** co-stars in this series of newspaper stories, need no introduction from us. Their splendid work speaks for itself. Larkin has proved himself to be the greatest daredevil in picturedom; Miss Kirkby is always admirably cast.

We want **every** Exhibitor to see some of these exciting episodes screened. There is no better way than to arrange with the nearest General Film Exchange for a showing. Do it today!



—not forgetting those clever, mirth-provoking

HAM Comedies

To see them is to book them for they are so genuinely funny, so full of the snap and zest of life they never fail to get under the skin of the most confirmed pessimists. HAM and BUD are comedians from the soles of their funny feet to the crowns of their funny sky pieces. And as for petite ETHEL TEARE and comical HENRY MURDOCH—their pantomime is irresistible.

P. S.—We're proud of our HAM Comedies.



"The HAZARDS of HELEN"

—the Railroad Series that has made History. Now in its THIRD YEAR of record-breaking success. If there can be devised a stunt too dangerous for HELEN GIBSON to perform, the Kalem Company has never heard of it. "The Hazards of Helen" carry more thrills, more action and more story to the reel than pictures of five times its length. In hundreds of theatres "The Hazards of Helen" are making money for Exhibitors.



COMPANY

St., New York City

General Film Service



Like a blazing Sun, the KALEM trade mark illuminates the pathway of bewildered Exhibitors who have wandered off the beaten trail of SUCCESS chasing phantom profits.

KALEM'S Formula for Producing SERIES Features of One and Two Reels That Are Good Enough to Be Released Indefinitely

First, the IDEA is worked out from the Exhibitor's viewpoint. Next, the STORY. And it must be a whale of a story to pass inspection. Then the AUTHOR is selected. He must write from experience—must have lived most of the situations he sets down for the camera. Finally, the story is ideally cast. Stars? Yes, but the story is not sacrificed for the sake of high salaried stars. And there you have it—the secret of KALEM'S unprecedented success as a producer of SERIES pictures.

The
KALEM
KALENDAR

Tuesday, January 2nd

"That Terrible Tenderfoot"

A side-splitting burlesque on the Wild and Woolly West as it is generally thought to be.

Wednesday, January 3rd

"The False Prophet"

A bully episode of "The Girl from Frisco," featuring MARIN SAIS and TRUE BOARDMAN. The Girl exposes a religious fakir who was reaping a golden harvest by predicting the end of the world. Real, dramatic thrills are crowded into these two reels.

Friday, January 5th

"The House of Secrets"

A timely episode of "Grant, Police Reporter," dealing with a secret submarine base on the American Coast, featuring GEORGE LARKIN and OLLIE KIRKBY. Never was another thrill just like this one. Trapped by the landing crew of the enemy submarine, Grant hangs from the cross-arm of the wireless, cuts it loose from its support and swings down through space, describing a huge half circle, until he is able to catch his legs over the limb of a tree on the opposite side of the yard.

Saturday, January 6th

"The Mogul Mountain Mystery"

Another gripping "Hazard of Helen," one that calls upon HELEN GIBSON for the last ounce of her physical strength and a vast amount of courage. Helen foils the conspirators by dropping into an open runaway car from the cross-arm of a tall telegraph pole. A de luxe thrill.

KALEM COMPANY
235 West 23rd St., New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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J. F. Chalmers.....Vice-President
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John Wylie.....General Manager

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(*Index to this issue will be found on page* 144.)

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Saturday, January 6, 1917

Facts and Comments

OUR motto this year as in all former years: Bigger, better and more helpful than ever. The exhibitor and film men's most dependable, most complete, most comprehensive paper will continue to be the MOVING PICTURE WORLD.

* * *

WITH this first issue of the New Year, we are pleased to announce to our readers that the Department of Photography is resumed in this issue, again under the editorship of Carl L. Gregory, after being unavoidably discontinued for a few weeks.

* * *

WE HAVE also secured Norman Stuckey to collaborate with Mr. Sinn in conducting the weekly department on Music for the Picture. Music is becoming a greater factor in the success of picture theaters everywhere, and this department will prove of increasing interest and helpfulness to many exhibitors.

* * *

WE ALSO take pleasure in calling attention to a new department beginning in this issue, entitled "Picture Personalities." It will contain authentic, short biographical sketches of leading picture artists, together with a photo reproduction. Exhibitors and theater managers will find these valuable in preparing their house programs or special press matter or circulars on productions in which these artists appear from time to time. Save your files of all issues for future reference.

* * *

THERE is no necessary relationship between the cost of making a picture and the public favor that it wins. There is a big demand for superfilms and bright star features at advanced prices or they wouldn't be. But the weakness of the system is that the program picture that precedes the feature may be, even if it isn't apt to be, more amusing and satisfying. The bright star feature costs so much to make that the producer can't afford to scrap it when it fails to come up to the mark. It is good for a barrel of money and he puts it out.

* * *

CENSORSHIP is the popular topic of conversation in Kansas City this winter. Something seems to have irritated a large enough part of the community to set the whole bee-hive abuzz. The thorn seems to be the lurid advertising rather than any film; but the result is not unlikely to be unpleasant for the whole business, at least for the time. A little profit followed by a considerable loss doesn't pay anybody. The film business is being more ably handled every year; but it seems that we still need to be taught by experience that an ounce of diplomatic foresight will often save an expensive battle.

* * *

EVEN a censorship advocate may use the brains God gave him once in a while. We get snap-shots of him when he is not doing it, and one of the most amusing silhouettes of this kind in our gallery recently came from Denver, Col. The subject is Ralph Pitts, a teacher in the East Denver high school, and his specialty is psychology. He knows very well how the tongue functions at the will of the mind. He knows that it may work almost semi-consciously like an eyelid, as when a man reading a newspaper answers a prattling child without thinking. And it may work as in a business man who has just heard an important report and whose mind has waited before answering till it has had time to touch and weigh every element that is going to affect his problem.

* * *

Professor Pitts, before the Mothers Congress at Denver, recently gave as a reason for censorship of pictures that they prompt extravagance, "because the desire to go to a show becomes a habit and that regular attendance for a year or more runs into money." That's a pretty deep saying even for a professor of psychology. Truly there are people who have bad habits, like buying cigars, or candy, or objects of art, and these run into lots of money. The probability is that some humorist suggested "Habit" to the Mothers' Congress meeting and they all began to pop off like so many firecrackers. One member advocated limiting the shows to one performance in the afternoon and one in the evening. We wonder what the common-sense citizen of Denver thinks of such arguments. And whether Professor of Psychology Ralph Pitts remembers the deep argument that he advanced against the picture shows.

Millions Lost to Exhibitors

By Louis Reeves Harrison

MORE than one flock of daws is chattering in unison "We are the exhibitor's friend," an assertion about as inexpensive as good advice for Christmas, and a lot of that sort of stuff finds its way into print. It may fool those who are new in the business, but it does not drop a single dime in the box office of those who are devoting their time, their capital and their energies to providing a winning entertainment for the public. That public is the one great, big, best friend of all of us, the one friend we cannot do without and exist.

In spite of all the minor interests which must now and then engage the attention of men in the various departments of this business, there is one great, big, vital question, far more important than all minor issues combined, absolutely essential to an increase of box office receipts and through them to the greater profit of all concerned, and that is the *quality* of product we are asking the public to come and see. The public looks to the exhibitor. The exhibitor looks to the producer. The wise producer recognizes the necessity of superior quality, but he is essentially a business man, and cases are not unknown where he is either devoting most of his attention to publicity and distributive arrangements or inclines strongly to making as much money as possible out of the game.

Any man who imagines that moving pictures have reached the height of their popularity is the same kind of a man who imagined the same thing when there were not half as many people going to the picture show as now. There are millions upon millions of people in this country who attend the picture shows rarely if they attend them at all.

Improvement in quality will more strongly attach the regulars; it will help to convince the half-satisfied, and it may bring into line those millions who attend rarely if at all. We help to make the box office returns larger and larger when we help to improve that quality, and that is what has been going on in these columns for many years. Week after week, year in and year out, through suggestive and constructive criticism, there has been here offered all that one man could possibly contribute to that enhancement of picture values which must come from the producer to increase the exhibitor's gate receipts.

Artistry means skilled workmanship in production. Fine actors show artistry in interpreting the story, and our fine actors have risen to the full limits of their opportunities. Fine directors show artistry in visualizing the stories so that the exhibitor feels that his presentation is satisfying to the audience, and our best directors have accomplished marvels of skilled workmanship in handling the stories intrusted to their care. They are earning the big salaries they are paid to express effectively the work of some creative mind.

The leak of millions is not with the fine actor and not with the fine director. The loss of millions upon millions of dollars to the producer, quite as well as to the exhibitor, lies in a lack of new, brilliant, forceful, varied and entertaining stories for the actor and the director to express. It is all right for us to give attention to this or that little weakness in production and exhibition—we must not forget the smaller details—but we must not let them blind us to the biggest leak of all, bigger than all combined, our failure to give this beautiful art of expression what it must have to express.

There are two great essentials to the success of a visualized story. First, it must deeply interest the people who are watching it. Second, it should contain some truthful element of value that it may endear itself and this new art to the hearts of people so that they will come again and bring their friends with them, opening the eyes of those who have but a poor idea of motion picture possibilities. Our way to growth is through the whole public, not through a small portion, and that progress can be materially helped with superior stories, those which brighten and sweeten our lives, broaden our outlook, or enrich our experience. A live story is one giving the meaning of our times.

To increase attendance by millions means a tremendous increase in box office receipts. Toward that end intelligent criticism is aimed, sometimes by elimination of the unfit, sometimes by the encouragement of merit, at other times, as on this page, by every possible suggestion which can help those sincerely ready to do and to learn. The MOVING PICTURE WORLD long ago adopted a policy of fearlessness, just and incorruptible criticism for the immediate benefit of the exhibitor, and to the great ultimate benefit of exhibitor, public and producer as well.

The question naturally arises, "Where are we to get better stories and how?" Nearly all large producers realize that here is the weakest spot in production. Many of them are brave enough to say so. Yet this problem, involving a loss of millions to exhibitors and producers alike, has not yet been satisfactorily solved. We are slowly and gradually coming nearer a solution through the establishment of scenario departments, but it is not yet fully realized that there is such a thing as screencraft outside of the working force of a studio.

It is not an impossibility to have a thousand creative minds at work on fine stories for screen visualization. That is what we are so slowly approaching. But the creation of an interesting and valuable story, not its critical review, is more purely the act of an individual than any other kind of work. There is not the slightest doubt that he should know something about his medium of expression before attempting to express himself through it, but a genuine author is so extremely conscious of his environment that he loses his sense of freedom and is never at his best in the atmosphere of a studio.

There are several capable writers of screen stories regularly employed at studios, and some of them turn out good stories when not called upon to perform distracting duties, but it looks like a bad mistake to put them in a scenario department, where they *can* plagiarize if pushed beyond their native resources. Then the outside playwright must not only run the merciless gantlet of criticism from directors, actors and the producers themselves, but be more or less at the mercy of his fellow-craftsmen should they appropriate the work he has done.

It is the distinct purpose of this page, and the general purpose of this paper, to increase excellence of production, to enlarge its capabilities and make it of greater value to the exhibitor, to raise the public estimate of moving pictures, to increase the profits of all dependent on this business. We are trying to benefit the whole trade by betterment of its product. Our whole policy is one of progress and improvement, even to the extent of disproving the false and undesirable. The way to increased profits and public confidence is a simple and straight one, that of increasing knowledge and skill in the business.

In the death of Prof. Hugo Munsterberg, the motion pictures lose a firm friend and advocate. He was a close student of the possibilities of the pictures along educational and test lines and, had he lived, it is very probable that pictures would have been liberally used in the universities within a short time.

An Unfair Condition

By F. H. Richardson

THE writer hereof is a firm believer in adequate remuneration for labor performed, no matter whether that labor be the digging of a sewer or the performance of the duties of the President of the United States. It has always seemed that the holding of remuneration of labor down to the lowest possible level is bad business, from any and every point of view, and a policy which must perforce react detrimentally upon the industries of any country.

The moving picture industry has, however, in one of its branches, gone to an utterly absurd length in the other extreme, and this condition has been brought about by the use of tactics to which I think no one who has studied the situation could give unqualified approval. I refer to the salaries of "stars."

There are today scores of artists playing leading roles and receiving therefor sums absolutely out of all proportion to any remuneration they could, by any stretch of the wildest imagination, hope to receive were their efforts confined to the legitimate stage. In fact, until some of the thousand-dollar-a-week talent broke into moving pictures they considered one-tenth of that sum as the standard price.

The matter of salaries paid by producers would not be of interest to the moving picture world if these salaries were really paid by the producer, but when we come to analyze the situation it is found that this is not the fact. True, the producer makes the contract and pays the actual money, but in effect he merely advances that sum, later collecting it from the film exchange, which in turn collects it from the exhibitor, who is the real goat.

I have remarked that an element of unfairness was contained in the matter and firmly believe my statement to be correct. Let us examine into that phase, taking an extreme case of the untrained school girl, who "butts" into moving pictures, and due, of course, to some measure of talent, plus certain personal qualities, "makes a hit." As soon as she displays the fact that she has real ability, coupled with the energy and sticktoitiveness necessary to success, she is placed in leading roles and the producer proceeds to advertise her. Now this advertising is not done for nothing. It costs money; also it is likely to cost a lot more money in kick-back, which almost invariably results. Mazie has now become a "movie queen." She has made good, is now given leading roles, and calls herself a star; also the producer overlooks no opportunity to advertise her as such. Mazie now, in the parlance of the racing stable, "begins to feel her oats," and promptly demands added remuneration, backed by the threat that unless she gets it she will go over, bag and baggage, to an opposition company.

Now, if her demands were reasonable, taking into due consideration the fact that she owes to the producing company the advertising which has made it possible for her to become a popular star, there would be no complaint. Mazie does not do anything of that sort, however. Far be it from her to indulge in such unseemly modesty. It is a case of "grab the money" with, please remember, *the exhibitor as the goat.* A few months ago Mazie was literally tickled out of her shoes when she was put on the salary roll at fifty dollars per week. Now she demands five hundred, with a short-time contract, and when that contract is up she, having meanwhile nosed around among other producing companies, comes in with a demand for double that sum, again backed up with the threat that if the producer don't "come across" she can get it elsewhere.

The second contract is signed at the higher figure. She is still advertised to the limit, and pretty soon some "enterprising" feature producer hunts Mazie up and says: "You working for one thousand dollars a week? Why, good heavens! I would not insult you by offering such an absurd sum. Come over to us and we will pay you three thousand!"—and so it goes.

The figures may be somewhat exaggerated, but the fact unquestionably remains that the moving picture industry, as a whole, and the exhibitor in particular, is laboring under an unwarranted burden of absurd salaries paid to leading men and women. Mind you, I say this as one who, as I said in the beginning, firmly believes in adequate remuneration for labor performed. I don't, however, regard it as reasonable to pay moving picture stars the huge salaries which are now all too common. It is this burden which is pushing up the film rentals to absurd and impossible figures.

The exhibitor has it in his own hands to remedy this condition by refusing to pay exorbitant film rental fees which he knows the very largely based on unreasonable salaries paid to actors. Why kill the goose that lays the golden eggs, for that is what it will mean in the long run to all concerned?

Sam Spedon Joins M. P. World Staff

Popular Motion Picture Publicity Man Becomes Associated With Most Popular Journal of the Trade.

READERS of The Moving Picture World and the friends of Sam Spedon, designations which are synonymous, will be pleased to learn that their favorite publicity man and old-time motion picture booster has become a member of The Moving Picture World editorial staff and will take up his duties at once. Since leaving the Vitagraph Company, with which he was associated for many years as head of the publicity and advertising department, Mr. Spedon has managed several publicity campaigns for different producing companies at lucrative salaries and his services, based upon his long experience in the business, have been in good demand. On account of his experience, The Moving Picture World has secured his co-operation and he will devote his time to assisting exhibitors throughout the country in working out their many problems.



Sam Spedon.

Everybody in the film business knows Sam, so what's the use of rehearsing his pedigree? It's just possible, though, that some of you may not know that he is an old newspaper man and that he knows all the curves of the game. This training, plus his intimate and expert knowledge of the motion picture business from all its varied points of view and his wide acquaintance with motion picture producers, exchange men and exhibitors, eminently fits him for an editorial position on the best motion picture trade journal. The combination is perfect.

Mr. Spedon's talents will be used to the best advantage. His work will bring him into close relation with the exhibitor

throughout the country. It is probable that he will attend many conventions and other gatherings of exhibitors where, it is unnecessary to say, he will receive a hearty welcome. It is not necessary for us to say that the exhibitor will profit from the knowledge of the business which Mr. Spedon is able and qualified to dispense. Exhibitors' and other trade organizations will receive the same earnest co-operation from the staff of this paper that it always has given.

Brandt Discusses Chain Theaters

Executive Secretary of Brooklyn Local Says Situation Is More Menacing Than That of Deposits.

AT THE last meeting of the Associated Motion Picture Exhibitors of Brooklyn, New York State League, Local 3, William Brandt among other subjects discussed the effect on the community theater of the chain houses. Mr. Brandt, who is the wide-awake executive secretary of the Brooklyn local, is the proprietor of the New Albany Theater, a 600-seat house in Albany avenue. Immediately adjoining the structure is one of the finest open-air show places in Brooklyn, having a capacity of 1,100 seats. Mr. Brandt is one of the officers chiefly responsible for the standing of the Brooklyn organization. Its membership of 80 owners, representing 110 houses, probably outranks that of any other league local in the country, not to mention outranking many states. But there are approximately two million inhabitants in the geographical section once known as the city of churches.



William Brandt.

"When I speak of the effect of the chain house on the local theater I am not speaking for myself," said Mr. Brandt to a World man who called at the New Albany last week. "You can see for yourself I am outside of their 'curtain of fire.' But I do know how it is affecting many of my fellow-members here in Brooklyn and I believe also in many cities throughout the country. One of the most serious problems confronting the exhibitor today is the effect upon his individual house of the chain theater.

"The question is of interest just now because the owners of several of these chains are also engaged in the manufacture of film which they are releasing to the very theaters affected by the competition of their houses and upon the bookings for which they depend to a considerable extent for the financial success of their producing concerns. I think it is conceded that 85 per cent. of the picture theaters of the country have a seating capacity of 600 or less. These houses are the backbone of the industry. If their business is based upon an insecure foundation, the structure of the entire industry must sooner or later totter. I am as disinclined as any other man to yell calamity, but just look into the situation as it affects us here.

"In the Borough of Brooklyn are 242 theaters showing motion pictures exclusively with a seating capacity of 600 or less. There are 39 seating over 600, and many of these are houses in which vaudeville is the chief attraction. Of these 39 fully half belong to the Loew or Fox or Moss circuits, the others being operated independently.

"These chain houses are scattered all over Brooklyn, in direct competition with the smaller theaters. William Fox prereleases his pictures two weeks in advance to his own theaters, reserving the following two weeks for the Loew chain. Other manufacturers who are not exhibitors also favor the chain houses by giving exclusive prereleases. This is a decided advantage to the chain house, as any one may see. This in itself is sufficient to handicap the small independent house, who receives no such favor.

"However, if this were the only grievance the small house would be less affected, but the chain house in addition to the prerelease offers as added attraction a complete bill of vaudeville and a large orchestra at the same admission price or lower than that charged by the small house for large subjects. As an instance, it was possible to see 'The Common Law,' a serial and eight acts of vaudeville in a Loew house for 10 and 15 cents in the afternoon and 15 and 25 cents at night. Now the smaller theater, because of limited seating capacity and high rentals, was compelled to charge an admission fee of 15 cents for the matinee and 25 cents evenings for all seats, and this, mind you, after the chain house had previously run the feature.

"The problem is of greater import than the deposit question. The same situation prevails all over the country. I was talking with an exhibitor from the West and he told me they were up against the identical condition out there.

"The whole question affects the manufacturers even more than the exhibitors because, as I have already stated, the backbone of the industry is the large number of houses seating 600 or less. On them and their success all the manufacturers must depend for by far the largest proportion of their patronage."

To Organize the West Coast

P. A. Powers and Donald J. Bell, Representing National Association, Will Aid in Work.

THE organization of an advisory committee of the National Association of the Motion Picture Industry on the Pacific coast will probably be completed in January, when P. A. Powers, treasurer of the Universal, a member of the executive committee of the association, and Donald J. Bell, president of the Bell & Howell Company of Chicago, and a vice-president of the Association, will be in Los Angeles and San Francisco.

The two representatives from the East are remarkably fitted for their mission. While their western trips were on their own business, they are anxious to make the Association's business theirs also. Mr. Powers will have immediate entree to one of the powerful organizations which is expected to affiliate, for H. O. Davis, who is an officer of the Universal, is president of the Producers' Association on the coast. Mr. Powers has been close to all the activities of the association in New York, as he has been one of its most enthusiastic supporters and workers since its organization.

Mr. Bell was active in the recent organization of the Chicago Advisory Committee. He has an intimate knowledge of the advantages of and the work being done by the Chicago Committee, on which the California Committee will be based.

The general division of the National Association of the Motion Picture Industry will hold its quarterly meeting in New York in January in the form of a dinner and entertainment. This was decided at a meeting of the Executive Committee of that division, held December 21 in the association's rooms in the Times building, New York.

Carbon Makers Confer With N. A. M. P. I.

Speer and National Officers Discuss Plans of Affiliation and Express Desire to Co-operate.

THIRTY million carbons would be used annually by the motion picture theaters of the United States if they were available, according to information given the National Association of the Motion Picture Industry last week by the two greatest makers of carbons in the country.

These two manufacturers, the Speer Carbon Company, of St. Mary's, Pa., and the National Carbon Company, of Cleveland, manufacture 15,000,000 carbons annually, and at the present time this is practically the entire available stock. Previous to the war, the majority of the carbons came from Germany.

The two carbon manufacturers, the National, represented by N. C. Cotabish, general sales manager, and the Speer by J. S. Speer, president and general manager, and J. P. Fryling, secretary and treasurer, were in conference with Executive Secretary Elliott at the National Association's rooms last week. Plans of affiliation were discussed, and the carbon makers expressed their interest in the activities of the National Association and their desire to co-operate.

In connection with the Sunday closing issue, the carbon makers offered to inclose in all their shipments a card urging the support and co-operation of exhibitors in the fight for the free Sunday which is being made by the National Association and the Exhibitors' League.

MABEL NORMAND'S PICTURE IS "MICKEY."

Mabel Normand's big new feature, produced at her studio in Los Angeles, is entitled "Mickey," without any frills such as through a telegraphic inadvertence we last week tagged on to "Mickey." It is just plain "Mickey," that's all.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

North Carolina Convention

Big Meeting Held at Charlotte, N. C.—Enthusiastic Opening Session Gives Promise of Successful Gathering.

WITH approximately two hundred exhibitors and representatives of concerns allied with the motion picture business assembled at Charlotte, N. C., the annual convention of the North Carolina Branch of the Motion Picture Exhibitors' League opened Tuesday evening, December 19, with considerable eclat. Among the men who stood out among the crowd was Percy W. Wells, state president, and it was not to be wondered at, for he practically carries the motion picture business of Wilmington, N. C., around in his vest pocket. Besides being president of the North Carolina League he is president of the Howard-Wells Amusement Company, which owns all Wilmington's theaters except one. His houses are the Academy of Music, 1,100 seats; Royal, 800 seats; Victoria, 1,100 seats; Grand, 500 seats; the Bijou, seating 800, which belongs to Bijou Amusement Company, of which Mr. Wells is president.



P. W. Wells.

Mr. Wells is an old-time vaudeville actor, a keen business man and has the reputation of being a good fellow.

The secretary of the league, H. B. Varner, of Lexington, N. C., is a big man, physically and mentally. Outside of being secretary of the league, manager of the Lyric theater of Lexington, managing editor of the Good Roads Magazine, president of the Good Roads Association of North Carolina, publisher of the Lexington Dispatch and a few other little things like that, he is a gentleman of leisure. One can readily see that he hasn't much to do except to run for Congress occasionally and to help others to keep their political fences in repair. During one of his unoccupied moments he, Wells and the writer sat in the latter's room and talked for nearly two hours. I wish I could tell you how extremely interesting it was.

Another very live wire is R. D. Craver, secretary of the Piedmont Amusement Company, which owns twenty-two theaters in various cities of the state. Friend Craver is chairman of the local amusement committee. He is a hustler from Hustlerville and, from what I have observed and heard during my few hours here, there are quite some few towns in North Carolina which might change their names to "Hustlerville" without doing violence to the eternal fitness of things.

R. V. Anderson, secretary of the local amusements committee and manager of Pathe's Charlotte branch exchange, is on the job with both feet helping to make visitors feel at home, greasing the wheels of entertainment and, incidentally, boosting the Pathe end of things.

Representing the Enterprise Optical Manufacturing Company of Chicago appears my old chum, J. E. McAuley, with a latest model Motiograph under each arm and a wonderful flow of language for use in describing its merits.

Matters to Be Considered.

Among the things to come before the convention will be the question of state taxation of theaters which has been twisted out of all reason and is a distinct burden; return charges on reels; advance deposits; insurance on theaters and underwriters' regulations, both of which latter charges are unreasonable.

The convention was addressed by Col. T. L. Kirkpatrick, mayor of Charlotte, to whose words of welcome President Wells responded; F. H. Richardson, editor of the Projection Department of the Moving Picture World, and A. F. Sams, attorney for the League.

A full report of the convention will appear in next week's issue.

Sam Trigger Heads Manhattan Exhibitors

Threescore Members Attend Annual Meeting and Applaud Report of Healthy Treasury.

SAMUEL TRIGGER was elected president of the Manhattan Local No. 1, New York state branch of the Motion Picture Exhibitors' League of America, at the annual meeting on December 20. The session, a lively one, was held in the League's headquarters at 218 West Forty-second street. Mr. Trigger received 39 votes, his opponent, Charles Steiner, receiving 18.

Louis Blumenthal, treasurer, in his report stated that $20,787 was taken in during the year, in the course of which two balls and an exposition had been held. At the beginning of the year there was $42 in the treasury. On December 15, 1916, there was in the treasury $2,304, with bills receivable bringing the balance approximately to $6,700. The ball early in the year netted $5,000, and the Thanksgiving Eve affair a sum slightly in excess of that.

Henry E. Cole resigned as organizer for Manhattan.

The secretary reported 105 members on the books, of which 86 are theater owners in good standing and 19 are associate members.

Retiring President Lee A. Ochs addressed the threescore members present, saying he had done for them in the past year the best he could. He bespoke for the incoming officers the full support of the membership. "The presidency is not a pleasant position to hold," he said, "very unpleasant at times. It is one that keeps you in hot water whether you are right or wrong. The incumbent will succeed only by having the co-operation of all the members."

The remaining officers were as follows: First vice-president, C. R. Martineau; second vice-president, Ike Hartstall; secretary, Thomas Howard; treasurer, Morris Needle; sergeant-at-arms, Gus Koenigswald; finance committee, William Hilkemeier, chairman; S. Rhonheimer, Otto Lederer, L. Brecher and Jacob Klein.

On the day following the election President Trigger made a statement to the members of the organization.

"Let us start in good," he said. "On the first day after eletcion I am appealing to all the newly elected officers for the loan of their brains and time for about four hours per week. We have promised the organization to do things. I have not, and neither have you, any desire to let this remain an election promise only. We are going to do work and I cannot work alone, therefore I need your help.

"I have formulated a plan whereby every officer must give an accounting. I will know at the end of the year how many members each and every one of you have brought in, how much time you have devoted to the interest of the organization, or how neglectful you may have been. This will be one of my formulas that will be read at the monthly meeting of the whole body, and I hope to have the pleasure of having the exhibitors say: 'Well done, good and faithful servants.'

"I have boasted and am still boasting that every officer is thoroughly qualified for the position to which he was elected. Let us prove this by our actions to commence this good work.

"I am enclosing two subscription blanks. Will you have them filled out by two new members? It may take a week or two weeks, but have this done. The organization needs your help and the exhibitors of the state and country are practically looking to Local No. 1 to set an example to all exhibitors' organizations."

Intermountain Managers Organize

New Association Formed at Salt Lake to Improve Amusement Conditions

FOR the stated purpose of waging warfare against a certain class of amusements—photoplays and otherwise—the theatrical managers of Salt Lake have formed an association, to be incorporated under the name of the "Intermountain Amusement Managers' Association." It is hoped that eventually the association will list as members, every manager of a theatre in the intermountain district.

The first gathering of the local theatrical men was held early this week at the general offices of the Swanson theater circuit in the American theater building and initial steps were taken toward effecting the organization.

It is hoped, primarily, by the men concerned, that the association will be effective in curbing sensational, suggestive and misleading theatrical advertising. Back of this, according to the managers, is a desire to reach the producers and salesmen of objectionable photoplay films and the organization, it is stated, will be prepared to make it interesting for these persons.

H. E. Ellison, general manager of the Swanson circuit, said that while the association would be formed for the purpose of promoting the general interests of the managers, it would also protect the public from the somewhat prevalent epidemic of objectionable photoplays and "frisky" stage productions and would suppress suggestive and misleading advertising matter.

So far as photoplays are concerned, the managers say they will oppose the state or municipal censorship board idea. They believe that exhibitors should abide strictly by the rulings of the National Board of Review and not attempt to show any picture which had failed of passage before that body. Mr. Ellison has addressed a letter on the subject to Mayor W. Mont Ferry of Salt Lake, suggesting that an effectual means of keeping objectionable photoplays out of local theaters would be to immediately revoke the license of any exhibitor who showed a film which had not been passed by the National Board. This, of course, would be possible only on condition that the proper municipal authorities were kept constantly posted on the rulings of the board, so that the offending exhibitor might be given due and proper warning.

It is proposed that the new association include not only theatrical managers but the proprietors and managers of amusement resorts as well. The local theaters represented in the early formation of the association were the Paramount-Empress, by George E. Carpenter; the American, Rex and Liberty, by W. H. Swanson, H. E. Ellison, R. L. Stearn and Robert Sanders; the Mehesy, by Edward Mehesy; the Empire by Manager Shipler; the Orpheum by Edward P. Levy; the Pantages by Frank B. Newman. Other theaters which are expected to list themselves in the new association are the Salt Lake theater, Wilkes, Broadway, Isis, Jitney and Photoplay.

The new organization of managers is generally regarded here as a distinct "uplift" movement, as the exhibitors have entered upon their work with the determination of protecting the public as well as themselves. In the face of a small but growing sentiment for censorship, the managers, it is felt, have taken a wise step. Their evident desire to show the public that they are eager to protect their patrons instead of turning over this job to a censorship board, is regarded as commendable.

Canadian Exhibitors' League Proposed

President Golding of the Maritime Provinces League Says All Exhibitors in Canada Should Get Together.

A FEELING that there should be a national organization of Canadian exhibitors is spreading throughout the dominion. The idea had its inception in the provincial and district leagues, and not one of the motion picture men in the country can deny the need for such an organization. The exhibitors in the Maritime Provinces have been the first to effect a combined front with which to meet the adversities of the business, and they are now the first to get down to real business. It has been suggested that there should be a national Canadian body. This suggestion has found many ardent followers, and Montreal has been named as the most likely place for holding a grand conclave.

By so doing all Canadian exhibitors could get down to solid, concrete facts and deal with them unitedly, which would unquestionably mean effectively.

Walter H. Golding, president of the Maritime Exhibitors' League, and manager of the Imperial in St. John, was asked what he thought of the advisability of a national organization. He said:

"Our Maritime Province organization has disclosed such a hearty spirit of co-operation, and our complaints have been found to be identical and so common to us all, that it is a sure indication that all Canada is suffering from the same diseases, and one grand conclave would strike a death blow at some of these existing evils. The 'auctioning system' of selling films and pitting one house against another is highly inequitable, and with the high cost of conducting motion picture houses so great in all departments, I think the thumb screw tactics employed by some companies are becoming very oppressive. Unless some radical change is brought about and film prices standardized the whole enterprise is endangered."

At the present time Canada is being very heavily taxed for patriotic purposes. Many thousands of the patrons have taken up arms and gone overseas, and it is pointed out that the profits are now all going into the coffers of the film companies. One method of "auctioning" films, against which some of the exhibitors are rebelling, has been employed in St. John. An exchange manager will ask an exhibitor to witness a screening of a special feature he is offering. Later he will call another exhibitor in and show him the same piceure, telling him that such and such a theater is offering him so much for the feature, but that he might have it for so much more. Later the first exhibitor is notified that another house has offered him a big advance over the first named figure, and so one house is pitted against another, unknowingly, it seems, and the exhibitors are obliged oft times to surrender what they have come to call "blood money."

This and other evils, it is felt, could be eliminated through a national organization, and a movement for such a body is slowly gathering momentum, and it is hoped that before the expiration of another six months a definite and forward step will be taken towards the organization of a moving picture league of Canada.

An Appeal to Jersey Exhibitors

President Hespe Urges All Theater Managers to Join in Movement for Better Conditions.

A STATE-WIDE campaign will be inaugurated for the modification of the blue laws of the State of New Jersey. Every exhibitor in the state, every landlord of every moving picture theater and hundreds of owners of candy, cigar and drug stores, baseball parks, etc., will be interested. The Motion Picture Exhibitors' League of the State of New Jersey proposes to enter this campaign and not let up until its efforts are successful.

The exhibitors of New York State at the present time contemplate legislative enactment that will assure the protection of the Sunday show for all time. It will be of material benefit to the exhibitors of New Jersey, to have a bill for Sunday movies before their legislature at the same time.

The president of the state league has every assurance that the common people of this state, not only have no opposition to the Sunday shows, but have a strong desire for them.

At the last legislative session a Sunday bill was introduced and at its hearing fifty ministers of the state opposed it and one-half dozen of exhibitors were for it. Had we the same number of exhibitors and showed the same co-operation as

our opponents we would by this time have been well on the road for Sunday shows.

An exhibitors' meeting is held every Friday morning at our headquarters in Newark in connection with the ball committee, who are working hard on the details of the affair.

On February the first, 1917, the ball will be given in Newark. Every exhibitor in the state should use all of the resources at his command to make this ball a financial success. Its social success is already assured.

In view of the fact that whatever money is made through the committees' efforts will be used for the benefit of every exhibitor in the state. Can you not arrange your time some Friday morning and join us in our work?

I would like to meet you personally and talk over with you matters of general interest. If you have a local organization in your district I would be glad to visit you at any time you can arrange a meeting. If you have no local, send $6 to our secretary and enroll yourself as a state member. The protection of your business demands it.

Join this organization and let New Jersey stand foremost in the ranks of organized exhibitors in the Union. Better your own conditions and be an active unit in the tremendous force of our immense industry.

Hoping to see you soon, I am,

DR. H. CHAS. HESPE, President,
New Jersey State Branch, M. P. E. League of America.

ST. LOUIS ASSOCIATION MEETS.

A meeting of the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis, Mo., was held in the Benoist Building, Friday evening, December 8, at which President Mogler presided. William Sievers, Steve Kaiman, W. Slinger and Nick Angellich were elected to membership. Special committees reported that a dispute between the Arsenal theater and the I. A. T. S. E. Local had been settled and that several exchanges had agreed to withdraw their demands for advance payments on serials.

Messrs. Williams, Bloston, Sigoloff, Pellman, Wehrenberg, Whitman, Fay, Scherer, Mayer, Pasmezoglu and President Mogler were appointed as a special committee to take necessary steps to defeat the proposed tax measure which contemplated taxing theaters $100 per annum.

Sunday Show Decision

Exhibitor Rosenburg of Ossining, N. Y., Wins Decision in Action Brought to Close His House on Sunday.

OSSINING, N. Y., comes under the jurisdiction of the recent decision rendered by the Appellate Division, Fourth Department of the Supreme Court of New York, which said that it was unlawful to operate a motion picture show on Sunday. Acting upon that decision Albert W. Twiggar, president of the village of Ossining, applied for a court order to restrain Louis Rosenburg, manager of the Alhambra theater of that town, from opening his house on Sunday. The motion was heard by Justice William P. Platt of the Supreme Court, sitting at White Plains, N. Y., who denied the motion and handed down with his decision the following opinion:

This is a motion to restrain the defendant from conducting moving picture show, pending this action, in one of the thickly settled sections of the Village of Ossining, and in close proximity to several large churches.

The Appellate Division of this Department held in People vs. Hemleb, 137 A. D. 356, that the only law applicable is Section 265 of the Penal Code, and that that section does not apply to moving pictures, but only to similar shows to those enumerated.

Moving picture shows were not known at the time this section was enacted. The penalty prescribed for its violation was not exceeding $5.00 fine, and five days in imprisonment, and not much more than after all the trouble and expense of securing a second conviction of the same person.

In Bender vs. Hamlin the Appellate Division of the Fourth Department differs with our department and states that the authorities are in conflict, and the question can only be settled by the Court of last resort.

Since then the Appellate Division of the Third Department have agreed with the Fourth Department in People ex rel Bender vs. Joyce and others, but by a divided court.

The village charter only expressly authorizes the president to prosecute all such suits in the name of the corporation as shall be ordered and directed by the trustees.

The resolution of the trustees found here does not expressly authorize him to maintain the action.

It has long been held that courts may not resort to injunctions to enforce the criminal law, principles of religion, etc., and morality, except where property rights are involved, and that as it is a harsh remedy it should not be granted, until a clear prima facie case is established in law and fact, and usually at the suit of the People, etc., a private person who alleges special damages. Therefore the motion must be denied without costs.

Village of New Rochell vs. Lang, 75 Hun 608; A & E Enc. of Law, Vol. 10, page 914-966, 1002. 1st edition.

It is no part of the mission of a Court of Equity to administer the criminal law of the State, or to enforce the principles of religion or morality except so far as it may be incidental to the improvement of property rights, and perhaps again then matters of equitable cognizance. Vol. 10 p 914 A & E Enc. of Law 1st edition.

A court of equity will not interfere to prevent an act merely because it is illegal. Vol. 10 p 966 A & E Enc. of Law 1st edition.

An injunction, which is a harsh remedy should not be granted until a clear prima facie case is made by the bill. Vol. 10 p 1002 A & E Enc. Law 2d edition.

Isaac Miller, of New York, was the attorney in the proceeding for Mr. Rosenberg.

State League Gets Into Sunday Campaign

Notes to Ask Contributions from Exhibitors on Basis of Three Cents for Each Seat in Theater.

IN CO-OPERATION with the National Association of the Motion Picture Industry, New York state branch of the Exhibitors' League held a meeting on Friday, December 22, at Wurlitzer Hall, to take up the question of raising funds to defray expenses for counsel in connection with the battle for the legalization of the Sunday showing of motion pictures. State President Lee A. Ochs presided. It was voted to ask for contributions from all exhibitors in the state on a basis of 3 cents for each seat in their house or houses. Committees were to be appointed from every local in the state on December 25 to make the resolution effective. Adolph Zukor, president of the Famous Players-Lasky Corporation, is the treasurer of the fund.

Robert Adamson, fire commissioner of the City of New York, spoke as the representative of Mayor Mitchel. He said personally he was in favor of the Sunday showing of motion pictures, and he was glad to say the Mayor was of the same mind. He said further that if the legislature should go on record as continuing the motion picture on the same basis as it is at present, the Mayor would be in favor of such a measure.

Several motions were made in the effort to suit the members' ideas as to what constituted an equitable basis for raising funds to pay the lawyers in the coming fight, but Grant Anson's motion making it 3 cents a seat prevailed.

Senator Boland promised that not only would he vote in favor of the proposed amendment to the code, but that he would be glad to introduce such a measure in the upper house. He urged the members to give especial attention to the up-state members of the legislature, believing that among these they would be most likely to find the major part of the opposition to the bill. He promised that the New York City members will wage a strong campaign on behalf of the motion picture men.

Joseph Callahan, leader of the Democratic minority in the lower house at Albany, spoke for Sheriff Al Smith, of New York County, and incidentally for himself. "If the motion picture has an elevating influence," he said, "why can't men be elevated on Sunday as well as on Saturday? I can pledge you this, that so far as concerns the members of my party from the City of New York you may rest assured that without a single dissenting voice they will support legislation tending to permit motion pictures to be shown on Sundays just the same as on other days of the week. We number forty-two in this city. You need seventy-six votes to pass your measure. It is up to you to get the balance."

On motion of William Brandt, of Brooklyn, a rising vote of thanks was tendered to Senator Boland and to Assemblyman Callahan.

Send Out Slides on Sunday Closing

National Association Asks 1,500 New York Exhibitors to Aid It in Obtaining Signatures to Petition of Protest.

THE National Association of the Moton Picture Industry is sending to 1,500 New York State exhibitors slides reading as follows: "Do you want this theater closed on Sunday? It provides you decent, clean amusement at a price within the reach of every pocketbook. Signify your desire by signing the petition at the box office." In an accompanying circular the exhibitor is requested to throw the slide on the screen at every performance, and especially as the crowd is leaving between pictures.

"Attached is the form of petition we are using," says the circular. "We suggest that you have these petitions printed up with your theater and town in the blank spaces and your advertisement on the back, give it out with tickets and have some one to collect the cards as the crowd leaves. If this form of publicity does not appeal to you, attach blank papers to the form and place a table in your lobby where every one can sign. Send the cards and petitions to us. If we can get the three million signatures we look for our fight will be half won."

The petition reads as follows: "We, the undersigned patrons of the —— theater in ——, N. Y., herewith file a

petition and a protest against the closing of this or any other motion picture theater on Sundays. The motion picture has become a part of the pleasure and profit of our lives, and to deprive us or any of the 3,000,000 patrons in New York of the privilege of spending a part of our Sunday in viewing motion pictures is an infringement of our liberties and a reflection on the moral character of the overwhelming majority of the citizens of the Empire State."

City Fathers Take Up Sunday Fight

New York Aldermen Petition Legislature to Amend Law Permitting Showing Seven Days.

THE Aldermen of New York City have gone on record for the Sunday showing of motion pictures. They have adopted a resolution urging the legislature of the State to so amend the Penal Code that there will be no question as to the legality of motion picture exhibitors catering to the desires of their public on Sunday as well as on week days. The measure received the vote of all the aldermen present—fifty-three Democrats and twenty-two Republicans. Here it is:

Whereas, The Appellate Division of the Supreme Court, Third Department, has rendered a decision holding that under the Penal Law the exhibition of moving pictures on Sunday in this state is illegal; and,

Whereas, The exhibition of moving pictures furnishes instruction and recreation to many hundred thousands of our fellow citizens and does not interfere with the sanctity or holiness of the Sabbath, and does not, in our judgment, disturb religious worship; and,

Whereas, Many believe that the spirit of modern times makes possible the regulation of the Sabbath as a day of rest without violation of religious principles, and without denying to any one the innocent diversions that should not be forbidden. Now, therefore, be it

Resolved, That the Board of Aldermen of the City of New York does hereby record itself as favoring the enactment of a statue amending the Penal Law to permit the exhibition of moving pictures on the Sabbath, and respectfully recommends to the members of the State Legislature the passage of such a measure.

Canon Chase Would Favor Sunday Showing If—

The Rev. W. S. Chase of Brooklyn, who is known also as Canon Chase, and who for years has been prominent in movements tending to restrict Sunday amusements, declares in an interview in the New York World that he would not oppose amending the laws to permit motion pictures to be shown on Sunday. There is a big if in Mr. Chase's declaration, however. He adds "provided no admission fee, directly or indirectly, can be charged and they are shown in the public schools under the direction of the Board of Education."

This amendment will hardly be taken seriously by motion picture men.

F. I. L. M. Clubs Growing

Exchange Men's Credit Organization Idea Is Spreading Rapidly.

A WELL attended meeting of the New York F. I. L. M. Club was held at offices of Hoy Reporting Service, 1482 Broadway, Tuesday evening, December 12th. The weekly meetings of this club draw out a full membership. Various subjects of interest to distributors are discussed. Reports were made, showing the formation of F. I. L. M. Clubs in Buffalo, Albany and Pittsburgh.

Mr. Hoy, president of Hoy Reporting Service, announced many other large centers were preparing to organize clubs; that inquiries for his credit service were increasing so rapidly, that office managers would be placed in training both here and in Chicago to meet demands.

A report was made by the Transportation Committee that all but a very few exhibitors were willing to pay expressage both ways, after January 1st, 1917, which indicated that one common carrier would soon be selected.

The announcement by Chicago F. I. L. M. Club to hold a National Convention was received with keen interest. All present agreed that Chicago deserved the honor of the first convention, owing to the fact that it was first introduced there.

Secretary and treasurer, W. E. Raynor suggested that an assistant be appointed to relieve him of part of his work. It was decided to engage Mr. Hoy's private secretary, Miss Marie Morgan, to perform part of the duties. Mr. Hoy introduced his new associate, John T. Cronin, who is to aid in the developing of F. I. L. M. Clubs throughout the country. On account of his organization experience, he will be a valuable acquisition to the Hoy Reporting Co.'s staff. Mr. Cronin is at present serving his second term as mayor of Beacon, N. Y., which he will now be compelled to relinquish.

Buffalo F. I. L. M. Club.

At an enthusiastic meeting of exchange managers, at Hotel Statler, Friday evening, December 9th, a F. I. L. M. Club was organized. Following were elected officers for the ensuing six months: J. E. Kiberley, president; F. S. Hopkins, vice president; C. A. Taylor, secretary and treasurer.

Other members are H. E. Coffey, G. H. Christoffers, H. E. Hughes, J. H. Schwall, C. H. Barolet, V. H. Hoduff and W. A. Mack.

As there were only a few exchanges not represented, a membership committee was appointed with instructions to have every exchange manager's application by next weekly meeting. The club contracted with Hoy Reporting Service for the coming 12 months for credit reports.

Messrs. E. H. Saunders, Walter Schoyer and C. H. Hoy were present from New York City F. I. L. M. Club. Mr. Hoy went to Pittsburgh to attend a meeting of exchange men there, called for the purpose of organizing a club.

The Pittsburgh F. I. L. M. Club was organized December 10th, 1916, with almost every exchange manager in the city as members. Negotiations are underway with Hoy Reporting Service, Chicago and New York City, to open offices for furnishing credit information.

Agitation in Connecticut

Regulations Asked by Officials in Bridgeport and New Britain.

THE question of motion picture regulation has been simmering in Bridgeport and New Britain, Conn., for some time. In Bridgeport there are twenty-seven theaters. One or two films of an unsatisfactory character gave rise to complaints to the city officials. In at least one case the advertising was the cause. New Britain has an abnormally large alien population. In that city the School Board had complained, declaring the children were attending motion picture shows when they should be in school. Some form of censorship had been proposed.

H. F. Sherwood, assistant secretary of the National Board of Review, visited both cities a few days ago and met the officials. In New Britain he was invited to address an informal meeting of the City Council, which he did.

In Bridgeport it has been decided that the weekly bulletin of the National Board will be utilized by the Police Department as an impartial basis of action, which will satisfy all interested parties. In New Britain there was every indication, following Mr. Sherwood's talk, that the same plan would be followed. There will be no legalized censorship in New Britain.

Grant Just Won't Feel the Cold

In Freezing Weather New England Film Man Sticks to Summer Garb and Talks Business Without Shivering.

SAM GRANT dropped into New York the week before Christmas on one of his frequent visits. A World man spied the Bostonian walking down Broadway on a twenty-above-zero afternoon sans waistcoat and overcoat and in an unlined summer suit. This garb, or rather lack of it, indicated not a lessening of prosperity on the part of the Hanover Film Company, but merely that the manager of the annual ball of the Massachusetts exhibitors practises what he preaches—that most persons wear too many clothes. Mr. Grant had Broadway all to himself on the summer stuff.

"What are we doing over in the Hub?" replied Mr. Grant in response to a question. "Why, 'The Battle Cry of Peace' is beginning its second year on tour in New England since its initial run at the Majestic theater, Boston. During this time there never has been less than two shows playing, and for a considerable part of the time three or four companies were exploiting the production. This picture has the unique distinction in New England of never having been rented, but always having been played as a production at a uniform scale of prices. After two companies have finished six weeks' engagements the picture will be offered on a rental basis.

"Hugo's 'Les Miserables,' the Pathe production, is booked for Tremont Temple, Boston, starting Christmas week. This is the fifth engagement in Tremont Temple for this subject and its twenty-third week in Boston, a record for any picture in New England at an advanced scale of prices."

Adam Kessel, Jr., President of the New York Motion Picture Corporation, sailed for Havana on Thursday. Mr. Kessel has been confined by illness to his home for the past two weeks and the trip to Cuba has been forced on him by his physician in order that he may get in proper shape to put through successfully the many big things which are already planned for the Kay Bee and Keystone productions in 1917. A large party of friends saw Mr. Kessel off and wished him bon voyage. He will return about the middle of January.

Federal Censorship Sentiment Not Growing

Producers Declare Statements Attributed to William H. Kemble Do Not Reflect Opinion Prevailing in Trade

THE Moving Picture World is in receipt of a story from its correspondent at the national capital telling of the activities in that city of William H. Kemble, head of the organization distributing Triangle pictures in Brooklyn and Long Island. Some of the statements ascribed to Mr. Kemble seemed to be so much at variance with what this journal deemed to be the actual situation that it delegated one of its reporters to make an investigation among some of the producers who might be found in New York. It was confirmed in its view that there distinctly is not a growing sentiment among producers in favor of Federal censorship. It learned that two manufacturers formerly inclined to favor the national overseeing of motion pictures had flatly changed their minds, that they now were opposed to it. These are Richard A. Rowland, president of Metro, and William L. Sherrill, president of the Frohman Amusement Corporation.

But here is the story from Washington sent by Clarence L. Linz, our correspondent in that city:

> WASHINGTON, D. C.—Chairman Dudley M. Hughes of the Committee on Education of the House of Representatives has been informed by William H. Kemble, of the Triangle Distributing Company, that the majority of the reputable producers of motion picture films of the United States are in favor of early action on the Hughes bill looking to the establishment of federal censorship. Mr. Kemble conferred with Judge Hughes as the chairman of the motion picture section of the International Association of Rotary Clubs, also visiting other members of the committee.
>
> He told the members of Congress that the motion picture industry is coming around to the view that it will be better to have federal censorship than so many State boards, and that he came to Washington representing his own and other interests, and as chairman of the Rotary Club's motion picture section, to tell Judge Hughes that he believed that the Hughes bill would be satisfactory to the best producers if one or two changes are made therein.
>
> "I believe we will get action on the bill at this session," said Chairman Hughes and Mr. Kemble after the conference. "Reputable producers are coming around rapidly to the plan of federal censorship, and with a few changes the Hughes bill will meet the satuation," Mr. Kemble added.
>
> There is, however, a feeling among the others of the committee that it will be impossible to get action on the Hughes bill at this session of Congress, in view of the fact that there is so much important legislation pending on the House calendar to be transacted within the next three months. There is also a very decided opposition to the bill among a large number of members of Congress, and its introduction on the floor would create a controversy that would keep it before the House for a considerable period of time.
>
> Mr. Kemble stated that he did not want to be appointed a member of the commission, nor had he any axe to grind. He came to Washington to assure Judge Hughes of his support and to give the bill his indorsement.

Mr. Linz sent a telegram also later saying Mr. Kemble had given an interview to two prominent Washington newspapers.

When a World man called on Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, he suggested that William A. Brady, the president of the association, be asked about the matter. He said he already had taken up the matter with Mr. Brady. "And the harder he gives it to you the better I will be pleased," said Mr. Elliott.

"I cannot say that I ever heard of Mr. Kemble," said Mr. Brady, when seen at his office, "and while it does not necessarily follow that he is of no consequence on that account, I am sure his name would have been familiar to me if he had any prominence in the motion picture industry. It is a sure thing that he does not represent much of anybody in the trade but himself in setting forth the slightest wish or sympathy for Federal or other censorship.

"Nobody will dispute the fact that the National Association of the Moving Picture Industry is thoroughly representative of the business in all its branches. Not so many weeks ago this association officially repudiated every form of censorship for motion pictures in terms so sweeping and emphatic that I do not see how anyone could possibly have doubted just what was meant or who meant it.

"But, as an occasional interloper may manage to gain a momentary hearing by claiming to voice the sentiments of others who have not commissioned him to speak, I will repeat that the motion picture business is unalterably opposed to censorship of any kind, and is organized to fight it to a finish."

Views of Other Producers.

"So far as I know Mr. Kemble represents nobody but himself in a motion picture way," said P. A. Powers, treasurer of the Universal Film Manufacturing Company. "Personally I think it is ridiculous for a man to talk to legislators with a view to influencing them on censorship and giving them the impression that the majority of producers are in favor of Federal censorship. Certainly Mr. Kemble did not speak for Universal.

"I want to thank The Moving Picture World for seeking out what authority Mr. Kemble may have had to make seemingly authoritative statements about the attitude of producers in regard to Federal censorship, assuming Mr. Kemble has been correctly quoted," said Adolph Zukor, president of Famous Players-Lasky. "I do not know of any authority having been given to him by the trade, by its official association, or certainly not by the Famous Players-Lasky Corporation, to present their views to Congressmen or any others in this important matter."

Hiram Abrams, president of Paramount Pictures Corporation, who was in conference with Mr. Zukor when The World man called, remarked that so far as Paramount was concerned there was nothing to add to what Mr. Zukor had said, that Mr. Kemble had no authority to speak for Paramount.

"Certainly Mr. Kemble could not have represented the views of the International," said General Manager E. A. McManus of that company. "We are, as is well known in the trade, absolutely opposed to Federal censorship."

"Mr. Kemble had no authority to speak for this company," said Samuel Goldfish of the Goldwyn Pictures Corporation.

"I have not discussed Federal censorship or any other kind with Mr. Kemble," said Charles H. Sherrill of the Frohman Amusement Corporation. "I am thoroughly opposed to them. You may say without any question Mr. Kemble does not represent this company. You know my original position was on the side of Federal censorship, but not any more. I have changed my mind—and I have given the question a lot of thought, too."

"Artcraft is not in favor of censorship in any form," said Walter E. Green, president of the new organization. "Mr. Kemble does not speak for us."

"I am not acquainted with Mr. Kemble," said Richard A. Rowland, president of Metro Pictures Corporation. "We were at one time in favor of Federal censorship. Now we are opposed to it, absolutely against it."

"Mr. Kemble did not speak for the Kalem company," said Frank Marion of the Kalem company.

"What Mr. Kemble is reported to have said about Federal censorship does not reflect the views of Mr. Fox," said General Manager Winfield R. Sheehan of the Fox Film Corporation. "We are as always against all forms of censorship. We believe the American public the best censors. If this great question is left in its hands it will put the bad companies out of business and will support those making desirable pictures. The legitimate stage has no censorship, and there are plenty of men and women in every community who will take care of anything wrong in pictures and in a legitimate and drastic manner."

"I am unalterably opposed to censorship of motion pictures in any form, Federal, state or municipal," said Lewis J. Selznick. "There is nothing selfish in my opposition to censorship, as I shall never lend my name to a picture that will give offence to any one, but merely for the general good and advancement of the industry I am willing to fight censorship as hard as any producer in the business."

Chronological Record for 1916

Important Events of the Past Year Briefly Noted for the Convenience of Moving Picture World Readers

FOR the convenience of readers of the Moving Picture World a careful compilation of the principal events in filmdom, which have occurred during the year, 1916, has been made and is here given in chronological order with references to the volume and page where the event is recorded at length. The Roman numerals give the volume number and the Arabic numerals indicate the page.

Jan. 1—Cines Manila, E. M. Gross, managing director, started business at Manila, P. I.—XXVIII; 70.
Jan. 2—"Birtb of a Nation," big Griffith picture, closes long run at Liberty Theatre, New York—XXVII; 250.
Jan. 2—Deatb of A. Artbur Caille of Detroit, Mich—XXVII; 396.
Jan. 3—Board of Trade Holds annual meeting and election of officers—XXVII; 391.
Jan. 5—National Executive Committee of Motion Picture Exhibitors' League Meeting beld in Chicago—XXVII; 289.
Jan. 7—Paramount Pictures Corporation gives house warming upon formal occupancy of new offices in Rogers Peet building, 485 Fifth Avenue, New York—XXVII; 393.
Jan. 8—Metro Pictures Corporation announces the acquisition of Mr. and Mrs. Sidney Drew for comedy series—XXVII; 218.
Jan. 8—Lasky Feature Play Company moves to new offices in Rogers Peet Building, 485 Fifth Avenue, New York—XXVII; 233.
Jan. 8—Universal Film Mfg. Company wins Latham Loup patent suit by decision in its favor given by Judge Hough in United States District Court—XXVII; 250.
Jan. 9—First meeting of Pittsburgh Screen Club—XXVII; 636.
Jan. 13—Censorship bearing before tbe House Committee on Education at Wasbington, D. C.—XXVII; 391; 566.
Jan. 13—Bronx Exhibitors' League installs officers—XXVII; 571.
Jan. 14—Samuel L. Rothapfel takes over management of the Knickerbocker Theatre for Triangle—XXVII; 405.
Jan. 15—Announcement of the formation of the Famous Players—Mary Pickford Company—XXVII; 394.
Jan. 15—First annual Pathe Club dinner at Healy's, Columbus Avenue and 66tb Stret, New York—XXVII; 570.
Jan. 16—New York Operators' ball at Central Opera House, New York—XXVII; 781.
Jan. 18—J. A. Berst announces his determination to leave the General Film, of which he was president, to accept position with Pathe—XXVII; 574, 751.
Jan. 19—George Kleine elected president of the General Film Company —XXVII; 752.
Jan. 22—Massacbusetts League Election held in Boston—XXVII; 565.
Jan. 22—Death of Arthur Johnson, popular motion picture actor, announced—XXVII; 574.
Jan. 22—Announcement made that General Film Company wouid not be dissolved as result of government suit—XXVII; 582.
Jan. 24—Decree in the case of the United States against the Motion Picture Patents Company signed by Judge Oliver B. Dickinson, of the U. S. District Court in Philadelphia—XXVII; 753.
Jan. 24—Triangle Film Corporation moves from Masonic Temple building, 71 West 23d Street, to Brokaw building, Broadway and 42d Street, New York City—XXVII; 935.
Jan. 27—President Wilson addresses motion picture men at Board of Trade dinner at Biltmore Hotel, New York—XXVII; 923.
Jan. 28—Annual Ball of Static Club held at Rutherford Hall, Los Angeles, Cal.—XXVII; 1112.
Jan. 29—Reorganization of World Film Corporation and resignation of Lewis J. Selznick—XXVII; 931.
Jan. 29—Ciara Kimball Young Film Corporation formed by Lewis J. Selznick—XXVII; 931.
Jan. 29—Exbibitors organize at Pasadena, Cal—XXVII; 1284.
Jan. 30—Exhibitors of Essex County, N. J., for organization at offices of Nicbolas La Vecchia—XXVII; 933.
Feb. 2—Rocky Mountain Screen Club organized at Denver, Colo.—XXVII; 1335.
Feb. 3—Hudson County, N. J., Exhibitors organize at Jersey City, N. J.—XXVII; 1107.
Feb. 6—Screen Club of Michigan organized at Detroit, Mich.—XXVII; 1330.
Feb. 7—Ramona, W. H. Clune's production of Helen Hunt Jackson's novel, given premiere at Clune Auditorium, Los Angeles, Cal.—XXVII; 1284.
Feb. 7—North Dakota Theatrical Association organized at Fargo, N. D. XXVII; 1451.
Feb. 13—North Carolina Exhibitors Convention at Greensboro, N. C.—XXVII; 1449.
Feb. 14—Pittsburgh Screen Club holds annual ball in Motor Square Garden, Pittsburgb, Pa.—XXVII; 1273.
Feb. 17—Maryland Censorship hearing before Assembly Committee on Ways and Means at State House, Annapolis, Md.—XXVII; 1444.
Feb. 17—Alameda County Exhibitors elect officers—XXVII; 632.
Feb. 19—Announcement of occupancy of new offices by American Film Company at 6227 Broadway, Chicago, Ill.—XXVII; 1105.
Feb. 19—Screen Club and Exhibitors' League of New York give ball at Madison Square Garden—XXVII; 1442.
Feb. 20—Toronto Moving Picture Exhibitors elect officers—XXVII; 1632.
Feb. 21—Nicholas Power Company Employees' Ball at Arcadia Hall, Brooklyn, N. Y.—XXVII; 1657.
Feb. 21—Buffalo Screen Club formed at Buffalo, N. Y.—XXVII; 1680.
Feb. 23—New York censorship bill hearing at Albany before Committee on Codes—XXVII; 1628.
Feb. 23—Censorship hearing at Trenton, N. J.—XXVII; 1632.
Feb. 23—Massachusetts Legislative Committee holds hearing on bills affecting motion picture shows—XXVII; 1862.
Feb. 24—Wasbington Exbibitors hold "get-together" banquet at Hotel Ebbett, Washington, D. C.—XXVII; 1630.
Feb. 26—Announcement of election of officers of Motion Picture Board of Trade—XXVII; 1275.
Feb. 26—Announcement of tbe witbdrawal of G. M. Anderson from the Essanay Company—XXVII; 1283.
Feb. 26—Mutual Film Corporation signs contract with Charles Chaplin for record salary of $670,000—XXVII; 1622.
Feb. 26—Triangle opens Colonial Theater, Chicago—XXVII; 1804.
Feb. 26—Deatb of Cbarles Manley at Universal City, Cal.—XXVII; 1841.
Feb. 29—New Jersey Senate Committee makes unfavorable report on Sunday legislation—XXVII; 1863.
Feb. 29—Funeral of "Daddy" Manley—XXVIII; 94.
March 1—Fourtb Annual Convention of New York Exhibitors' League at Albany, N. Y.—XXVII; 1799.
March 1—Cincinnati Exhibitors' League meets and installs officers—XXVII; 1803.
March 2—Indiana Exhibitors' League Convention at Indianapolis, Ind.—XXVII; 1802.
March 3—Death of Mounet-Sully, French actor, in Paris—XXVII; 1831.
March 4—Essanay Film Manufacturing Company announces the occupancy of its new studio buildings at Chicago, Ill.—XXVII; 1452.
March 4—Metro Pictures Corporation annual election of officers—XXVII; 1453.
March 6—Selig reopens studios at Cbicago—XXVII; 1835.
March 11—Oklaboma Exhibitors' Convention at Oklahoma City—XXVII; 1631.
March 12—Board of Trade dinner held at Hotel Astor. Editor Brisbane makes notable speech; XXVII; 1980.
March 15—Leon Gaumont visits America—XXVIII; 95.
March 18—Louis J. Gasnier forms the Astra Film Corporation—XXVII; 1834.
March 18—Announcement of opening of Paragon Studio at Fort Lee, N. J.—XXVII; 1837.
March 18—New Lasky laboratories opened at Hollywood, Cal.—XXVII; 1839.
March 18—Universal Ball at Grand Central Palace, New York—XXVIII; 166.
March 18—Vitagraph beefsteak dinner—XXVIII; 264.
March 23—Hearing at Albany on Wheeler Bill—XXVIII; 234.
March 23—San Francisco League reorganized; XXVIII; 445.
March 24—Death of (Edith Richtie) Mrs. Stephen Morris—XXVIII; 431.
March 25—Death of Bartley McCollum—XXVIII; 431.
March 29—San Francisco League completes reorganization—XXVIII; 599.
March 29—Metro celebrates first birthday—XXVIII; 237.
March 29—Farnham-Boone Service Bureau opens at 220 West 42d Street, New York, by Joseph W. Farnham and J. Allen Boone—XXVIII; 247.
March 30—Southern Motion Trades Exposition holds three days' exposition at Atlanta, Ga.—XXVIII; 597.
April 1—Alice M. Long elected vice-president Kalem Co—XXVIII; 95.
April 1—Raver Film Corporation establishes studio at Rockville Centre, L. I.—XXVIII; 60.
April 1—Peerless Pictures Corporation of 18 E. 41st Street, New York, acquires Glen Island for studio purposes—XXVIII; 62.
April 1—Thanhouser Club of Jacksonville, Fla., give charity ball—XXVIII; 412.
April 5—"Ramona" opens New York run at Forty-fourth Street Theater—XXVIII; 628.
April 5—Ball of Moving Picture Exhibitors' Protective Association at Arena Hall, Toronto—XXVIII; 661.
April 7—Death of Arthur H. Spiegel—XXVIII; 599.
April 7—Screen Club of Michigan gives dinner to Henry Guthard at Hotel Ponchartrain—XXVIII; 835.
April 8—Louis J. Selznick Productions, Inc., Organized—XXVIII; 272.
April 8—Screen Club dinner for benefit of Actors' Fund—XXVIII; 595.
April 12—Deatb of Will Rex—XXVIII; 1520.
April 14—Metro quits Board of Trade—XXVIII; 779.
April 14—Atlanta Screen Club launched—XXVIII; 840.
April 15—Biograph closes western studio—XXVIII; 417.
April 15—National Board of Review succeeds National Board of Censorship—XXVIII; 446.
April 15—Associated M. P. Exbibitors of Brooklyn Organize—XXVIII; 446.
April 15—William A. Brady assumes active control of production of World Film Corporation, Equitable, Motion Picture Corporation and Paragon Films, Inc.—XXVIII; 410.
April 20—Edward Arnold Marries Harriett Marshall—XXVIII; 1155.
April 21—Rialto Theater, New York, opens—XXVIII; 633.
April 22—World Film absorbs Equitable—XXVIII; 594.
April 22—Arrow Film Corporation elects John F. Schellenberger vice-president and Warren H. Small secretary—XXVIII; 600.
April 22—Metro New York Exchange moves to 7th Avenue and 49th Street—XXVIII; 601.
April 24—Unicorn Film Service, Ike Schlank, general manager, opens office at 126 West 46th Street—XXVIII; 816.
April 24—Chaplin brings suit against Essanay Film Mfg. Co. and V-L-S-E, Inc., for permanent injunction against the distribution of "Charlie Chaplin Burlesque on Carmen"—XXVIII; 949.
April 25—Thomas A. Edison, Inc., resumes releasing through General Film—XXVIII; 607.
April 27—Thanhouser Benefit Ball at Germania Hall, New Rochelle—XXVIII; 636.
April 28—Death of Emmett A. Williams at New Rochelle—XXVIII; 1143.
May 1—Third International Exposition of the Motion Picture Art under the auspices of the National Exhibitors' League of America opens at the Grand Central Palace, New York—XXVIII; 1136.
May 2—Second annual convention Motion Picture Exhibitors' Association of the Northwest, at National Guard Armory, Minneapolis—XXVIII; 1315.

May 5—First dinner and entertainment of Boston Film Club at Brunswick Hotel, Boston—XXVIII; 1314.

May 6—Popular Picture Corporation capitalized at $1,500,000, with Milton H. Goldsmith, president, A. C. Langan, vice-president, and A. J. Bimburg, treasurer, with offices at 218 West 42 Street, New York—XXVIII; 962.

May 6—Exposition Motion Picture Board of Trade of America opened at Madison Square Garden, New York—XXVIII; 1307.

May 6—Anniversary dinner Hudson County, N. J., Motion Picture Operators' Union, Local 384, I. A. T. S. E., at Old Fellow's Hall, Hoboken—XXVIII; 1314.

May 6—Dinner of Pathe Club at Hotel McAlpine, New York—XXVIII; 1495.

May 12—Fifth Annual Convention Kentucky Branch Number 7 Moving Picture Exhibitors' League of America at Louisville, Ky.—XXVIII; 1673.

May 13—Rialto Film Corporation organized with I. Goldberg, president, S. T. Goldberg, treasurer, and Jesse J. Goldberg, manager, with offices at 218 West 42d Street, New York—XXVIII; 1137.

May 13—General Film Co., Inc., moves its headquarters to 440 Fourth Avenue, New York—XXVIII; 1141.

May 13—Theater Film Service Co. of San Francisco brings suit against Moving Pictures Patents Co. in U. S. District Court—XXVIII; 1142.

May 13—Milton H. Hoffman becomes general manager of Lasky, Hollywood, Cal., studios—XXVIII; 1155.

May 13—Katherine Carter joins Gustav Frohman's Boston Exchange—XXVIII; 1157.

May 15—Richard Barry wins suit against American Film Co. and others to establish his rights in "The Secret of the Submarine"—XXVIII; 1493.

May 15—Detroit Screen Club Ball—XXVIII; 1674.

May 15—Buffalo Screen Club Ball—XXVIII; 1677.

May 16—Schenectady, N. Y., exhibitors organize—XXVIII; 1673.

May 18—Explosion in Universal's Detroit cleaning room does $150,000 damage—XXVIII; 1698.

May 20—New Vitagraph Company announced—XXVIII; 1305.

May 20—Isadore Bernstein resigns as producing manager of World Film—XXVIII; 1322.

May 23—General Federation of Women's Clubs in convention in New York holds motion picture conference—XXVIII; 1486.

May 23—Ball and Convention of Des Moines Screen Club; XXVIII; 1500.

May 24—Supreme Court of State of New York denies application of Charles Chaplin for injunction to restrain V-L-S-E and Essanay from distributing "Charlie Chaplin Burlesque on Carmen"—XXVIII; 1897.

May 25—Ball of Omaha Screen Club and Photoplay Managers' Association—XXVIII; 2045.

May 30—Death of Henry Reimers—XXVIII; 2049.

June 2—Kathlyn Williams and Charles F. Eyton Married—XXVIII; 2226.

June 3—Governor Whitman vetoes Censor Bill—XXVIII; 1671.

June 6—"Fall of a Nation" has first public presentation at Liberty Theater, New York—XXVIII; 2219.

June 9—Kansas City Screen Club organized—XXVIII; 2217.

June 10—Charles Urban returns to England—XXVIII; 2251.

June 12—Percival L. Waters and James B. Clark ask receiver for General Film Co.—XXVIII; 2211.

June 12—Death of Acton Davies—XXVIII; 2215.

June 12—Hearst-International News Pictorial launched—XXVIII; 2244.

June 13—Hiram Abrams elected president of Paramount—XXVIII; 2214.

June 13—Michigan exhibitors hold state convention and elect officers—XXIX; 65.

June 13—Cleveland film men form Screen Club—XXIX; 66.

June 20—McClure interests sue Paramount stockholders—XXIX; 67.

June 20—Donald W. Rayburn, publicity manager American Film Company, killed in automobile accident—XXIX; 441.

June 22—Page Peters, Morosco player, drowned—XXIX; 465.

June 25—Pennsylvania exhibitors elect G. W. Sahner of Pittsburgh, president—XXIX; 430.

June 26—Selig releases athletic serial to run twelve weeks—XXIX; 78.

June 28—Famous Players and Lasky companies combine with capital of $12,500,000—XXIX; 434.

July 1—Albert E. Smith, referring to suit of Messrs. Waters and Clark against General Film Company, declares the company is in no danger of a receiver—XXIX; 64.

July 1—Famous Players Company offers $100,000 for 100 scripts in thousand-word lengths—XXIX; 70.

July 1—Mutual adopts elaborate plans to prevent duping of Chaplin subjects—XXIX; 72.

July 1—Nordisk Films seeks to enjoin Beacon Films from showing "German Battles at Verdun"—XXIX; 75.

July 1—Ontario censors increase fee for censoring pictures, adding $10,000 yearly to cost—XXIX; 119.

July 1—Kansas City's Screen Club begins business with seventy members—XXIX; 125.

July 2—Pittsburgh Screen Club elects officers—XXIX; 664.

July 5—Cleveland exhibitors elect officers—XXIX; 617.

July 6—Temporary organization formed of the National Association of Motion Picture Industry—XXIX; 612.

July 8—Appellate Division decides against Chaplin in his suit over "Carmen" against Essanay—XXIX; 236.

July 8—Dominion Exclusives, Limited, take up distribution of Fox pictures in Canada—XXIX; 287.

July 10—Sixth convertion of Motion Picture Exhibitors' League of America at Chicago—XXIX; 758.

July 15—The evolution of exhibiting. Stories of the early days of picture shows gathered by correspondents—XXIX; 367 to 425.

July 15—Patents Company and General Film deny violation of Sherman law—XXIX; 435.

July 15—Ohio Supreme Court refuses to review ruling of State censors on "The Birth of a Nation"—XXIX; 485.

July 17—Pathe's "The Grip of Evil" starts—XXIX; 76.

July 17—National convention at Chicago closes with banquet—XXIX; 912.

July 19 and 20—North Carolina convention—XXIX; 1080.

July 20—First of six Florence Turner pictures released on Mutual program—XXIX; 98.

July 22—"The Fall of a Nation" to be released July 24—XXIX; 622.

July 22—Universal announces release of "Liberty" August 14—XXIX; 644.

July 25—Meeting of N. A. M. P. I. in Chicago—XXIX; 1079.

July 27—Death of William T. Rock, former president of Vitagraph—XXIX; 1078.

July 29—Herbert Brenon announces he will become independent producer—XXIX; 766.

July 29—Kalem announces "Girl from Frisco" ready August 9—XXIX; 768.

July 29—B. S. Moss enters production field, to release one feature a month—XXIX; 771.

July 29—In big theater deal in Massachusetts Messrs. Howard, Horstmann and Lord retire from Olympia Corporation—XXIX; 773.

Aug. 5—Universal buys eight Laemmle and Powers exchanges—XXIX; 919.

Aug. 5—Paramount holds publicity convention in Chicago—XXIX; 934.

Aug. 15—Death of Sam D. Drane, the impersonator of Lincoln in "The Crisis"—XXIX; 1845.

Aug. 16—William A. Brady chosen president of the N. A. M. P. I.—XXIX; 1517.

Aug. 17—Imperial censorship announced for Great Britain—XXIX; 1812.

Aug. 19—Announcement of engagement of Max Linder by Essanay—XXIX; 1220.

Aug. 19—Larry Trimble, after directing pictures in England for three years, returns to United States—XXIX; 1223.

Aug 19—Herbert Brenon Film Corporation leases Ideal studios—XXIX; 1258

Aug. 22—Convention of Kansas exhibitors—XXIX; 1672.

Aug. 25—Arthur Kane goes to coast for Artcraft—XXIX; 1670.

Aug. 26—C. R. Macauley takes intimate motion pictures of President Wilson and his cabinet—XXIX; 1376.

Aug. 26—Mary Pickford Film Corporation opens offices at 729 Seventh Avenue—XXIX; 1376.

Aug. 26—William Patch takes over Pitt Theater, Pittsburgh—XXIX; 1387.

Aug. 26—Thirty thousand photoplay patrons of Portland, Oregon, sign petition asking for fairer censorship—XXIX; 1436.

Aug. 30—Mutual closes chief executive offices in New York and goes to Chicago—XXIX; 1671.

Sept. 2—Description of status of Federal tax bill—XXIX; 1512.

Sept. 2—Work started on Pickford films, to be released through Artcraft, Walter E. Greene, president—XXIX; 1516.

Sept. 2—New Vitagraph absorbs Lubin and V-L-S-E—XXIX—1516.

Sept. 2—Sol Lesser, in association with Leon D. Netter, to exploit features on state rights in East—XXIX; 1524.

Sept. 2—Mrs. Vernon Castle selected for lead in "Patria"—XXIX; 1556.

Sept. 2—Kleine, Edison, Selig and Essanay in combination, to release through Kleine exchanges—XXIX; 1907.

Sept. 9—Publication of papers in suit of Vitagraph Company against Henry Ford for $1,000,000—XXIX; 1667.

Sept. 9—Jacksonville (Fla.) residence organize Southeastern Film Corporation, with capital of $300,000—XXIX; 1676.

Sept. 9—Al Christie becomes independent producer—XXIX; 1680.

Sept. 9—Announcement that Consolidated Film Corporation—Ludwig G. B. Erb and O. E. Goebel—are to release sixteen-episode serial, "The Crimson Stain Mystery"—XXIX; 1712.

Sept. 16—Exhibitors of New Brunswick, Nova Scotia, and Prince Edward's Island hold meeting and form the Motion Picture Exhibitors' League of the Maritime Provinces of Canada—XXX; 248.

Sept. 19—Pacific Film Laboratories in Los Angeles destroyed by fire—XXX; 402.

Sept. 20—Oliver Morosco denies having made prediction of the ultimate doom of the motion picture—XXX; 52.

Sept. 20—Exchangemen listen to arguments against censorship in general and Federal censorship in particular at Shanley's Restaurant—XXX; 51.

Sept. 23—Review of "Intolerance," shown in New York for first time—XXIX; 1950.

Sept. 23—Universal completes "Twenty Thousand Leagues Under the Sea"—XXIX; 1953.

Sept. 23—Elaine Sterne novelizes her "Sonny Jim" scripts—XXIX; 1956.

Sept. 23—Robert Brower retires from screen with appearance in Famous Players "Quest of Life"—XXIX; 1957.

Sept. 23—J. D. Walker buys British rights on Chaplin films—XXIX; 1977.

Sept. 26—William L. Sherry Feature Film Company opens offices and exchange in Godfrey Building, Seventh avenue and 49th street, New York City—XXX; 212.

Sept. 27—Exhibitors of New York City, Long Island, and Eastern New Jersey protest against return charges on films—XXX; 211.

Sept. 30—Samuel Goldfish resigns from Famous Players-Lasky, but continues on Board of Directors—XXIX; 2089.

Oct. 2—Society of Motion Picture Engineers effects permanent organization at Hotel Astor meeting. Officers elected and committees named—XXX; 219, 533.

Oct. 5—The Motion Picture Exhibitors' League of New Jersey holds state convention at Newark—XXX; 373.

Oct. 5—New Hampshire exhibitors meet at Manchester. Officials elected—XXX; 528.

Oct. 6—Illinois Branch of the Motion Picture Exhibitors' League holds meeting at Masonic Temple, Chicago—XXX; 528.

Oct. 7—Charles E. Hughes talks on the fallacy of Federal control of motion pictures—XXX; 375.

Oct. 7—W. H. Clune, film magnate, announces his intention of building 2,500 seat house in Los Angeles to cost $500,000—XXX; 58.

Oct. 7—Announcement of organization of Art Dramas, Inc—XXX; 60.

Oct. 7—Lule Warrenton, former Universal directress, forms company to produce children's pictures—XXX; 507.

Oct. 7—Utica exhibitors meet at Hotel Martin and elect temporary officials and committee on organization—XXX; 54.

Oct. 7—Nat C. Goodwin Photoplay Corporation incorporates under the laws of the State of New York—XXX; 54.

Oct. 7—Justice Cohalan at a Special Term of the Supreme Court in New York County hands down decision suppressing Anti-Vice Company's picture, "Is Any Girl Safe?"—XXX; 52.

Oct. 7—Commissioner McGoldrick for the U. S. Court for the Eastern District of New York dismisses copyright infringement proceedings—XXX; 50.

Oct. 7—The National Committees of both Democratic and Republican parties decided to use motion pictures in their campaign—XXX; 53.

Oct. 7—Sherman & Elliott, Inc., purchasers of Selig's production, "The City—XXX; 53.

Crisis," opens offices at 220 West 42d street, New York

Oct. 8—Motion Picture Exhibitors' Association of Ontario at third annual meeting held at Carls-Rite Hotel, Toronto, elects officers and discusses conditions—XXX; 528.

Oct. 12—Death of George A. Magie, prominent film man—XXX; 556.

Oct. 14—Mayors of many cities voice emphatically that Federal censorship will not be binding upon them—XXX; 251.

Oct. 14—Louis B. Jennings, president of the American Film Laboratories, Inc., of New York City, announces the incorporation of the Standard Film Industries, Inc., under the laws of Virginia—XXX; 253.

Oct. 14—President H. E. Aitken of Triangle Film Corp. makes announcement to the effect that an interest in the twenty-one branch distributing offices of his company will be sold to local investors at the different points where the exchange is now located—XXX; 214.

Oct. 17—Exhibitors of Paterson and Passaic, N. J., effect organization and elect officers—XXX; 676.

Oct. 21—Motion Picture Exhibitors' League of Massachusetts condemns white slave pictures—XXX; 374.

Oct. 21—President Wilson against legalized consorship—XXX; 371.

Oct. 21—Morosco and Pallas Pictures merge with Famous-Players Lasky Corporation—XXX; 376.

Oct. 21—Thomas H. Davison of the Davison Film Sales Agency, Ltd., London, arrives in New York with English productions—XXX; 399.

Oct. 23—Motion Picture Exhibitors' Association, Inc., of the Northwest and the film exchange managers of Minneapolis hold joint meeting and adopt plans for trade regulation—XXX; 991.

Oct. 25—Texas Amusement Managers' Association at meeting debate censorship and Sunday opening—XXX; 992.

Oct. 28—Commissioner Louis Brownlow of the Board of Commissioners of the District of Columbia warns exhibitors against the showing of pictures portraying nudity—XXX; 930.

Oct. 28—J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., defends the organizing of exchange associations—XXX; 526.

Oct. 28—Exhibitors of Deadwood, S. D., organize the Black Hills Exhibitors' League and elect H. B. Hurst president—XXX; 529.

Oct. 31—Governor Whitman stigmatizes censorship as abhorrent to American spirit—XXX; 986.

Nov. 3—A mass meeting of San Francisco exhibitors discusses plans for the formation of a State local organization—XXX; 1141.

Nov. 3—Plans for the organization of a Chicago Executive Division of the National Association of the Moving Picture Industry discussed at meeting held in the offices of John R. Freuler, president of the Mutual Film Corp.—XXX; 1149.

Nov. 4—Screen Club moves into its new home at 117 West 45th Street, New York City—XXX; 676.

Nov. 6—Bronx exhibitors hold fourth annual ball at Hunt's Point Palace, New York—XXX; 1143.

Nov. 7—Max Linder, the famous French comedian, arrives in New York—XXX; 1144.

Nov. 9—At a meeting of the National Committee on Films for Young People a preliminary report was read purporting to consider the advisability of the formation of a federation for better films—XXX; 1332.

Nov. 10—Chicago Reel Fellows Club holds second annual reception and ball in the Gold Room of the Hotel La Salle—XXX; 1177.

Nov. 10—F. I. L. M. Club of New York holds meeting—XXX; 1307.

Nov. 10—Film exchange men of Cincinnati form the Associated Film Association. Officers elected—XXX; 1307.

Nov. 11—Lee A. Ochs, president of National League, institutes libel suit against Variety—XXX; 830.

Nov. 11—The Famous-Players Lasky Corp. terminates offer of buying 100 suitable scripts in the form of a 1,000-word synopsis at the rate of $1,000 a script by the acceptance of the one hundredth script—XXX; 866.

Nov. 11—Lewis J. Selznick leases Biograph studio—XXX; 871.

Nov. 11—Cecil De Mille elected to the presidency of the Oliver Morosco Photoplay Company and to the vice-presidency of the Pallas Pictures Corp.—XXX; 875.

Nov. 11—Ralph Ince leaves Vitagraph to become independent producer—XXX; 876.

Nov. 11—Screen Club gives first party in its new quarters—XXX; 1177.

Nov. 12—Florence Turner, of Turner Films, Ltd., London, returns to New York—XXX; 1309.

Nov. 14—Members of the Motion Picture Exhibitors' Corporation of the Northwest gather at West Hotel, Minneapolis—XXX; 1476.

Nov. 14—At a meeting of the Ohio branch of the Motion Picture Exhibitors' League of America held in Cleveland plans for a State convention were discussed—XXX; 1307.

Nov. 15—Baltimore operators hold seventh annual ball—XXX; 1471.

Nov. 15—Laemmle's parent exchange at 205 West Washington street, Chicago, destroyed by fire—XXX; 1310.

Nov. 18—The Motion Picture Patents Company is granted a writ of certiorari in Latham Loup patent infringement suit by the United States Supreme Court—XXX; 988.

Nov. 18—Laemmle, Selznick and Brenon take over Broadway Theater—XXX; 988.

Nov. 18—F. I. L. M. Club of New York City holds meeting at Wurlitzer Hall and discusses conditions—XXX; 991.

Nov. 18—Circle Theater at Indianapolis, Ind., with a seating capacity of 3,000, opens—XXX; 1016.

Nov. 18—The fifth annual reception and ball of the Screen Club of New York held at Hotel Astor—XXX; 1309.

Nov. 18—Annual luncheon and meeting of National Board of Review held in east ball room of the Hotel Astor—XXX; 1308.

Nov. 18—Brooklyn Exhibitors' League at special meeting held in Triangle Theater in Brooklyn passes resolution asking for information as to the scope and plans of the Exhibitors Trade Review—XXX; 1307.

Nov. 20—The Monday Evening Club of Washington, D. C., talks about censorship—XXX; 1648.

Nov. 22—The Motion Picture Exhibitors' League of Hudson County, N. J., holds second annual banquet—XXX; 1475.

Nov. 22—The Exhibitors' League of Troy and vicinity holds successful banquet—XXX; 1476.

Nov. 22—The Massachusetts of the Motion Picture Exhibitors' League holds its fourth annual ball at Boston Arena—XXX; 1472.

Nov. 25—New York film salesmen form the Film Salesmen's Association at meeting in Wurlitzer Hall, New York—XXX; 1629.

Nov. 25—William W. Hodkinson to head Superpictures, Inc—XXX; 1140.

Nov. 25—Alec Lorimore goes to Australia to represent the Famous Players-Lasky Corporation—XXX; 1148.

Nov. 25—D. J. Sullivan promoted to the position of general manager of Mutual Film Corp. by President Freuler—XXX; 1173.

Nov. 27—Buffalo Screen Club holds meeting—XXX; 1624.

Nov. 27—Buffalo exhibitors plan to combat the movement to close motion picture theaters on Sunday—XXX; 1621.

Nov. 28—Gustavus A. Rogers believes that the court will uphold Sunday pictures—XXX; 1620.

Nov. 29—The Motion Picture Exhibitors' League, Local No. 1 of New York, holds successful sixth annual ball at Madison Square Garden—XXX; 1624.

Nov. 29—National Association of the Moving Picture Industry transacts much business—XXX; 1618.

Dec. 1—Ochs' investigating committee decides to debar press from hearings—XXX; 1622.

Dec. 2—The Motion Picture Patents Company and others sued for damages—XXX; 1302.

Dec. 2—Judge Ward of the United States Supreme Court of Appeals decides against the exhibition in this country of the Pantomimic Corporation pictures of the Johnson-Willard fight—XXX; 1302.

Dec. 2—H. P. Wolfberg of St. Louis form Masterpiece Film Corporation to handle state rights pictures—XXX; 1335.

Dec. 2—B. Brodsky, general manager of the Cinema Company, Ltd., Hong Kong, visits this country and brings many Chinese pictures—XXX 1312.

Dec. 2—Difficulties heretofore existing between exhibitors of New York and New Jersey and the F. I. L. M. Club are amicably adjusted—XXX; 1307.

Dec. 2—Chairman Trigger of the committee of the Manhattan branch of the Exhibitors' League investigating charges against Lee A. Ochs decides to admit the press to the hearing and is sustained by fellow members—XXX; 1306.

Dec. 2—Ben B. Hampton elected to the presidency of the General Film Company—XXX; 1303.

Dec. 2—Stormy scenes at Ochs' investigation—XXX; 1304.

Dec. 6—Stanley V. Mastbaum plays host to over two hundred film men in Philadelphia—XXX; 1779.

Dec. 6—Exhibitors of Albany, Troy and Schenectady, N. Y., at a meeting held in the New Mohawk Hotel, Schenectady, form the Capitol District Association and elect officers—XXX; 1783.

Dec. 8—Famous Players-Lasky Corporation acquires the controlling interest in the Paramount Pictures Corporation—XXX; 1778.

Dec. 9—Members of the Association Brooklyn Exhibitors decide to look into the activities of the Hoy Reporting Service—XXX; 1784.

Dec. 9—Phil Lang, scenario editor for Kalem Company, moves his department to main studio at Glendale, Cal.—XXX; 1477.

Dec. 9—The Court of Appeals affirms legislative right to exclude minors under sixteen from theaters without guardian—XXX; 1476.

Dec. 9—The National Association of the Motion Picture Industry to discuss questions concerning film transportation and fire prevention—XXX; 1474.

Dec. 9—Appellate Division of the Third Department of the State of New York hands down decision affecting the legality of the exhibition of motion pictures on Sunday—XXX; 1471.

Dec. 11—Justice William P. Platt, of the Supreme Court, sitting at White Plains, N. Y., denied motion to restrain Louis Rosenberg, manager Alhambra theater, White Plains, from open on Sunday—XXXI; 55.

Dec. 12—The Exhibitors League of Michigan holds second annual convention in Detroit—XXX; 1937.

Dec. 12—Inter Mountain Amusement Managers' Association of Salt Lake City, Utah, organized—XXXI; 54.

Dec. 16—Tom North, popular film man, comes to New York—XXX; 1625.

Dec. 16—Goldwyn Pictures Corp., with a capital stock of $3,000,000, enters the field—XXX; 1627.

Dec. 18—Death of Edgar J. Mock—XXXI; 83.
Harry A. Sherman purchases world right of "The Garden of Allah," December 18 from William N. Selig—XXXI; 99.

Dec. 20—Samuel Trigger elected president Manhattan Local Number 1, New York State Branch Motion Picture Exhibitors' League of America—XXXI; 53.

Dec. 23—Apollo Pictures, of which Harry R. Raver is president, is the name of the newest producing organization to affiliate with Art Dramas—XXX; 1793.

Dec. 23—W. H. Clune enters the state rights field—XXX; 1788.

Dec. 23—George W. Trendle, a prominent Michigan exhibitor, says that the only way to obtain satisfactory results along legislative lines is to co-operate with those who are advocating reforms—XXX; 1782.

Dec. 30—Manager E. M. Clark of the Baker-Grand Theater at Natchez, Miss., visits brother exhibitors in New Orleans and discusses the formation of an exhibitors' league—XXX; 1937.

Dec. 30—Motion Picture Exhibitors' Corporation of the Northwest holds meeting in Minneapolis and appoints committee to abolish advance film deposits—XXX; 1938.

MUTUAL RELEASES POPULAR IN CALIFORNIA.

Four of the eight theaters in principal centers in Los Angeles are given over to Mutual Star productions with Mary Miles Minter at Tally's Broadway, "The Pearl of Paradise" at The Superba, Charlie Chaplin in "The Rink" at the Garrick, and "A Lass of the Lumberlands," at Pantages. Also "Peck o' Pickles," featuring Kolb and Dill, opened at Clune's Broadway on December 3 and holds crowds which obstructed traffic all day. All the Mutual shows are running to capacity business.

President Attends Picture Show

Accompanied by Mrs. Wilson He Sees Initial Presentation in Capital City of William Fox's "A Daughter of the Gods."

ON DECEMBER 18 President and Mrs. Wilson had been married one year. The chief executive and the first lady of the land celebrated the event in the morning by playing golf. In the evening, accompanied by Mr. and Mrs. Norman Galt, they atended the initial presentation in the capital city of Annette Kellermann in "A Daughter of the Gods." The presidential party arrived at the Belasco Theater five minutes before the raising of the curtain and remained until the last scene was flashed on the screen. Then, as is customary when the President attends the theater, the orchestra played "The Star Spangled Banner" and the house stood until the President and his party had left the theater.

It was the first time the President and Mrs. Wilson had attended the public showing of motion pictures. There have been instances where subjects in which the President was interested have been screened at the White House. What the chief executive said as to his impressions of "A Daughter of the Gods" cannot be quoted, but from remarks dropped by one of his official associates there is every reason to believe Mr. Wilson was delighted with his evening's entertainment.

When a World man dropped in on Winfield R. Sheehan, he found the general manager of the Fox company more than willing to receive congratulations on the unique distinction that had come to his company's big production.

"'A Daughter of the Gods' is doing a remarkable business everywhere," said Mr. Sheehan. "The picture opens in Sydney, Australia, on Christmas Day. Here in New York its receipts this week, just before the pocket-depleting holiday of the year, are matching those of last week. I believe we are doing as much business as any stage show in town. How long will the New York run last? We expect it to extend through the spring."

Speaking of the general affairs of the Fox company Mr. Sheehan said Mr. Fox planned sooner or later to erect in each city throughout the world where the company's pictures are distributed a building to be devoted exclusively to company business. "We have such a one now in London," he said. "We are building another in Golden Gate avenue in San Francisco, which will probably be occupied by February 1. Another already is planned for Boston, the details of which are now in the hands of Manager Campbell of that city. On account of leases, etc., it will require three or four years' time to complete our program in the building line, but we are going steadily ahead on it."

Asked as to the responses he was getting on the proposition of the Fox company to employ William Farnum and Theda Bara in special productions throughout the coming year the general manager became enthusiastic.

"The responses we have had from our exhibitors are practically unanimous in favor of our departure," said Mr. Sheehan. "We have been releasing fifty-two feature subjects a year. We are going to extend that by adding the eight productions in which Miss Bara and Mr. Farnum each appear. These will go to the exhibitor at the regular price he has been paying, the only difference being that we ask in the case of these sixteen more elaborate pictures that the exhibitor take them for two days instead of one. No program can be made up entirely of winners, at least I know of none that has been. We do believe, however, these subjects will operate as an insurance to the exhibitor, as more than a protection against the occasional film that will fail to strike fire.

"There is a picture coming that I think will arouse interest. It is 'The Conqueror,' the second William Farnum production and directed by Raoul Walsh. The battle scenes have been declared by some to be the best ever made. The cost of the production was $126,000. The fact of its release on our program, despite its cost, is occasioning talk in film circles on the coast, where, of course, the expense we went to is well known. I think we will be perfectly safe in claiming it to be the most expensive picture ever released on a regular program."

KALEM PLAYER A BENEDICT.

Frank Jonasson, of Kalem's Glendale Players, has forsaken his bachelor ways for the life of a mere married man. Jonasson, who portrays Ace Brent, the father of the Girl from Frisco in Kalem's series of that name, was quietly wed on December 9 to Miss Jessie Alice Nash, of Portland, Oregon, after a courtship that has all the earmarks of a heart-throbbing scenario.

New General Film Policy

President Hampton Says Present Conditions Demand Different Manner of Handling Pictures—Abandons Footage System.

AN ANNOUNCEMENT made over the signature of Benj. B. Hampton, president of the General Film Company, forecasts several important changes in the methods of handling motion pictures by that distributing organization. The most important change is the abandonment of the "footage system," so-called, of dealing with the producer and the placing of all pictures on a percentage basis. The statement is given here in full:

From the day of its start—as the pioneer distributing medium of motion pictures—until now, the General Film Company has conducted its business on the basis of footage. That is, the company has leased, or purchased, film from the manufacturers enjoying the privilege of distributing through its exchanges. This film has been paid for at a certain price per foot. The exchanges, or branch offices, have dealt with the exhibitor on practically the same basis, charging the exhibitor a specified sum for a "program" of so many reels a week.

In the early days of the industry this was an excellent system. In fact, it was practically the only method by which the exhibitor could be assured of a steady program of consistent quality.

The demand of the present seems to call for a different method of handling the business. While in the great majority of theaters the demand is still for the reliable program of General Film, there are many exhibitors who want to use some of the longer subjects, usually known as "features," with the shorter program items.

To meet this condition the manufacturers who constitute the board of directors of General Film Co. have voted unanimously to do away with the footage system and to place the entire business on a percentage basis. This change takes place January 1st, 1917. Likely this is the most radical change ever made in the industry, and I feel that its effects will be of untold value to exhibitors and theatergoers everywhere.

General Film programs have justly earned the reputation of regularly carrying the highest grade short-length product in the world. This revolutionary change means that they will be even better. In fact, I think I am within the facts when I predict that within a few months theatergoers will see short features of a quality heretofore believed impossible. This prophesy is based on the sound reason that now the best producers can afford to spend more money than was possible under the old system. With each picture renting solely on its own merits, the good short picture will have an opportunity to earn to its fullest capacity. For the first time in the history of the industry the manufacturer is justified in making masterpieces of his one, two and three-reel subjects—because now he knows that he can get the money out of them.

Every picture produced under this new system will be a "feature," no matter what its length may be.

In addition to the shorter subjects, General Film will soon announce a definite plan of releasing longer pictures. "Footage" will not be first in these photoplays. They will be *boiled down* to whatever length is right. A 5,000 foot "feature" that needs to be cut to 4,000 feet *will be cut* and dramas that would move quickly through 3,200 feet will not be padded out to "five-reelers."

In addition to the pictures now known to the trade as "features" General Film will distribute special plays of five to ten reels in length.

In short, we plan to develop our distribution to handle everything needed by everyone—from the greatest to the humblest.

Tom Mix Joins Fox Films

New Comedy Organization Gets Famous Cowboy Photoplayer—Eight Years With Selig.

TOM MIX, cowboy, rough rider, motion picture actor, scenario writer and director, has signed with the William Fox forces and will immediately begin work on a series of western comedies for the Foxfilm comedy program.

The engagement of Mr. Mix for Foxfilm comedies marks the first change America's most famous cowboy has made in his picture career. For eight years he was leading man with Selig and his followers are numbered by the hundreds of thousands in all parts of the world.

For staging the Mix comedies Mr. Fox has leased a large tract of land on the Winna Brown ranch, near Los Angeles, erected a complete western city from dance hall to undertaking establishment and arranged for the maintenance of a large stock farm to furnish horses and cattle for the films.

Opposite Mr. Mix, when he begins work for Foxfilm comedies, will be Victoria Forde, who has played his female leads ever since he has been in pictures.

Tom Mix is one of the most picturesque figures on the Pacific Coast. He is typically a westerner and unmistakably a cowboy, always wearing a sombrero, which fits exactly with his rugged virile features. He is a familiar character in and about Los Angeles.

HANK MANN HAS OWN COMPANY.

Hank Mann, noted motion picture comedian, who has been starring in Foxfilm comedies under the direction of Charles Parrett, will begin a new picture for the Fox forces Christmas week under his own direction. This adds another comedy company to William Fox's already big organization At present six companies are at work on Foxfilm comedies.

Kalem Signs Another Big Author

Fred R. Bechdolt, Famous Short Story Writer, Will Prepare Future Episodes of "The Girl from Frisco."

IN LINE with its recently announced policy, that of establishing an "authors contributing department," the Kalem Company has contracted with Fred R. Bechdolt, celebrated writer of thrilling fiction, to prepare an indefinite number of additional episodes of "The Girl from Frisco." This important acquisition to Kalem's scenario department follows closely the news that "The Girl from Frisco" series of two-reelers will be continued indefinitely in response to a general demand by exhibitors.



Fred R. Bechdolt

Robert Welles Ritchie, who has prepared all of the Frisco scripts up to this time, will now devote his entire time and attention to the "Grant, Police Reporter" series being produced by Director Robert Ellis with George Larkin and Ollie Kirkby as the stars. Authors Ritchie and Bechdolt are fast friends and in fact it was Mr. Ritchie who succeeded in interesting Mr. Bechdolt in scenario writing.

Bechdolt has been living all his life the stories that he is now writing for the Kalem Company. When but a small boy he ran away from home and was found later by his parents on the ranch of a relative in Montana. He attended the University of Washington at Seattle but, filled with the Wanderlust, went to Alaska just before the big gold rush of 1897. He did placer mining, living in a tent when the thermometer registered 60 below zero.

Returning to the States, Bechdolt took up newspaper work in earnest and spent in all about ten years on first one newspaper and then another. When he was with the Los Angeles Examiner, Death Valley Scotty began his sensational spending and exploitation of fake mines. Refused an assignment to "get" the truth about Scotty, he shifted to the Los Angeles News and the story that he eventually turned in to the city editor of that paper, after trailing Scotty all over the Mojave Desert, was one of the biggest "scoops" ever put over in newspaperdom.

After this achievement, Bechdolt began to "land" regularly in the biggest magazines in the country. With James Hopper he wrote the serial "9009," the story of a convict which appeared in the Saturday Evening Post. He also wrote the Post serial, "The Hard Rock Man." His "Lighthouse Tom" stories ran for eighteen months in the Red Book, and he has been a consistent contributor to Collier's and Everybody's Magazine.

With such training and such a fund of experiences to draw from, Kalem's newest scenario contributor should be able to weave a spell of enchanting glamor around Marin Sais, who, as everybody knows, is the heroine of "The Girl from Frisco."

BECK REPRESENTS HARRY MOREY.

Louis J. Beck, who has given valuable publicity to many members of the theatrical profession, has been engaged as the personal and press representative of Harry T. Morey, the popular Vitagraph Star. Mr. Beck was the publicity representative of Miss Marguerite Bertsch, author, director of the great film "Within the Law." He also handled this class of work for Ralph W. Ince and conducted a country-wide campaign for Ince when he was director with the Vitagraph forces. Lucille Lee Stuart and Huntly Gordon, other celebrities of the screen, owe much of their fame to Mr. Beck's well-directed efforts.

Col. Fred Levy

New and Important Figure in the Motion Picture World—Heads State Right Concern.

IN COL. FRED LEVY, of Louisville, the man who startled filmdom by paying $50,000 cash to the Sherman-Elliott Company for "The Crisis" for seven states, after only five minutes consumed in negotiations, a new figure looms big in the financial film world. Although Col. Levy has been actively identified with the theatrical end of the business for the past five years, through his association with the B. F. Keith interests, he has only been in the picture business a little over a year, yet during this brief period his purchase of territorial rights on big features such as "The Battle Cry of Peace," "The Little Girl Next Door," "Marvelous Machiste" and others, together with his methods of exploiting and presenting the attractions, have been of such a nature as to make even the most heretofore daring owner of state rights pictures sit up and take notice.



Col. Fred Levy.

Col. Levy's association with things theatrical began when, as a director of the National Theater, Louisville's independent vaudeville house, he effected to everyone's satisfaction a merger with the B. F. Keith house. Since the merger, Col. Levy has been B. F. Keith's managerial director for his vaudeville and picture theaters in that vicinity.

Col. Levy has many varied interests and is rated as not only one of Louisville's foremost business men, but of Kentucky and the South as well. He is senior member of the well known men's department store of Levy Bros., the biggest concern of its kind south of the Ohio River. He is president of the Kentucky Retail Merchants' Association, and is prominent in the council boards of the National Clothiers' Association. Col. Levy is also president of a big printing establishment and head of a leading automobile supply house.

One of the Colonel's hobbies is the acquiring of race horses, his stables comprising a string of Kentucky thoroughbreds, whose performances furnish daily subject matter for sporting editors.

Two Governors of Kentucky have honored Col. Levy with positions, Governor (now Senator) Beckham ten years ago putting him on his staff, while Governor Stanley, the present incumbent, gave him a Colonelcy for the second time. As a Park Board Commissioner, a public office carrying no salary, and to which he was elected by a vote considerably leading the entire ticket, Col. Levy proved his business qualities in administering Louisville's famous park system and boulevards. Col. Levy also made an enviable record as President of the Commercial Club, Louisville's leading public welfare organization. It is doubtful if there is a man more highly thought of or better known than Col. Levy.

Col. Levy's film company is known as the Big Feature Rights Corporation, and the same sound business principles practiced in his other enterprises have been injected into his picture business. The organization is large and efficient, comprising men who have had actual experiences as theater managers, advertisement writers, and booking agents, respectively. Two newspapers, "The Battle Cry News," exploiting "The Battle Cry of Peace," and "The Daily Truth," exploiting "The Little Girl Next Door," issued by the company, caused a lot of comment both in film circles and from the public. A special newspaper will be gotten out to exploit "The Crisis."

Col. Levy expects to have a dozen road shows touring his territory on "The Crisis," which comprises Indiana, Kentucky, Alabama, Georgia, Florida, North Carolina and South Carolina, and, judging from the requests for reservations for dates from every section of the big territory, a new record is expected to be set fof theater-going by the public this coming winter.

M'Clure Pictures Selling Force

Joseph Partridge and C. B. Price Will Have Charge of Campaign for "Seven Deadly Sins."

McCLURE Pictures has engaged Joseph Partridge, former special representative for the V-L-S-E, New York office, and C. B. Price, formerly general manager in Canada for Mutual, to take charge of the selling campaign for the "Seven Deadly Sins," the series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges in January.



Joseph S. Partridge.

Mr. Partridge, with headquartres in New York, will be Eastern District Manager, in charge of the special salesmen who will work out of the Triangle offices in New York, Boston, Philadelphia, Washington, Cleveland, Cincinnati, Pittsburgh, Detroit, Atlanta, New Orleans and Dallas.

Mr. Price's salesmen will work out of the Triangle offices in Chicago, Los Angeles, San Francisco, Denver, Minneapolis, Seattle, Kansas City, St. Louis and Salt Lake City. Mr. Price's headquarters will be in Chicago.

Ever since the organization of V-L-S-E Mr. Partridge has been with the organization, first as manager of the New York branch and later as special representative. Before joining V-L-S-E he was for three years with the General Film Company, in charge of Canada and the Pacific Coast. Mr. Price's film experience includes engagements with the General Film Company, and with V-L-S-E.



C. B. Price.

Both Mr. Partridge and Mr. Price are known to motion picture exhibitors everywhere and they will personally direct the big selling organization that will be behind the Seven Deadly Sins.

McClure Pictures is to be congratulated upon securing these well tried veterans of the motion picture business. Both are men of known integrity and both have a wide acquaintance among the exhibitors of this country and Canada. A stronger team of sales managers would be hard to find.

WILLIAM RUSSELL IN MUTUAL DRAMA.

William Russell's next Mutual-American drama will be a play of Southern life during the reconstruction period, and it is from the pen of Nell Shipman, the well-known motion picture actress. The title of the picture is "A Son of Battle," and in it are pictured the hostilities of two families, formerly warmest friends, after the war with the North, in which the menfolk of the households had fought in opposing armies. "A Son of Battle" makes a charming introduction for Francelia Billington's charms to Mutual Star Productions. It will be her first drama in support of William Russell since her recent contract with the American.

George A. Giles

Hustling Massachusetts Exhibitor Who Makes an Enviable Record.

AN ENVIABLE record in moving picture exhibiting is that of George A. Giles, treasurer of Trimount Theaters, Inc., of Cambridge, Mass., who has just announced that Trimount will erect a $200,000 theater in Framingham, Mass.—the city in which Giles began his exhibiting career as the owner of the small Princess Theater. The new theater in Framingham will be the fifth on the Trimount circuit. They now own and operate the Orpheum Theater, Gardner, Mass., whose seating capacity is 1,200; the Gardner Theater, Gardner, Mass., with a seating capacity of 1,000; the Gorman Theater, South Framingham, Mass., and the Princess Theater, South Framingham.



George A. Giles.

The leading spirit in the expansion of Trimount has been Mr. Giles, who has always run his theaters on a sound business policy, and who, because of his modesty and reticence, has allowed results to speak for themselves. Mr. Giles was graduated from Harvard in 1898. He confined his activities to real estate in Massachusetts for a while, but was one of the first to discern the possibilities of moving pictures. Forsaking his real estate operations for moving pictures, Mr. Giles purchased the small Princess Theater in Framingham, Mass. So successful was he that he soon assumed control of the Gorman Theater of that city, which was a "legitimate" house with a one-thousand seat rating. He supplanted the "legitimate" with moving pictures, with signally successful results.

Then Mr. Giles formed the Trimount Theater Company, of which he was the owner and treasurer. This company purchased theaters in Gardner, Lynn and Lowell, Mass., and in Rutland and Middlebury, Vt. Applying the fundamental principles of the business world to the operation of his chain of theaters, Mr. Giles became one of the most successful exhibitors in New England.

Later he disposed of his holding in Rutland, Middlebury, Lynn and Lowell and organized the present Trimount Theaters, Inc., which took over the interests in South Framingham and Gardner. Since the formation of the Trimount Corporation Mr. Giles has devoted unlimited time to a further study of the moving picture business and its possibilities, with the result that besides a new house for Framingham, plans are under development for new houses in two other Massachusetts towns which will involve capital to the extent of over a half-million dollars.

BALTIMORE EXHIBITOR IN TOWN.

Mr. Schlichter, president of the Edmondson Amusement Company of Baltimore, Md., was a visitor in the New York office of the Moving Picture World last week. He is in New York on his annual visit and reports good business for his company's two houses, the Bridge and the Edmondson. President Schlichter states that his company is contemplating some alterations in the near future.

VOLUNTEER CENSORS FOR MARYLAND.

There is amusement surely in the recent visie of a self-appointed committee to the Maryland State Board of Censors. Claiming to voice 200,000 sensible American women, they demanded a "guarantee" of respectability for all pictures shown. The regular board appointed them inspectors of the screens. Good for the Board!

Mutual's New Series

Entitled "Perils of Our Girl Reporters" and Gives Inside Workings of Newspaper Offices.

THE Mutual's new series "Perils of Our Girl Reporters," beginning December 28 with "Story No. 1" entitled "The Jade Necklace," is being received with marked enthusiasm by the exhibitors, according to statements from the Mutual offices. The effective announcements to the trade made by the Mutual have borne fruit.

With a view to checking closely the degree of interest in this particular series of pictures the Mutual's booking contract and advertising departments have collaborated on a line of statistical record. The interesting fact has developed that in approximately five days from the date of issue of the first announcements of the series made in the "Moving Picture World," 531 inquiries from exhibitors had been reported either direct to the home office or the Mutual in Chicago or through the sixty-eight branches of the corporation. Since that time inquiries and subsequently contracts based on those inquiries have been steadily added to the total.

The "Perils of Our Girl Reporters" has been commented upon at exhibitor previous as the best work of George Terwilliger, the director who handled the making of the production for the Niagara Film Studios. The demand of the exhibitor in behalf of his public for action, lots of action, has been answered. Then there is the ever present element of mystery, with the added atmosphere of adventure.

The public is ever curious to learn the secrets of newspaper offices, to know how news is obtained and prepared. In this series, the first of its kind, Edith Sessions Tupper, the author, gives a real insight into the work of the newspaper woman.

The release of the new series, each drama in which is a separate and complete two reel thrill, is accompanied by an unusually expansive advertising campaign, including poster and newspaper spreads, as well as the combined resources of the Mutual Film Corporation's publicity departments. The advance advertising given this series of stories should insure a wide public interest in them prior to the time of the first release.

Edith Sessions Tupper, author of "Perils of Our Girl Reporters," is one of the best known newspaper and magazine writers in this country. Her intimate acquaintance with newspaper women and the interior policies of newspaper offices, has qualified her to place before the motion picture public some of the most thrilling episodes in the lives of girl reporters on metropolitan newspapers, and this she has done in most dramatic style.

"The Jade Necklace," which is first to be released, is an excellent example of Mrs. Tupper's workmanship. It is built on a real episode in the life of a New York newspaper girl, and a recent episode at that.

Dorothea Desmond, as this young woman is called for the purposes of the play, is assigned to investigate conditions in Chinatown with a man assigned to escort. She misses the escort, tackles the job alone, is involved in a tong war with



Scene from "Perils of Our Girl Reporter" (Mutual).

fifty Chinese, shooting to extermination, and is imprisoned by one of the most notorious Orientals in the district.

In the same way every one of the stories in this series is based on some actual happening in which a real working newspaper woman has been involved. This is true of "The Black Door," a gruesome drama suggesting Poe's "Murders of the Rue Morgue," and also of "The Meeting," which finds one of Mrs. Tupper's newspaper proteges wedded to a gentleman burglar, and determined to break the bonds. The stories are all tremendously exciting but devoid of exaggeration.

The best known motion picture artists and artistes are starred in "Perils of Our Girl Reporters." Helen Greene, widely known for her appearances in "The Uplift" and "Heartaches," stars jointly in the leading roles with Zena Keefe, a talented ingenue, famous for her work in "Life's Yesterdays", "The Estabrook Case" and "Cupid and the Scrub Lady." Miss Keefe was also starred in "Her Maternal Right" and "La Vie Boheme."

Earle Metcalfe, leading man of the series, is famous for his work with the Lubin company, his chief success having been in "The Moonshiner's Wife."

William H. Turner, the leading heavy man, is a splendid character actor. He played principal roles with "Held by the Enemy," "The Fatal Card," "Sowing the Wind," and "Alias Jimmy Valentine."

VIVIAN PRESCOTT NURSING HUSBAND.

Mrs. Neil Whalen (Vivian Prescott), who, before her marriage to the well-known automobile racing driver, was active as a star in the movie firmament, is having a rather slow time of it. Instead of spending her Xmas holidays amid metropolitan gayety, she is anchored in the village of Uniontown, Pa., with her husband, who is in the local hospital with a broken leg and fractured knee cap. Mr. Whalen, who has won many automobile races, was the director of contests at the opening of the board speedway there, the feature race being the speed battle for the $3,000 Universal Film Trophy on December 2.

He was not driving a car himself, but was flagging off the course an amateur driver, who had never been on a speedway. This amateur first ignored the signal and then upon coming around on the next lap suddenly locked his brakes and skidded wild, crashing into a group of officials. Whalen was badly injured, breaking his leg just below the knee. H. H. Van Loan, of the Universal Film Company, also was struck and his thigh torn open and spent several days in the hospital. M. W. Colwell, the publicity director of the race, was just grazed by the car, but landed unhurt.

Mrs. Whalen has been living right in the Uniontown hospital with her husband and will be very glad to hear from her friends, whom she does not want to forget her just because she is down in the coke mining country. Picture postcards are as welcome as the birds in May.

EVELYN GREELEY IN WORLD FILM.

Miss Evelyn Greeley will make her debut as a World-Brady actress in a very important role in "Glass Houses," just completed in the Peerless Studio, Fort Lee. Little Miss Greeley comes of a distinguished Kentucky family, and is a graduate of one of the most noted Southern colleges.

She was engaged by the World Film Corporation on her brief but striking record of successes with other producing companies. Her first experience was with Essanay, where she gained valuable technical training and steady advancement during a period of scant two years' time. Then followed a short engagement with Francis X. Bushman, for Metro, and from this she went as leading actress to the Dixie Film Corporation, a Western company, with studios at Jacksonville, Fla.

BIGELOW COOPER JOINS APOLLO.

Bigelow Cooper, late of the Daniel Frohman, A. H. Woods and Charles Dillingham forces, and more recently identified with important picture productions, has been signed by Apollo Pictures, Inc., to support Alma Hanlon, the star of Apollo's initial offering: "God of Little Children," by Harry Chandlee. Mr. Cooper is best known to picture-goers by his convincing work in "The Wrong Woman," "On the Stroke of Twelve," "Killed Against Orders," and others.

LITTLE MARY'S THIRD SUBJECT.

Artcraft announces that the third subject to be produced by Mary Pickford and her company will be "The Poor Little Rich Girl." The stage play was written by Eleanor Gates and produced by Henry B. Harris, enjoying a considerable run. Miss Pickford had a prominent part in the stage production.

KITTY GORDON'S TWO-YEAR CONTRACT.

Kitty Gordon, the English actress, has been engaged by the World Film Corporation for the next two years.

Pathe Serial Plans

"The Double Cross," One of Pathe's First Serial Offerings for 1917, Is New Type—Three Other Big Ones.

ONE of Pathe's first serials for 1917 will be "The Double Cross," a new type of serial that establishes new standards for production, direction and story. It is based on Gilson Willets' famous novel, "The Double Cross," that has been pronounced one of the greatest stories ever written. The production by the Astra Film Corporation is on a more lavish scale than has ever before been attempted in a Pathe serial.

"The Double Cross" is one of four serials completed for release during the first six months of the new year. Announcement plans for the $5,000,000 serial program for 1917 show that J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., has planned far ahead to maintain Pathe's supremacy in the serial field.

Every episode of every one of the serials has been produced with a view to making it as great a box office attraction as a five-reel feature. This is in line with Mr. Berst's serial policy of all star casts, feature productions and powerful dramatic stories by famous authors.

Mollie King is the featured player in "The Double Cross," a story of love, mystery and thrills. The role is so hazardous that all of the insurance companies in this country and England have refused to assume the risk of possible injury to her in the thrilling "stunts" that characterize this serial. Miss King, who is a newcomer to Pathe's serial program, has been pronounced one of the prettiest girls on the screen. Playing opposite her is Leon Bary, who played the part of Sebastian in "The Shielding Shadow" serial. William Park is the director.

"'The Double Cross' marks a departure in serials," says Mr. Berst. "It is generally known now that by reason of our long experience Pathe knows how to make successful serials. 'The Double Cross' is a new type of serial including all of the elements of popular appeal that distinguish 'Pearl of the Army,' 'The Shielding Shadow,' 'The Iron Claw,' and our great serial successes. It has been produced with a view to making every episode a greater feature than most of the five-reel offerings now on the market.

"In addition to the splendid cast and feature production, there is an even greater reason why, in my opinion, 'The Double Cross' will outrival the success of all of our other serial offerings. That reason is the story. From the very start, until the last reel of the fifteenth episode, there is a mystery that will thrill and enthrall motion picture audiences. Mr. Willets' book, 'The Double Cross,' was the most promising material we ever had to work with for a serial."

The serial to follow "The Double Cross" will probably be "The Neglected Wife," based on the famous story by Mabel Herbert Urner, which has been published in the best newspapers in every important city of the United States. These stories are now being syndicated in a great number of newspapers. This serial also is different from anything that has ever been attempted before. It is a true to life story about "The Neglected Wife," "The Woman Alone and The Man." It is a story that will interest every man, woman and child, because it is a story of real life. There is no author of any time who painted characters more interestingly than has Mabel Herbert Urner in her famous story. Every episode abounds with dramatic situations and suspense.

The star of "The Neglected Wife" is Ruth Roland, who is numbered among the most popular serial stars in the country. Her work in "The Neglected Wife" is said to be the best she has ever done. Featured with her is Roland Bottomley, a distinguished actor with a long list of successes to his credit. "The Neglected Wife" has been produced by Balboa. The story has been scenarioized by Will M. Ritchey.

Miss Pearl White, the featured star of "Pearl of the Army," has started work in a new serial by Fred Jackson, the well known magazine author, and George B. Seitz, author of some of Pathe's greatest serial successes. Miss White is enthusiastic over her part—that of a wealthy young society girl, who, bored to distraction by the monotonous life of a social butterfly, joins forces with a desperate young man, driven by mysterious circumstances to assume the role of a burglar. The story was written expressly for Miss White, and gives her wonderful opportunities for her unusual talents.

Fourth on the serial list for Nineteen Seventeen is another original story by H. M. Horkheimer and Calder Johnstone, the working title of which is "The Twisted Thread." The leading role will be played by two prominent stars.

"In Pearl White, Mollie King and Ruth Roland we believe we have the greatest serial stars in the world," says Mr. Berst. "In the past three years we have spent more than $2,000,000 in the leading newspapers of the country and in billboards telling the public about Pathe serials and the Pathe Stars."

Predicts Big Year for Mutual

President John R. Freuler Outlines Mutual's Policy for Coming Year—Gives Views on Past Year's Importance.

PRESIDENT John R. Freuler, of the Mutual Film Corporation, predicts big things for the motion picture industry for the year 1917. Mr. Freuler believes that an indication of the advancement to be expected during the coming year is seen in the outstanding features of the industry for 1916, which in his estimation are, he writes:

> That this industry, involving the use of stupendous capital, has been placed on a sound business basis. The uncertainties and waverings of 1915 have vanished. It was the period of business readjustment, which, being boldly met, meant the rebirth of the photoplay industry.
>
> Introduction of the present big feature phase of the industry, which is certain to dominate production for the future, in which the boldest operators set the pace. In this fruitful field, I may say, the Mutual Film Corporation pioneered with those master pictures, "The Quest" and "The Miracle of Life."
>
> The signing of the $670,000 annual contract with Charlie Chaplin, calling for his appearance in twelve two-reel comics, this being the highest salary ever paid any man in the world's history—this being the first gun in the Mutual's campaign of which the slogan is "Only Big Things for the Mutual."
>
> A definite joining of the issue involving motion picture censorship, by which I mean an awakening of the lay press to the importance of this issue to the business of publication in general. It is now generally recognized that the pretentions of censorship violate the principle of a free press. There appears also to be a better general public understanding of the issues involved.

"On the matter of censorship," Mr. Freuler says, "its arrogant pretensions, its absurd claims, its utterly ruinous influence on art and enterprise alike and last, but not least, its flagrant violation of the constitutional letter and principle, I need not say that I have strong convictions and equally strong determination.

"The Mutual Film Corporation's announcement of 'Only Big Stars for the Mutual,' referring to the policy of the corporation for 1917, means in effect that the Mutual is interested in distributing only productions of the highest quality—work representative of the best work of the greatest stars. In this category I may mention Nance O'Neil, Marjorie Rambeau, Richard Bennett, Mary Miles Minter and Margarita Fischer.

"An interesting bit of film history concerns the production by the American Film Company and release by the Mutual Film Corporation of 'The Sequel to the Diamond from the Sky,' the success of this issue having been completely in line with that which attended the original, 'The Diamond from the Sky.' Including both productions this was the biggest chapter play in film history. There were sixty-eight reels in the two plays and $20,000 was paid the writers of the scenarios—more than was ever paid scenario writers before. Ten thousand dollars was paid for each story. Roy L. McCardell, of New York, received the first $10,000, and at the time that this is written the winner of the second $10,000 remains to be announced on the screen presentation of the final chapter of 'The Sequel to the Diamond from the Sky.'

"It is well to advert to the determination of the Mutual Film Corporation and its allied producing concerns to insure service of the foremost directors in the field, as indicated by the commissioning of James Kirkwood, director of Mary Miles Minter and also of many of the Mary Pickford pictures.

"Another director whose work it would be difficult to duplicate is Frank Powell, of the Frank Powell Producing Corportion, who produced "Charity" and numerous other powerful plays known to the motion picture world.

"Founding of the Gaumont line of educational pictures, based on the foundation of the Mutual Weekly, including the series known as 'See America First,' 'Reel Life' and 'Mutual Tours Around the World' may also be referred to as an important development of a growing phase of the industry."

Mabel Normand in "Mickey"

Bids Farewell to Squash Pie Comedy and Other Strenuous Picture Plays to Do Something More Genteel.

MABEL NORMAND has bidden a fond farewell to comedies made out of squash pies. Stories about the seduction of beautiful, innocent heroines, or battles swimming in blood, etc., are not on her calling list. For many months she has been out of public view at work on a new comedy, "Mickey," which will be the keynote for the plays that are to be turned out by the Mabel Normand Feature Film Company. This will be released soon after the first of the year.



Mabel Normand.

It would not be surprising if "Mickey" proved to be a characterization which would live for a long time in this new dramatic literature of the screen. It is a delicious little play—as sweet and quaint as Peter Pan. There is a fragrance in it like the breath of a California canyon when the bees are in the sage flowers.

One of the canons of art is that the test of greatness is simplicity. "Mickey" is simple as the coming of the dawn. A fortune in money and months of patient effort have been expended in achieving the delicate shades of this simplicity. The money that, in other pictures, went for big mob scenes, battles and street riots has, in "Mickey," been spent on an effort to lay in the colors of this work of art with delicacy and effect. There are fifty ways to do anything. Mabel Normand has tried all fifty in "Mickey" to find the one that rings true. Forty-nine have been thrown away to get the picture the public will see. The result is a picture of a sweet little ragamuffin, who will live in your heart with "Peter Pan" and "Huck Finn."

Miss Normand plays in this play the part of a ragged little mountain girl—an orphaned waif, who has been "mothered" by a poverty stricken miner in the mountains of California. Dear little "Mickey!" Her pathetic little shoes are scuffed over on one side and she has to wear boys' clothes because girl's apparel is a little scarce out there—"in back of beyond."

She lives in the mountains with the old miner, a funny old Indian squaw who worships her, a pony, a burro and a fighting bull dog. After a while Providence catches her up and whirls her into the life of a big city and into a family where she alternately is todied to and bullied.

It is a sweet appealing little story and one that no one will forget. No one can have followed Miss Normand's work in the films without the realization that she had bigger and more subtle work ahead of her than the comedies in which she earned her name. In "Mickey" she has justified this belief. In her hands Mickie is a real character, laid in with good taste and delicacy and a rare instinct for dramatic values. Every one is sure to love "Mickey," and equally sure to love the Mabel Normand characters in the other plays to follow "Mickey."

Miss Normand has definitely entered a new field of work, under the supervision of Mack Sennett, wherein she will have an opportunity to do plays and to draw characters that will live.

CHANGES IN PARAMOUNT EXCHANGE.

Henry P. Zapp, formerly special traveling representative of the Pittsburgh Exchange, distributors of Paramount Pictures in that district, has been transferred to the Chicago office, and will devote his entire time to the Chicago city interest for Paramount.

Frank Cain, assistant shipper of the Paramount Pittsburgh Exchange, has resigned to accept a position with the Adams Express Company. He has been succeeded by Jacob Hicks.

C. J. Kingsley, manager of Paramount's Pittsburgh Exchange, is making a tour through the State of Ohio, visiting all the Paramount exhibitors in that district.

Victor Moore's Comedies

Will Make "Klever Komedies" Clever and Have Funny Actors Who Are Funny—New Studio in Jacksonville.

By Victor Moore.

AS 1917 approaches I realize that I have only one obligation to fulfill for the new year, and that is to make Klever Komedies that are clever comedies! To do this we are at present building our own studio in Jacksonville, Fla., where the conditions are excellent to get results. We have engaged a company that we think will be unsurpassed, each actor or actress that has been engaged is engaged with the understanding and full knowledge that they are to be funny—and when I say funny, I mean funny. By doing this, it means that we will have action in every foot of film which we turn out. We are making it our policy that each foot of film must contain a laugh or it will not be used. Our comedies will never be of the slapstick variety, but will always have a good story and every now and then a little touch of heart interest. I have found it to be a fact in my long experience on the stage, as well as in my experience on the screen, that an audience is willing and glad to laugh and cry at the same time and in order to do this we have set out writing stories that set the audience laughing their heads off, and then we will pull them up with a little touch of pathos—following this with another big laugh.

I think these comedies will prove to be lasting, and that instead of dying out after they have had their run, will be the kind that can be re-issued and always be enjoyed by the audience.

Together with all this we have arranged with three or four of the best comedy writers of today and from the present outlook of the material they have turned in it looks like great comedies for the public.

I have arranged for a technical staff to make these productions so as to be on a par with any five-reel productions that are made. It is my idea to mount these comedies better than any comedy that has ever been produced, so that with this idea in view we have spared no expenses for a staff that will include a high class decorator which, in my estimation, is the most essential for interior scenes. Our studio at Jacksonville will be an open air one and with splendid lighting conditions. This will insure the best photography obtainable in pictures. Added to all this we have arranged with two directors to direct these comedies. Both directors are of a different temperament and different style and under these conditions we should have plenty of variety in our pictures

In the company that will support me we have a cast of players that can play any kind of parts assigned to them; for instance, the juvenile man could play character parts and the grande dame could play leading business, so this gives us a most versatile company. Taking all these things into consideration, I feel quite sure in stating that Klever Komedies will stand alone in the market as being comedy that is different—really funny comedies that will get the money. I feel that my success in the Lasky productions on the Paramount Program, "The Clown," "Snobs" and "Chimmie Fadden" have placed me in a very prominent place before the screen public. With only this one obligation to fulfill for the new year I feel that we have it "lashed to the mast."

MABEL TALIAFERRO GIVES A "RAG PARTY."

Mabel Taliaferro, Metro star, gave a house-warming in her new apartments, No. 315 West 98th street recently, and although many prominent persons were present everyone was in rags.

"It is too near Christmas time for anyone to be wearing expensive clothes," the little hostess told her friends, "and I wouldn't like to have it on my conscience that anyone even had a pair of gloves cleaned for a party of mine." So in a lower corner of the invitation was written "Rags."

Present in "Rags" were Mr. and Mrs. Irvin S. Cobb, Mr. and Mrs. Richard A. Rowland, Mr. and Mrs. Maxwell Kragcr, Mr. and Mrs. B. A. Rolfe, Miss Ethel Barrymore, Miss Viola Dana, John H. Collins, Thomas J. Carrigan, Elsie Janis, Mrs. Janis, Mr. and Mrs. Hartley Manners, Miss Marguerite Clark, Miss Cora Clark, Miss Laura Hope Crews, Miss Edith Taliaferro, Earl Brown, Mr. and Mrs. Winchell Smith, Mr. and Mrs. Charles Gordon, Miss Ada Patterson, the Marquis de Castillo, Miss Marjorie Rambeau, Mrs. Rambeau, Julian Eltinge, Thomas Meighan, John Golden, Augustus McHugh, D. F. McSweeney, Benjamin Piatzi, Roy Atwell. Miss Janis wore her "Cinderella costume" and many of the men were clad in overalls.

Miss Taliaferro is famous for her hospitality, and the quaint ideas she carries out in entertaining.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Beat Them Out.

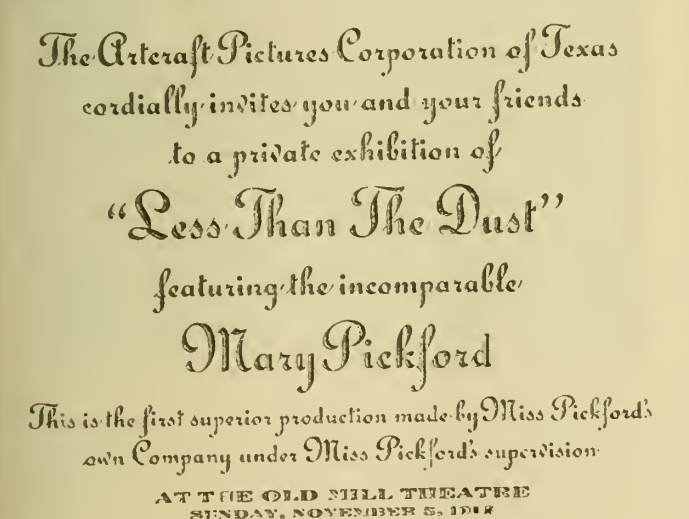
LATELY in a college town a group of professors from the preparatory school and some from the college itself conducted a meeting in favor of better films. One of the houses is municipally owned and there was some talk of appealing to the city government to give the lease to some other manager who would bring to town a grade of film better planned to interest the student body. As a matter of fact the manager runs a fairly good program as a rule, but he snaps up the noisy titles because he can clean up some money with them. The teachers forgot all about the good films and probably they did not see the others, but they might have cost the manager his license. Perhaps you argue that this does not concern you, but it does. You may not have the city for a landlord, but there is always some scheme of police control or local censorship that can be worked in any town. This particular manager got some very undesirable advertising, that possibly competing houses will profit by. You may get the same sort of advertising, and it is not going to make you happy. Start to clean up now. Do not wait until you are forced to or until you become the victim of an unjust and onerous censorship. Beat the reformers out. You may not make as much money some nights, but you will do a more uniformly good business.

Working Doubles.

Joe E. R. Kohler, of the Orpheum, Sheridan, Wyoming, is working the double-page stunt. This was mentioned some time ago in connection with the advertising of Shoes by another exhibitor. It is not always possible to find a play that works so well with the advertiser, but this difficulty has been surmounted by printing in each advertising space the portrait of some Paramount player. Prizes are offered for the most accurate identifications, and of course ties bring equal prizes to winners. This stunt serves to hold the page together at small cost in tickets and helps both advertiser and theater, to say nothing of the paper.

Here It Is.

Compare this Typo Shaded with the Old English that too many printers think is the real thing. Don't you like this better? Note, too, how well it works with shaded gothic. It is part of an announcement-invitation from Dallas, Texas, and was sent to exhibitors. The other half is to the effect that the second portion, when filled in with the name and address of the exhibitor will admit two to a private showing



of the picture. The entire sheet is 5 by 8 inches, giving the effect of two four by five cards cut with perforating rule. On the reverse a cut of Miss Pickford backs the invitation and the blanks for the name and address the lower half. Heavy laid paper is used for stock. It is neatly done from all angles and in keeping with the atmosphere Miss Pickford's managers are seeking to create.

In Stripes.

The Fox company has put out a booklet for their Honor System that is designed to help the exhibitor who has the subject as well as to advertise the film to him. There is material here for all sorts of real press work to supplement the straight theater advertising, extracts from the writings of authorities on the subject, poetical quotations and the like. It is unusually complete and helpful and is appropriately covered by a striped design that suggests the old prison suits.

From the Jay.

Jay Emanuel called the other day, thoughtfully selecting a time when we were out, and dropped some contributions in the mail slot. After he came out of the Turkish bath he went right back to Philadelphia. One of his specimens is a handsome portrait in colors of Valeska Suratt, printed up on the back with her family history and an advertisement for Emanuel's Ridge Avenue theater. Two other bits are booklets gotten out by Julian (Kink) Solomon for the Morosco plays. One of these is a folder so arranged that when the pages are opened three cutouts of the star spring up at you, to rise above the top of the page. It is a device familiar enough in fancy valentines and Christmas cards, but neatly adapted to press work. They sell for only $3.50 a thousand. The other is for "He Fell in Love With His Wife," a teaser booklet. Both are novel and will help make business for Morosco exhibitors. We do not want to hurt Jay's feelings, but we think he lacks the nerve to make a date in advance and wrestle with a Fireman. If he has the nerve, he knows the address.

Advertising It.

Tarleton Winchester, of the Pathe Exchange, sends in some work from the family theater, Hazleton, Pa. Exhibit A is a two-inch, single-column advertisement from the local paper. In 19-point caps it advises the reader:

"WATCH YOUR DOOR-KNOB ON THURSDAY;
THERE WILL BE A NICKEL HANGING ON IT!"
says the Shielding Shadow.

On Thursday they sent out a d-k on red card 7 by 14 inches, headed "This circular is worth 5c. to you" and going on to advertise "The Shielding Shadow." At the end it explains that the standard price is 10 cents, but they have arranged to show the series at a five-cent admission; therefore the patrons save the much-advertised nickel. Local conditions may demand the five-cent admission, but we think that a well-advertised serial would be just the thing to use to accustom the patrons to the ten-cent price. In any event the hooking up of a newspaper advertisement with the doorknob is a new idea and a good one, since a two-inch newspaper advertisement pages the way for about 30 inches of space.

A Form Letter.

The Princess, Clarksville, Tex., sends in a form letter for "If My Country Should Call" that is about what a form letter should be, not overlong, to the point and written with conviction. The last paragraph offers to return the admission should it be decided that the story was not all that J. R. Rainey says it is. He also sends in a four-page folder well gotten up, but the red of the stock is so deep that it sinks the ink a little. For a deep red, a glossy ink that stands on the surface of the paper is required; preferably one of the glossy inks.

Steve Is Out.

Steve Farrar sends in his last hunting license with this letter:

> Say, Sargent! every darn exhibitor in the country is writing me for hunting license. I only have one left; if it will reproduce, I suggest that you publish it, for I can't supply the demand. Business was never better, still sticking to hand bills. You will notice that I have adopted a slogan—CASINO THEATER—The sign of ten years' success—going to use it on everything from now on.

Several have written us for details, too. There are no additional details. The hunting license was reproduced, in our issue of September 23, from the original card sent in by the Kleine Exchange, Denver. Steve took this card and changed the wording to apply to his own Casino, Eldorado, Ill. With a numbering machine that stamps in duplicate he stamped on a number. On the card, above and below the panel, he printed:

> Note.—These cards are numbered in duplicate. Find the party holding your number and you will both be admitted to the Casino FREE.

Then he shuffled the cards and gave them out. That is all there was to it, except that he had the whole town running around looking for their affinities. This was all explained in the paragraph mentioning Steve's scheme, and any exhibitor could have turned back for the original and have added the extra line a lot easier than he could have written a letter asking for a sample. Keep your back numbers, or at

least the pages of this department. They will come in handy. Turn back and you'll find the hunting license in cut form. That is where Steve got his.

Steve's throwaways are familiar to most readers of the department, and the new batch offer no departures, but they do show some good lines; for example:

Check your troubles at the door and Ham and Bud will make you forget to take them home.
If you don't see the best show, it's your own fault.
Just for fun we present—

Steve's slogan is a good one. Ten years in a town means something, hut Steve is a stickcr. He was one of the first friends of this department and still is one of the most regular.

Easily a Record.

Just about the record is the advertising display of the Paramount theater, Latrobe, Pa., in the Bulletin for November 2. The Bulletin is the name of the local paper and is not a house organ. The theater has three full pages, one each for Paramount, Triangle and World Film. It also runs in the same issue 30 inches for the running program nnd 49 inches for "The Birth of a Nation." This is more than three and a half pages for one house in one issue of a daily paper, and we think that it will be some time before this record is taken down, even granting that the three film companies paid all or part of their respective pages.

Philadelphia Programs.

The Aurora theater uses a green card 3½x5½. For a catchline it employs the rather awkward "The Paramount House Accompanied by the Aurora Orchestra." As it uses also Metro, Triangle and Fox, the line does not stick well and is badly phrased at best. Where the title is run on the same line with the player it is well to use quotes for the title, for here we get "Fay Tincher in Skirts," which is natural enough, and "Charlie Murray in His Feathered Nest," which suggests that Mr. Murray is a bird.

The Somerset uses much the same form of card, with boxed side dates, but by using a slightly larger card gets a better display. The two would make an interesting contrast, but both are on colored stock and will not reproduce. The Somerset also uses a four-page, 6x9.

The Globe has a four-pager, 4½x7, but by using comparatively small type, gets plenty of display in the limited space. There does not seem to be much text, but the complete bill is adequately covered, and they have a page for house chat as well.

Back in October the Eureka changed from 5 to 10 cents and handles the change very neatly in this argument:

Change of Policy.

Commencing week of October 9, the Popular Eureka becomes a NEWER and GREATER Eureka, showing only the choicest and costliest feature productions and charging 10 CENTS FOR ADULTS and 5 cents for children DAILY.

This step is made necessary by the improvement in the public taste from ordinary films in one or two reels to costly features in five to nine reels, with prominent, high-salaried stars; by the tremendous increase in the cost of films—over 300 per cent. in two years; and by the natural growth of the business itself from a novelty operated to satisfy the curious to a dignified industry catering to a clientele of intelligence and discrimination.

We earnestly believe that you are wearied of seeing mediocre pictures, hurriedly produced, and interpreted by players of obscure reputation, and that your intelligence and knowledge of movie plays and players demands the best in films regardless of cost—Fox, Metro, Paramount, etc. Such features are never shown anywhere nt less than 10 cents admission, the average price being 15 cents to 35 cents.

This week's program at the Eureka is the strongest ever presented by any one theater in any one week at any price. It is a standard we are setting for theater. We shall live up to it. Have we your support?

EUREKA THEATER,
C. H. GOODWIN.

This program uses too many cuts for the hest results. Cuts are useful, but not when they exclude a reasonable amount of type. The back page is given over to three cuts that do not tell much of anything. House talk would have been better and would have looked better, for few programs get good results with cuts.

Here's Mr. Wall.

S. E. Wall sends in a scheme he is using with good effect. It is not a new one; indeed we suggested this some years ago and it is to be found in Picture Theatre Advertising (of course), but it is a good scheme, and Mr. Wall tells precisely how he worked it, which will help. He writes:

> I made arrangements with the Patho company to furnish me three reels each Friday, consisting of twenty-one-day old Pathe news, a split reel scenic and educational, and a Luke or Heinie and Louie comedy; the split reel wo cut into and run one subject of it ahead of the Pathe news and the other subject of it ahead of the comedy, making four distinct subjects, although I took care not to advertiso four reels, but merely specify the names of the four subjects.
>
> Next I went to the superintendent of schools and told him that I had secured some educational subjects to be shown every Friday evening during the school year, explaining to him in detail what a number of the subjects were that I had booked, and some of them being of exceptional value from an educational point of view, he became enthusiastic over the proposition. Then I told him that I was willing to grant one ticket each week, to one pupil in each room, as a reward of merit, and the holder of this ticket would he admitted on Friday evening as our guest. It was necessary to get permission from the Board of Education to do this, but it was done after some little delay, and now tickets like the one enclosed are distributed each Friday afternoon, one in each of the eight grades, and one in each of the four high school classes, making twelve free tickets given away in as many rooms each week, under conditions that are sure to advertise Wall's theater, besides the free advertising I get in having our Friday subjects discussed during botany, physics and geography classes. After we had the plan going good, our competitor attempted to spoil it by offering to admit the winning pupils to his theater, which fact accounts for the way we have the article written on our post card of September 25-30, but his attempt to do this only acted as a boomerang and has done him no end of harm.

Twelve tickets do not cut into the box office much and, as Mr. Wall points out, the advertising value of having the reels studied in class is of real benefit. It benefits the pupils as well. Moreover, it gives the mothers something to talk about. The post card announcement referred to does not slam the opposition house for its action. It merely announces that the management is so anxious to have all children see the program that the price for school children will be five cents instead of ten for that evening only. It seldom pays to try and steal the other fellow's thunder, and we are glad that, in this case, the scheme reacted in Mr. Wall's favor. The ticket is reproduced in type for the benefit of others. The original is a pink card 1½x2½ inches.

This ticket issued under the
authority of the Supt. of Schools,
as a
REWARD OF MERIT
will admit the holder to our
"Special Educational Program"
FRIDAY
Wall's Theatre.

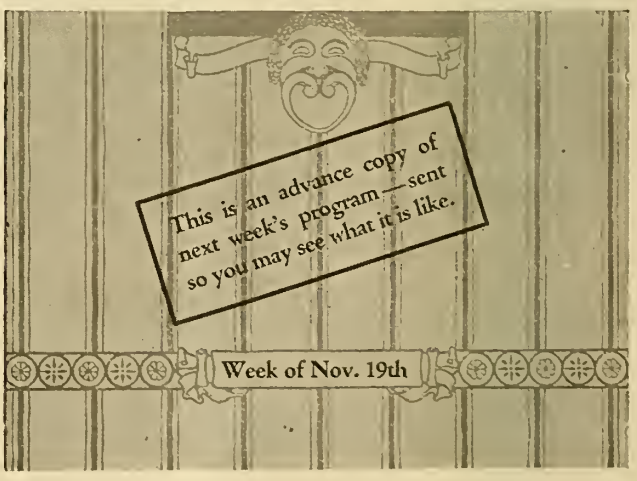
Mr. Wall still holds to his very convenient post card program, which gives him six boxes for the program and a narrow column for chat. If you do not recall the reproduction made some time ago, send him a self-addressed stamped envelope to Wall's theatre, Plain City, Ohio, and ask for one.

Tell Them All.

When you give your program, give all of it. This is something that too many program editors overlook. They tell of the feature and add "and other good reels" or "a corking comedy" and let is go at that. Sometimes the despised little one-reeler will make business where the feature will not. Tell it all.

Stillman Ideas.

Here are some more ideas from the Stillman, Cleveland, Ohio. The first is the lower half of the front page of their program. Part of these are sent out to a select list about the Thursday before the week



indicated. The overprint is to guard against possible error. Some patrons might fail to note the date directly below and suppose it to be the program for the current week. The note makes it impossible to fall into this error. It is a small thing, but the big house is careful of small things. The programs are mailed out in special envelopes that takes the sheet with a single fold. The front is printed up with "Some news about next week—and things otherwise." Below is the house monogram cut and then "It's good reading, too."

Mr. Madden, by the way, explains that the cards lately spoken of are run through the press again for the nicked edges, pointing out what we should have realized, that the rule would have cut the roller up. A special form is made up carrying only these two small hits of cutting rule set nt the proper angle. The rollers are taken off and the job fed through without ink. If an occasional card gets off centre the slits are still in direct opposition because the two cuts are made nt the same time.

Press work in Cleveland means a lot of passes, for Cleveland is one of those towns where the advertising department bleeds the theaters for tickets with which to keep other advertisers happy. Mr. Madden

issues pross cards which must ho presented at the hox offleo for a ticket for the current performance. Both ticket and stuh carry the number of the press card, and the number of times auy one card is used is easily noted and ahuses corrected when they hecome chronic. The seaseu card is on stiff heard, but the daily ticket is merely a light pasteboard, since it is used immediately.

Another recent stunt was check list for the program. For one week each patreu entering was handed a private mailing card asking the patron to check three questions and add suggestions if desired. The three questions were as to the patron's approval of the program, if he reads the articles and if he takes the copy home with him. There are lines for the name and address, and to each card was fastened a tiny lead pencil with which the answers could be checked. The card was handed to an attendant, dropped iuto a box or could be mailed. The pencil probably decided many to reply at once—and penells are cheap in thousand lots. They come ready struug and the cord is merely looped over the card. The value of such a set of replies, if the response is good, is two-fold. It proves effeleney and it is a powerful argument with which to approach the outside advertiser for his hustness.

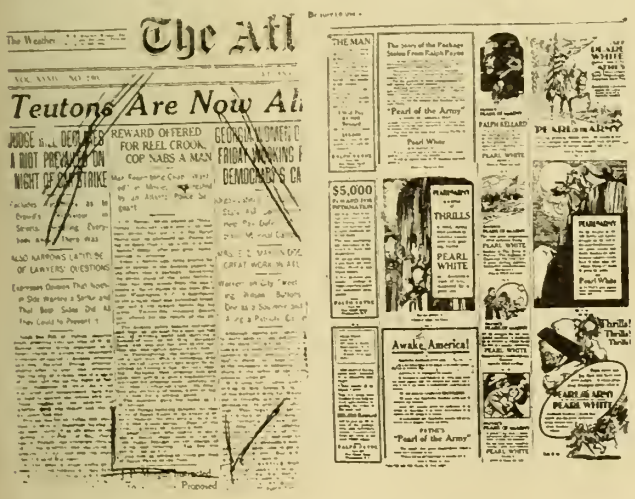
Along the same lines is nnother card, but this was mailed to the list, asking the patron to reply whether or not he wished to be continued on the mail list. A three-fold card was used, one section of which was a reply card, ready stauped.

In some of the nowspaper advertising Mr. Madden uses n "keep posted" coupon and says he averages about eight replies for each insertion. This does not seem to he much, hut it is a list made up of the names of those sufficiently interested to provide their own envelope and stamp. Such names are valuahle to a house.

One secret of Stillman success is the emphasis laid upon the courtesy of the attendants. For exnmple, when the cards already referred to were given out, they were handed out with a smile and a "Will you please fill this out before leaving," instead of heing thrust at the entering patrou. Even so small a thing as this helped the results.

Something New.

The Pathe Exchange is the first to waken to the fact that the straight publicity campaign in the daily press is getting a hit too common to attract attention, so they went at the country precisely as a live theatrical press agent attacks n town. Instead of working one town, they worked more than half a hundred, but the idea was much the same. The fake was "sprung" in the Washington papers in the shape of an advertisement asking for information as to a man closely described. The following day the advertisement was repeated in out-of-town papers and this was followed hy two other advertisements offering large rewards for this man, who was supposed to have stolen important government plans. Replies were to he addressed the New Ehhitt, and answers came from all over the country. Then the straight newspaper advertisements were released and the fake ex-



ploded, hut not before some of the smaller cities had heen turned upside down. In Atlanta an innocent hystander was arrested on suspicion, and when the story broke he was fined $10.75 for loitering, which was ruhhing it in. Other cities came forward with the strange man, and all of these men were declared to have the unusual douhle horseshoe scar that was put in to make a getaway for men of military bearing and six feet tall. It was the best press campaign yet worked, and it hrought results even against the high cost. J. A. Berst and George A. Smith are credited with the planning and execution of the scheme.

Uses Post Cards.

The Gem theater, Rogers, Ark., uses regulation post cards for its advertising, getting out a card for all specials. They are neatly printed and carry a cut of the proper screen. In these days of the high cost of paper it is foolish to huy your own stock and stick stamps on when you can purchase postals for the face value of the stamps. If any cards are spoiled running the joh, you can take them hack to the post office and get new ones.

Some Useful Color Work.

The Kline Poster Company, Philadelphia, sends in some fine samples of color work. Three exhibits are sent, post cards, larger cards 3¾ by 7¾, and sonio program covers. All carry portraits of stars in color, and the program covers are printed with color frames front and back, evidently offset work. The colors are brilliant and well placed and the job does not sink into the paper, as is sometimes the case. It is clean work and effective, and with a long list of players they can fit any program. The post cards are especially useful as souvenirs, but the panels probably do not cost much more and sound very much larger. For an extra "flush" they can be mounted on home-prepared sheets of neutral tint card, for instance, a French gray printed with n frame in a deeper tint, a blue or silvered. Prices are not given, hut as they write that they are selling all over the country, it is to he presumed that the prices are reasonably moderate for the high class of work. The secret of low cost lies in enormous production at one run.

For Lumberlands.

S. S. Stevenson, of the Princess, Anderson, N. C., sends in a photograph of his lobby decorated for "The Lass o' the Lumberlands." We are afraid that it will not show up very well in the cut, but you can get the idea. Mr. Stevenson writes:

> I nm sending this photo only hecause it attracted n great deal of attention and gave us an excellent start on this serial, and again we would like to pass it ou to some other exhibitor for the reason that the whole cost of the displny was not even as much as one dollar. I hired n dray for twenty-five cents, went to the edge of town and cut a number of small pine trees. I fastened these to the floor and braced them with limhs of the same trees to the side walls so that the bracing did not show. The signs tacked on the trees are taken from the booklets and other advance advertising matter sent out by the exchange and pasted on stiff cardboard. A piece of hlack paper was pasted over any reading matter not intended for patrons, and numhers of people stopped to read these small signs. The floor was covered with pine straw which made it still more effective.



By pine straw Mr. Stevenson has reference to what is known further north as pine needles. This scheme is a good one for any woods picture and may, if desired, he carried into the house for stage decoration as well if the importance of the subject warrants it.

Passionate Words.

In speaking of "The Common Law," the Victoria, Buffalo, says it is "A play so packed with dizzy truths it will glue the observers to their seats." Sounds as though they might get stuck on that play.

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The Photoplaywright

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INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewriter or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Opening Up.

REALLY it looks as though the long-promised opening up of the the market had started, for the smaller stuff, at any rate. Editors are writing around asking for comedies, and there will be a demand for dramatic stories presently. Later the larger market will open for three to five reels, but the comedies are the opening wedge.

The past six months have been hard on the script writers and many have turned to other lines. There have been comparatively few companies buying to any appreciable extent, and some of them undoubtedly have been stealing, though this latter fact is not known in such a fashion that a direct charge can be made against a specified company without incurring a libel suit. The trouble has been that men have come into the business who know nothing about it. They have hired the specious, glib editors rather than the competent men. They have given small heed to the script department so long as the expense was not great.

But gradually some of these newcomers are finding out that their junk stories are not received with favor. They are commencing to look about them, and they are presently going to find out that editors who hold their jobs through pull or lying promises are the most costly drags upon an expensive business. They are presently going to kick those editors so far out of the studios that they will land too distant to get back again. To have good photoplays there must be good stories, and good sories are not written regularly by staff men. Already some jobs are threatened, though pull is a hard thing to combat, but it is better to throw out the friend of a friend of the third assistant vice-president than to lose the entire business. In time the business money will appreciate this fact and then editors will be hired to bring back into the fold the good writers who have gone astray and coax others to come in, too.

The star system has done much to disorganize business in many ways, and in no way more than through the effect on the real writers. The staff writer can grind out stuff enough to be slaughtered for a star's holiday. If Miss Jones will not do this and insists upon doing that, there is no use paying out several hundred dollars for a story for her. Let the staff men lick something into shape for the star to pull and tear apart and fix over to suit. Real authors will not write for finical stars. They have some sense of proportion, and when they see one or two of their stories slaughtered they go somewhere else. They are clever enough to tak up other lins while they wait. They do not have to write photoplay plots.

As soon as this is realized—and business men will find it out presently—there will be a housecleaning. It is something more than a year overdue now, but conditions are getting so rotten that the smash is bound to come just as an egg of a certain age generates gas beyond the strength of its sheil. The trouble has not yet reached the publication stage, but it is pretty safe to say that the smash must come presenly, and when it does some of the men who strut and pose are going to be right in the middle of things and yelling for help. Our own interest is largely academic, since we never tried to sell five reel stories, because we have not the time for writing them, but we shall welcome the coming of The Day, because it will mean a better business generaliy.

The business of making pictures is slightly more than twenty years old. In that time manufacturers have twice relaized that they must have better stories. This was about eight years ago, when the demand for outside work first sprang up, and again a couple of years ago when there was a shortage of fives. And yet, each time, so short sighted have been the men at the head of the things, that as soon as the pressure was relieved they drifted right back into their old contempt for stories and turned to trickery again. They cannot understand, even yet, that a thousand dollars for a reaily first class story is a better investment that the same amount or more for a railroad wreck or a foundering ship. They are rapidiy losing the business to men who have more business sense. That will be the day of the writer. And it would seem to be closer to hand than most persons realize. The oid guard dies hard and never surrenders, but the fool killer is sharpening his axe and presently he will be on the march. Stick around a while.

No Kisses.

In accordance with the notice appearing at the head of this department each week, questions will be replied to. But please note that no promise is made that you can sit in the editor's lap while he is answering the inquiries. You will receive a reply, but it will not begin with "Dear Friend" and end with "Love and Kisses." The question will be replied to briefly and without greeting of subscription. Several inquirers seem hurt that they do not get a letter instead of merely a reply. Some, indeed many, of the large concerns no longer greet their correspondents. It is still less necessary where merely a question is asked.

The Judicious Use of Fades.

Phil Lang, of the Kalem company, who has never upheld the "synopsis only" fallacy, suggests that if authors expect their scripts to be followed they must make a more intelligent employment of effects. He takes for example, the injudicious use of fades for two or more purposes, by no means uncommon in produced plays to-day, but always something incompetent and inartistic, and in discussing the matter he says:

> Writers should exercise judgment in calling for "fade-outs" if they expect their scenarios to be followed literally. Particular care should be taken when the fade is used for different purposes in *one story*.
>
> The quick fade has largely supplanted the double exposure for visions and explanatory narratives. John tells Mary of his former love affair. Scene fades out. Next scene fades in showing John and Nell. This scene fades out. We now go back to John and Mary and the opening of this scene fades in. Then the action proceeds.
>
> Some writers, apparently influenced by slipshod productions they see, have the idea that a fade covers a lapse of time. John writes a letter. The scene fades out. In the next scene, Mary, perhaps a thousand miles away, receives the letter. The fade is supposed to cover the lapse of time necessary for the letter to travel. This is crude. A sub-title between the scenes, indicating a lapse of time, is indispensable. Even at that, the case cited (and a common one) merely shows bad construction and lack of ingenuity. Care and thought would suggest intervening scenes, carrying forward the action, which would allow the letter time to make its trip.
>
> When a scenario is filled with fade-outs for different purposes, the editor, anxious to give the director a scenario that can be produced literally, has his work cut out for him.
>
> Artistic, intelligent directors frequently fade out a scene when there is to be lapse of time, but they do not depend on the fade. Their purpose is merely to take the mind away from the action and prepare the audience for the next episode in the story.

Properly the fade should be used, as Mr. Lang suggests, to avoid the too abrupt termimnation of a scene that ends a run of action. This is its best and most legitimate use. But it is more generally used to replace the dissolve when matter is to be visioned; an awkward use, but to some extent sanctioned by custom. The third use is to suggest the passage of time. There may be instances wherein this employment of the fade is permissible, but these are so unusual that no illustration presents itself at the moment. But if the fade is used to indicate the passage of time it should not also be used to indicate a vision in the same production, and more than one feature production has lost clarity through this usage.

It is best to avoid all of this flummery of fading and disphraming and the like, leaving it to the director to use his own judgment. It is far easier to write in a lot of fades and dissolves and masks and vignettes than it is to write in plots, and too many writers do what is easy rather than what is proper—BUT IT WON'T SELL SCRIPTS.

Feeling It.

"I cannot write plays," declared a man the other day. "I have what I think are good ideas, but I cannot put them down in such a shape that I can convey my real ideas. I want to help make plays, not to write them, and I cannot write plays if I do not feel any interest in that end." Here is one man who is frank with himself. He has good ideas, but he has no enthusiasm for script writing and he knows that without enthusiasm his work would be dull and lifeless. He is the first man we have met in a long time who had the good sense to size himself up accurately. You must write with all your heart and all your brain if you would do your best work. Nothing less will suffice.

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Projection Department

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Bronx Operators Notice.

At midnight, December 28th, there will be a meeting of all moving picture machine operators of the Bronx at Cortland Casino, 585-597 Cortland Avenue, the Bronx.

This meeting is held by Local 306 and admission thereto can only be gained by those holding a New York license card. All licensed operators, either union or non-union, are cordially invited to attend. Non-union operators will not incur any obligation by attending, though it is hoped we may be able to convince you of the advisability of joining with your fellows in organization in order to properly protect your interests.

Local Union 306 asks you to attend, and this Department and its editor advises you to do so. The editor will himself be there and address you. There will also be other thoroughly competent speakers.

Notice to Unions and Examining Boards.

During the past years a great many requests have come to the editor asking him to set forth a list of questions for examination. This has been an impractical thing to do, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, wherever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases where the distances to be traveled are long I might not have the time, but where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Question No. 169.

What, in your opinion, ought to be the attitude of local unions with regard to the admission of competent operators located in small towns away from the immediate vicinity of the local, but within its jurisdiction?

Roll of Honor on Question No. 160.

The Roll of Honor on Question 160 consists of M. M. Moon, Sherman, Texas; W. B. Allen, Edmonton, Alberta; John W. Creamer, Chillicothe, Mo.

In asking question 160, I only expected to bring out the idea of individual operators. The only way the actual average life of a rectifier tube could be known would be for large dealers or the manufacturers to keep a record of say fifty or a hundred tubes, add the total hour life of the whole number together and divide by the number of tubes.

The answers to this question varied all the way from 500 hours to 11,000 hours. Brother Moon says he has used one tube for a little more than 11,000 hours, and another one for 8,274 hours. He says the average life of a tube in the hands of high class operators is 6,500 hours, but, take operators as they come, it won't be more than 4,000 to 5,000 hours, which estimate certainly will not be at all displeasing to rectifier manufacturers.

On the other hand, Brother Creamer thinks the life of a tube which is rarely or never overloaded will average 600 working hours, which estimate will not cause joy in the hearts of the aforesaid rectifier manufacturers.

Personally, the editor thinks both these estimates are quite extreme. I would say if a rectifier tube works ten hours a day for 300 days, it certainly ought to be considered as having given satisfactory service. This would be, at present prices of 50 ampere tubes, about 11½ cents per day, if the tube be of 50 ampere capacity, which would represent practically the entire cost of up-keep of the rectifier. I know of instances, however, where tubes have run several times this length of time; also I know of instances where they have not lasted even as long as 300 hours. Brother Moon makes the following pertinent remarks:

> The life depends on the following things: (A) That the anodes be located precisely in the center of the arm; that the vacuum be of the highest possible percentage; that the anodes and cathodes be sealed as nearly perfect as possible. All of which, I am sorry to say, is not always done; that the glass be of the highest grade and free from air bubbles, or other defects. (B) That the tube be not overloaded, and if it is run a little under capacity it will last longer. For instance: If you run a 30 ampere tube at 25 amperes it will last at least 10 per cent. longer than if run at full capacity. (C) Location plays an important part. The rectifier should be in a clean, dry place which is free from draught, although well ventilated. (D) Proper installation of the tube; proper connections and proper attention have an effect on the life of a tube, and frequent freezing of the carbons, which has the effect of largely raising the amperage, has a decided effect in shortening the life of a tube.

Brother Allen says:

> The mercury arc rectifier will not stand abuse. It should be in a dry, clean room, and the room should preferably be warm. If it is not warm there is likely to be difficulty in starting the mercury arc in the tube. It is also quite important that you test out occasionally with an ammeter and see that you are not pulling more current than the rated capacity of the tube. Freezing the carbons is very hard on the tube. Many a tube has gone bad in a few hundred hours which would have given yeoman's service had it received a "square deal."

And now I think we will let it go at that, because under the conditions beyond setting forth these facts I don't believe any of us could really given an authoritative answer to Question 160.

Film Cement. Nothing Doing.

B. H. Rock, Whitehall, N. Y., says:

> For some time past I have been experimenting on a new film cement, the idea being to make a nice, clean, soft splice, which will not leave the film hard and brittle like some other cements do. When this cement is properly used it is impossible to pull the splice apart. I absolutely guarantee any film patched with it will never break. I have been in the projection and electrical field for nine years, and think I have made a step in progress in discovering this method. I find that most of the cements put on the market are very poor. Am sending you, under separate cover, a sample of this newly manufactured cement and desire you to pass opinion on same, and let me know if you think I would be able to market it successfully. It will cost a little more than the cheap grades, but has the necessary qualities which they lack.

I would be very glad indeed to have this cement tested, and to pass judgment upon its excellence or lack of excellence, but a number of former experiences warn me it literally cannot be done. I have on several occasions had cements tested by operators in different parts of the country, whose reports were favorable, only to find that, later on, the cement did almost anything but "deliver the goods." I attribute this not to any fault in the formulas, but to the variation in different lots of chemicals. I could not attribute it to anything else, but, due to these former experiences, must decline, absolutely, to give the approval of this department to any cement which has not withstood the test of time of at least one year. What the brother says about poor cement is absolutely true, nor do I doubt that he has a cement which would stand the present test. If he had not, he certainly would not send it to the department. The question is, however, *would the formula work out the same with the next batch of chemicals?* There's the rub! I am sorry, Brother Rock, but I have been stung on this particular proposition once too often. Some gentlemen in Chattanooga made up a cement a couple of years ago which was splendid. I had it thoroughly tested, gave it the approval of this department, and six months thereafter got all kinds of kicks. The same formula didn't make the same cement, and the only possible answer to that question seems to be difference in chemicals, which is a thing no manufacturer can, I believe, guard against.

An Error.

John Griffiths, Ansonia, Conn., writes:

There is an error in my reply to J. W. Remillard, page 852, November 11th issue. On the fifth line from the bottom, second column, it says: 4.2 —(1⅛ ÷ 1⅛) = 3.36. The answer to this should read 2.95 instead of 3.36. Also where I say the equivalent focal point, or plane of the menicus-bi-convex condenser set (the word "set" is omitted), is situated between the lens at a point ⅛ of an inch in front of the meniscus, I should have said, when the lenses are nearly touching the point of equivalent focus is within the bi-convex lens. To make this a little more clear. There are two planes from which measurements X and Y are taken. Which one should be used depends upon the type of condenser. With the plano-convex type both X and Y are measured from the optical center of the lens, viz.: the apex of the curve surface, but with the meniscus-bi-convex while X and Y are still measused from the optical center of the lens the optical centers are differently located. With the 6½ meniscus, which has an approximate depth of concave of ⅛ inch, the optical center will be ⅛ inch in front of the optical center of the curved surface, and with the bi-convex lens the optical center is midway between the apex of the two curved surfaces, if both curvatures are equal, but if one surface has a greater curvature, then the optical center will be nearer the surface having the greater curvature in proportion to the difference between the powers of the two curvatures, and the distance between the optical center of the meniscus and the optical center of the condensers are in actual contact, so that if we use a plano-convex condenser in front, in combination with a meniscus behind, it is possible to have the back equivalent plane in front of the front equivalent plane; also it makes no difference in calculation if the back equivalent plane should be actually within the front condenser, so long as we know its theoretical location.

Brother Griffiths then goes on with some other matters along the same lines, but I think his only real purpose was to point out the error he had made in the calculations, and that being done the purpose of publication is served.

Local Gets Representation.

H. C. Roddan, secretary Local No. 348, Vancouver, B. C., writes:

J. R. Foster, of Local 348, I. A. T. S. E., Vancouver, B. C., has been appointed to represent the operators on the Provincial Board of Examiners. The personnel of the board is Messers. C. L. Gordon, censor; William A. Oswald, inspector; J. R. Foster, operator. The Province is divided into four districts, and operators working in their respective districts will have to pass an examination of a certain standard. Mr. Oswald and Brother Foster are at present (October 25th) touring the Provinces, examining operators in Districts 2, 3 and 4. In District No. 1, comprising Vancouver, Victoria, Westminster, and Nanaimo, the operators will be examined later. The examination is to take place in the Court House in Vancouver. There is to be a specially constructed examining room, and the examination will be in the presence of the entire board. Brother Foster is especially anxious for you to see this examining room at the time you visit us next spring, he being of the opinion that it is second to none on this continent, though, of course, that is all the information Brother Foster is giving out at present.

Congratulations to both Brother Foster and Local 348. In the opinion of this department THERE SHOULD BE ONE THOROUGHLY COMPETENT PRACTICAL OPERATOR ON EVERY EXAMINING BOARD. In fact, I don't regard any board which does not contain one competent, practical operator as being competent to give a fair examination. There are so many points where theory and practice clash and theory must give way to practice. The board simply MUST *contain one man thoroughly conversant with actual operating room practice if it is going to give a competent examination.* I shall be very glad indeed to examine the room in question, which I have no doubt is an excellent one.

Foolish Statement.

Recently a film fire occurred in Easton, N. J. The fire was quite a serious one, in so far as the operating room itself be concerned, as several reels of film were consumed. The operator seems to have completely lost his head and threw a blazing reel out of the operating room door down a flight of wooden stairs leading from the entrance to the balcony. Due to the cool headedness on the part of the theater employes a serious panic was averted. The audience rushed for the doors, but having arrived there, stopped, and but few actually left the theater. But this is not the point I wish to discuss. The theater management, after the fire was all over, said it was caused by a spark from the arc lamp igniting the film, or at least that is the way the public prints had it. Now this would presumably mean that a spark from the carbons struck the film and ignited it, a thing which with modern apparatus is an absolute physical impossibility. Everyone connected with projection knows that to be the fact, but the general public don't, and a statement of that kind makes them believe that there is always a danger of something of the kind happening; also it sets up the same idea in the minds of the powers that be in officialdom, and is apt to bring about the enactment of a lot of unnecessary regulations which accomplish actually nothing at all in the way of safety, but make for additional complications in the construction of projectors, as well as additional cost.

Just how this fire really did start I don't know, but I do know that the statements as given out by the newspapers, purporting to come from the management of the theater, are not true. They are misleading, and injurious in several ways.

The Geneva Movement and Its Adjustment.

Due to the courtesy of our old friend, Nicholas Power, of the Nicholas Power Company, we are enabled to present to you a very interesting chart prepared by Mr. Power for this purpose, and a discussion of the relation of the various parts of the Geneva Movement to each other, which, I think, will not only be to a considerable extent surprising to the average operator but extremely interesting as well.

In the opposite diagram figures 1A and 1B show the relation of the parts of a new, unworn cam. Now it will be observed by studying these diagrams that the Geneva Movement contains two very separate but very fixed centers, namely, the center of the star, X, and the center of the cam, Y. I believe it requires but a moment's study on the part of even a tyro to establish the fact that any disturbance of points X and Y, with relation to each other, must of necessity disturb the entire combination and alter the fitting of the parts with relation to each other.

Looking at Figure 1A, it will be observed that the points of the star have a considerable thickness, also the cam pin fits the slot of the star exactly.

Looking at Figure 1B, we observe that the circle of the lock on the star and the circle of the lock on the Geneva fit each other as closely as is permissible, taking into account the affect of the expansion caused by heat. It will be obvious that so long as these various relations remain unaltered, they will function together perfectly, or, in other words, with mechanical accuracy.

Looking at Plate 2, Figure 2A, we observe markings which indicate the points at which wear will take place after these parts have been operated together for a considerable time. The slots in the star will be found to be materially wider than they were, particularly near point a. Also, the circle of the lock on the star and the cam will be found to have worn until there is a separation such as is indicated at the arrow points in Figure 2B.

As time goes on this wear continues, until the wear on the lock, as shown at Figure 2B, which is not likely to be the same on all sides of the star, becomes so great that the picture is no longer steady on the screen. Also this wear has a tendency to set up a considerable amount of noise, which is highly objectionable. And now we get down to the kernel of this particular nut.

The operators observing this condition proceeds to connect himself with his little screw driver and "readjust" the Geneva Movement by revolving the eccentric bushings slightly, so as to bring the parts closer together. Now what does this really mean? Why, in the very nature of things, in order to make a readjustment *he is compelled to disturb the fixed centers originally established and automatically fixed by the diameter of the cam lock.* What happens when he does this? Well now it is just a little more difficult to follow it, and follow it closely too.

First, referring to Figure 1A, note the direction of rotation of the cam, as indicated by the arrow, it will readily be understood that the wear must be wholly and entirely on that side of the star slot lying in the direction of rotation of the star, which, in the case of Figure 1A, would be the upper side of the slot.

Examining Figure 3A, Plate 3, you will observe that the upper side of the slot is worn down to a thin point, whereas the lower point is broken off. This lower point, however, you will observe, has its original thickness, as you can determine by measuring at a corresponding point on Figure 1A corresponding to the point of breakage. You will also observe, at Figure 3A, that the pin is badly worn on one side, this being materially weakened and the slot has been gouged out on the upper side at its inner end. This is not a theory, but an exact reproduction of actual conditions observed in thousands of worn Geneva Movements. The gouging out of the slot on one side at the bottom of the star is due to the fact that during a considerable portion of the movement of the star the pin is at the extreme bottom of the slot, where the leverage is shortest, hence the greatest force is exerted and that, too, while the star is at its greatest speed of movement. A little study will show you that at the beginning of movement the speed of rotation of the star is very slow, and that the speed of rotation increases as the pin approaches the bottom of the slot, where both the force exerted by the cam pin on the one side of the star slot and the speed of movement reaches maximum.

But, you ask, why do points b, Figure 3A, break off? The answer is simple. Remembering that in readjusting the parts you have disturbed centers X and Y, it will be readily seen that you have created two new circles, and in bringing the two parts together, remembering that the lower side of the slot in Figure 1A is absolutely unworn, you have caused the cam pin to strike the unworn point and bind upon it, perhaps with a great deal of force, with result that it is either broken off or bent over, in either of which events the function of the parts will never again be perfect.

A summing up of this lesson simply means that it is in fact utterly impossible to readjust the star and cam type of Geneva Movement and retain its former accuracy of movement.

About the only thing the operator can hope to do by adjusting the star and cam type of Geneva Movement is to lessen the noise. Of course it is a fact that the adjustment can be and is often made without breaking the cam pin or star slot, but this is only a proof of a rather surprising flexibility of the movement itself. The adjustment really, however, amounts to putting the parts out of true mechanical adjustment with each other, as has already been pointed out.

Some operators may, on the spur of the moment, dispute the proposition that the star of the Geneva type of intermittent is not susceptible of proper adjustment, but before doing so I would recommend to them a further careful study of the plates submitted herewith.

This subject will probaly be continued and followed through in the form of a complete study of the Geneva Movement.

PLATE I

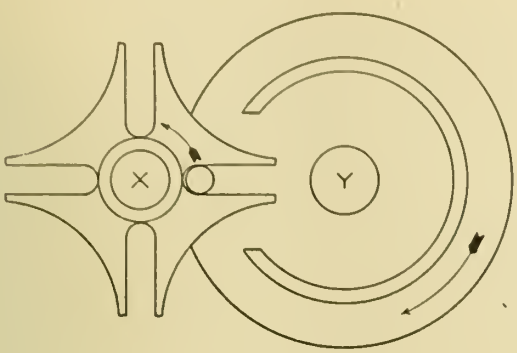


Fig. 1A

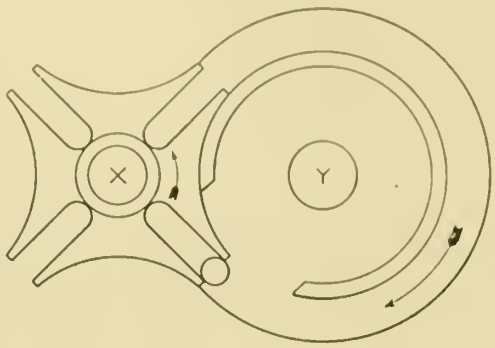


Fig. 1B

Figures 1A and 1B showing view of New Cam and Geneva when properly adjusted- not too tight.

PLATE II

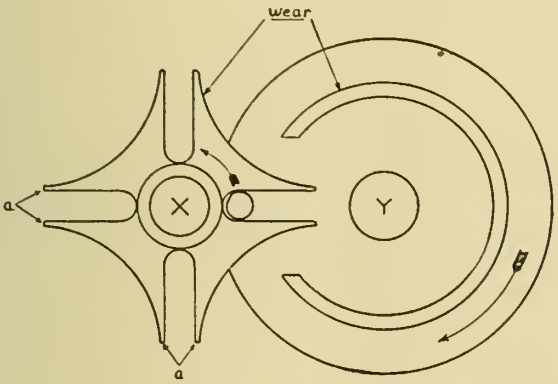


Fig. 2A

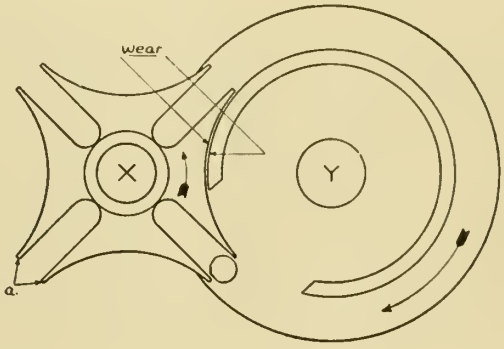


Fig. 2B

N. POWER

Fig. 2A and 2B showing wear on Cam and Geneva Lock before readjustment. Note wear at ends 'a'.

PLATE III

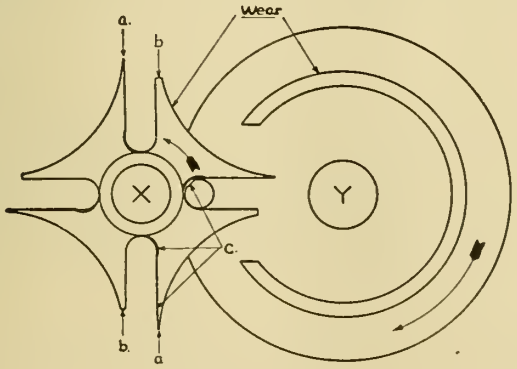


Fig 3A

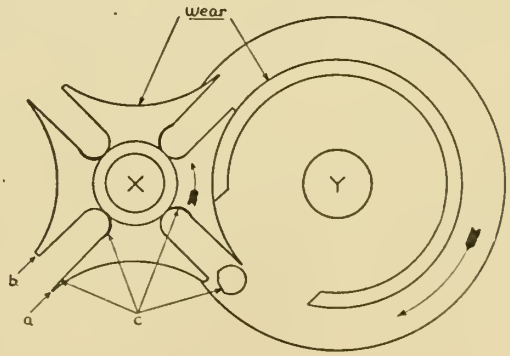


Fig. 3B

Fig 3A and 3B show Cam and Geneva after readjustment- Result - knife edge 'a' broken corners 'b' worn slots and pin 'c'

NICHOLAS POWER CO.
NEW YORK
Nov. 23 1916 H. Muhlbach

Local Union No. 306 Moves.

Local Union No. 306 had, at the date of November 16, 1916, about six hundred members in good standing. The local has in the past experienced many vicissitudes, and has hoed what is commonly called a pretty tough row of stumps. The organization of the men in New York has been made vastly difficult by the cosmopolitan character of the city, in which about every language under the canopy of heaven is spoken, and among the inhabitants of which is found almost every possible grade of humanity from the lowest to the highest.

There are in Greater New York about 2,800 licensed operators, whereas there are really only about 1,000 jobs. The explanation of the tremendous disparity between licenses issued and available positions is, I think, found in the fact that in the early days of the business a hoard of incompetents secured licenses, and since no re-examination has since been required, provided a man has his card renewed yearly before the date of its expiration, these incompetents hung on, because many of them were employed in the lower class theaters, where quantity took the place of quality and almost anything was acceptable provided it was cheap enough. Of late, however, due to the educational work of the department and to the work of the union, these men are gradually being pushed off the map, and many of them are not renewing their license, because they have found that even the grocery clerk who has blossomed forth into a "theater manager" realizes that a man must know at least a little something about projection besides sticking a film together (somehow) and squirting oil on a machine.

Due to these various facts the effective growth of Local 306 has been slow; also it was retarded for a matter of three or four years by reason of internecine fights brought about, for the most part, by the personal ambitions of one man.

Of late, however, things have been going better, and the morale of its membership has been gradually rising. Its meetings, while still susceptible of improvement, are no longer a riot, and while there is still much to be accomplished, it may now be fairly said that Local Union 306 has entered the road leading to success.

As evidence of its prosperity it has just moved into larger and very much better quarters on the tenth floor of 145 West Forty-fifth street. In the new home there is an office for the secretary and business agent, a nice room for the members, and commodious quarters where the Executive Board will hold its meetings. In the new offices three telephones are installed.

Much credit is due those men who have stood by Local 306 through thick and thin; who, when success seemed almost impossible, nailed the flag to the mast, and said: "Well, anyhow, we'll go down fighting." It is those men who kept the good ship afloat, plugged up the holes in the hull and slowly but surely won forward toward the goal of success. I would not attempt to name them, because there are too many, and I might do an unintentional injustice by omission.

Six months ago the editor of this department attended a meeting and on the floor of the Union issued a warning that unless active steps were taken to complete the organization of the New York operators, particularly Brooklyn, he would start quite some considerable commotion, and do it in print, too. The Union agreed that I was right in the matter; also it agreed to get busy, but the infantile paralysis scare held things in status quo until this fall. But at last the Union has perfected its plans, and intends to bend every effort toward the 100 per cent. organization of Greater New York, a thing which is to be devoutly desired from any and every point of view. If accomplished I am very sure it will in the end prove to be of great benefit, not only to the men themselves, but to the moving picture industry as a whole, through the elimination of the incompetent, whose only merit is that he is cheap—if one can call that a real merit.

Fine Work.

Recently through the courtesy of the Fox Film Corporation, I viewed that truly remarkable photoplay, "A Daughter of the Gods," featuring Annette Kellermann. This play is entirely out of the ordinary. It is a fairy story which holds the interest of the audience from start to finish, and incidentally reveals a surprising number of Miss Kellermann's charms.

The projection of this picture at the Lyric is in charge of Brothers Tom Costello and Ben Leffler, both high class men who unquestionably delivered the goods on the screen. The boys did not know I was in the house, but in the entire production I found only one thing which could be fairly made the subject of any criticism at all and that was the matter of over-speeding in a short section of the film in which swimmers were made to swim at an utterly impossible speed. I taxed Brothers Costello and Leffler with this, but was informed that it was done through the order of Mr. Fox himself, who wanted more action in that particular scene. Well, Friend Fox certainly got what he wanted all right. The only trouble is he overdid the matter, and I would respectfully suggest that, whereas a scene of that kind could doubtless be made much more interesting by speeding up, still when the point of possibility of actual performance is reached, anything beyond that makes the whole thing absurd, therefore he will do well to reduce the speed of this particular scene materially. Aside from that, as I said, there is no criticism to offer. The light was brilliant, and at no time was there the slightest apparent change in its candle power value; also the dissolving from one lamp to the next was done so perfectly that you could not tell when the machines were changed.

The projection equipment consists of two Power Six B motor driven machines, the arcs being handled by controllers. The boys are pulling 75 amperes. The room is a Johns-Manville steel-frame asbestos operating room, and the distance of projection is about 80 feet.

The screen is the invention of Charles Johnson, who has general charge of matters pertaining to projection in all the Fox houses. Mr. Johnson is expecting to place this screen on the market. I could not, of course, pass final judgment on it until it has withstood the test of time for at least six months, but the screen at the Lyric at present certainly forms a perfect foundation for high class projection. Johnson is one of the old timers, and I am inclined to believe anything he invents will be as free from error as many years of experience in the projection game can make it.

Halifax Objects.

H. J. Ward, Halifax, N. S., says:

In the department of November 25, I note a lengthy letter from Mr. Archibald Mason, St. John, N. B., in which he criticises projection in Halifax. Criticism is a thing which may be of distinct benefit by enabling the one criticised to improve, but in order to accomplish this the criticism must be based in fact, and now I am going to set forth that particular variety of article, viz: FACT. Halifax has at the present time six theaters running pictures, as follows: Orpheus, pictures only; D.C. turough A.C. to D.C. set; distance of projection more than 100 feet; picture 18 feet. Two latest models of Motiograph machines. Imperial, pictures only. Size of picture less than 14 feet; distance of projection about 72 feet A. C. through transformer. One Power's Six A and one Power's Six B projector. Acker's, pictures and vaudeville. Size of picture less than 12 feet; distance of projection more than 60 feet; A.C. through transformer; Power's Six A machine. Strand, pictures and vaudeville. Width of picture less than 15 feet; distance of projection 72 feet; A. C. through transformer; Power's Six A machines. King Edward, pictures only. Distance of projection more than 60 feet; pictures 16 feet; distance from plaster screen to front row of chairs 18 feet; ceiling about 58 feet from floor; one Power's Six A, motor driven, and one Edison Exhibition all steel machine (must be an Edison Underwriters Model, Brother Ward. The Exhibition Model has a wood frame.—Ed.); alternating current through a Fort Wayne compensare. Empire, pictures only. Distance from lens to screen 92 feet; 18½ foot picture; 23 feet between screen and front row of seats; alternating current through Hallberg economizer. Two Power's Six A machines.

Now it will be interesting to compare the above facts with Mr. Mason's allegations of unnecessarily large pictures, comparatively short throws, antiquated machines and projection below the standard. (Huh! Here is where you get yours, Mason.—Ed.) Of course, Mr. Mason knows what the standard should be, therefore we would greatly appreciate his telling us how we may improve. The opinion of St. John exchangemen, operators, etc., and the opinion of hundreds of Halifax theater-goers differ very widely, for we operators of Halifax hear remarks of commendation by patrons on the quality of projection, and our box office receipts prove they mean it, still we are always looking for something better, and if Mr. Mason will be more explicit and inform us to which house he alludes in particular, he would be favoring us, for I wish to say that the operators of this city pull together for good projection, and are always ready and willing to lend a helping hand to the next man. It is largely due to this fact that the present Operators' and Stage Employes' Association of Nova Scotia is in existence today, with the promise of enrollment of every operator in the Province before Christmas. Our constitution does not, at the present time, include a schedule of wages, therefore you may say that the only inducement we could hold out to prospective members was the possibilities of such an organization in promoting efficiency. If the operators in New Brunswick would begin organizing in this manner, and thus learn to crawl before trying to run, perhaps they would succeed. An organization cannot be judged by the ability of one, or even the ability of a dozen of its members, but by the ability of its *most backward* members, and it is to advance these backward members that we have become an organized body, with the object of improving projection for the whole Province. When this is done it will not be necessary to go down on our knees and beg entrance into any International organization; we will be gladly welcomed by such.

While I am about it I would call Mr. Mason's undivided attention to that little argument we had in Halifax, on the day of the boat trip, when he said "all surplus voltage was not consumed at the electrical device, but that a portion remained to force the current back to the generator." Since that argument I have been busy re-reading books, already known by heart, and doing a tall lot of thinking, but have given up in despair, and now I ask you, Mr. Richardson, to kindly tell us if Mason's theory is correct, at the same time explaining the matter, for the real facts were not then given by Mason, who instead told us to "dope it out." I may write you in an official capacity shortly, giving details of the Association. Meanwhile accept for yourself and the department my best wishes.

I shall be glad to hear from you with regard to the Association, or upon any other topic. I don't want to see this thing develop into a dispute between Nova Scotia and New Brunswick, but will be glad to print anything that will tend to help either the New Brunswick men or the Nova Scotia men. My own comment on the size of the picture would be that with less than 75 feet between the screen and the last row of chairs, my opinion is that a 12-foot picture is plenty large enough, particularly if A.C. be used, but if the illuminant be D.C. and the distance from the screen to the front row of chairs be not less than 20 feet, then there is no serious objection to increasing up to, say, 14 feet. The King Edward could, in my opinion, cut down the

size of its picture at least three feet with distinct advantage, covering the area of the screen thus left blank with black velvet or paint. The Empire's picture, too, could, I think, be reduced somewhat, say a foot and a half, and, personally, I would consider it an improvement to reduce it by 3½ feet. I would consider 16 feet a maximum if the house were mine. Acker's is good. The Orpheus is not bad, though up to 100 feet, I would not recommend a greater width than 10 feet.

As to the patrons being the better judge, why that does not necessarily follow. It is quite possible that the average patron has not seen anything better, and therefore accepts an inferior quality as excellent because he does not know any better. Now, don't take that as a slam at your work, because I do not mean it that way. I have not myself seen your projection, and have only the statements of yourself and Brother Mason to guide me. What I meant was that the patron will accept almost anything if it is the best he can get.

As to the voltage question, why I don't believe that man lives who can give a really authoritative and intelligent answer to the query. It is an exceedingly puzzling thing. The presumption is that the entire voltage is consumed at the arc and in the resistance, or, in other words, in the device, whatever it may be. The question is, however, is it? And, frankly, I'm darned if I know, nor do I think anyone else on the face of this little old footstool does know. If we say it is all consumed, very naturally men who hold your theory will come back at us with the question: "Well, how does the current get back to the generator?" To which some very eminent electrician replies: "It don't," claiming that nothing flows along the wire at all, and what we term amperage is only a "molecular bombardment."

I once asked this same question of Thomas A. Edison, who replied by saying that we must consider voltage as acting from both directions. I have rolled that particular reply around in the sawdust which occupies the cavity where brains are supposed to be for quite a long while, but, with all due respect to Brother Edison, I cannot see that it means anything in particular. If any of our electrician department fans think they can give an intelligent answer to that question, let them arise and be heard. I am afraid when Friend Mason said "dope it out" he was side-stepping just a little bit, though I have quite some considerable respect for his knowledge in the matter of electrics. A man has certainly got to know something in regard to that particular subject when he handles 2,500 volt current in a building; that is, unless he desires to make a quick trip to the Happy Hunting Grounds.

A Remarkable Machine.

Recently the editor was requested by the Bettini Syndicate, New York City, to examine the Bettini projector, camera, etc. This is indeed a most remarkable piece of mechanism, and one which, within the scope for which it is intended, delivers very high class results. The machine is by no means designed for theatrical use, nor could it be adapted to theatrical use; it is strictly a home projector, and each scene is limited to a little more than one minute. But notwithstanding this fact it seems to me the Bettini is going to have a tremendous big field, because of the fact that the photographs are on glass, and therefore if properly developed and thoroughly washed are, aside from breakages, practically indestructible. The glass plates are approximately 5x8½ inches, and each plate equals about 75 feet of standard film. Projection is accomplished by means of either a high power incandescent lamp, or a specially constructed baby arc lamp. The mechanism is extremely ingenious. The plate stands upright, the rows of pictures, each approximately ¼ inch square, being in horizontal rows. The plate itself remains absolutely stationary while each row is projected, and then automatically drops down one row. It is the lens which moves, projection being accomplished by means of prisms which move along horizontally. The first row of pictures "reads" to the right and the one next "reads" to the left.

Mr. Bettini, the inventor, aside from being a most pleasant gentleman, is a mechanical genius; also he is thoroughly versed in optics. There is one remarkable advantage secured through the use of this particular projector, and that is the fact that it is possible to take a close-up of a moving picture and enlarge it by means of an apparatus Brother Bettini has invented, into any size photograph desired, and this in itself, especially in view of the fact that the resultant reproduction is highly artistic, seems to open a wide field to the Bettini machine.

Operators' Ball.

Thursday, December 7, the editor, in response to a we-won't-take-no invitation, attended the third annual ball given by Hudson County Moving Picture Machine Operators' Union, Local No. 384, I. A., held in Grand View Hall, Jersey City. The fact that the affair was given by Local 384, the livest kind of a live wire organization, is equivalent to saying that it was a success. Grand View Hall is quite some considerable place, so far as size goes. To fill it to capacity requires a real genuine crowd of people, and a big one at that, but huge as was the gathering place, it was comfortably filled by members and friends who thoroughly enjoyed the evening. I don't pretend to have anything even faintly resembling a complete list of the important personages who graced the affair with their presence, but among them I noticed Dr. Hespe, president Hudson County Exhibitors' League; Joseph Hornstein, of the Picture Theatre Equipment Company; William C. Smith, assistant general manager of the Nicholas Power Company; D. Narcey, of the Precision Machine Company; Messrs. Joseph A. Lavin, Al. Bruckner and R. L. Abbott, of the Optigraph Company, Chicago; H. M. Davis, manager of the Unicorn, and Sister Rose Tapley, who has been made an honorary member of Local Union No. 244, Newark, N. J., who had journeyed from Philadelphia especially to be present. Of course old friend Ira G. Sherman, past president of the Hudson County Local, was there with his hair in four distinct braids. In fact, Brother Sherman met me at the tube station and acted as pilot through the wilds of Jersey City. It being quite some considerable job to negotiate the streets of that classic city after the shades of night have descended. Jersey City is a perfectly lovely place, this fact being admitted even by the natives, but to find any given locality therein, especially after dark, one needs two guides, a map and a geography. Fred Stoffregen, secretary Local Union No. 306, also was "among those present"—darn him. I add that remark because we had hardly fairly arrived when Fred began trying to shoo us into a taxi to attend a meeting called by Local Union 306.

Walter A. Bemis, president Local 384, was busier than a bumble bee in clover time, while Floor Manager William Ebenau moved so fast that he left a trail of pale blue smoke behind. Harvey Sapp, vice-president Local 384, was also extremely busy making the guests of the local comfortable, and in fact all the executive officers of the union did their duty nobly.

The grand march was led by F. H. Richardson (that's us) and Sister Rose Tapley.

Among the ladies we noted Mrs. W. A. Bemis, wife of President Bemis, Mrs. Ed. W. Bordmann, wife of Financial Secretary-Treasurer Bordmann, and Mrs. Ira Sherman, wife of Past-President Sherman. The hall was filled with charming ladies; that is to say, all that portion not occupied by their escorts was, but the editor is bashful and therefore did not secure many names—also he was kept busy shaking hands, and dodging liquid refreshment, insisted on by well meaning friends.

Taken altogether, the ball was a decided success, which fact was, of course, in large measure due to the able committee which handled it as follows: Arrangement committee: Edward Bordmann, chairman; Conrad Daubener, Jr., secretary and treasurer; Jack Hertner, Harvey Sapp, Louis Uffers, Ed. Dougherty, William Meyer, William Ebenau. Reception Committee: Anthony Boscarilli and Walter Kolbenhayer. Floor Manager: William Ebenau; Assistant Floor Manager, Louis Uffers. Executive Board: Walter A. Bemis, Harvey Sapp, Ed. W. Bordmann, Conrad Daubener, Jr., Frank Kirshgessner. Query: Who blew the fuse, and why?

For the First Time.

Ypsilanti, Mich., says:

> Just to stick my nose in, I am now writing for the first time. I am a reader of the department, and when I cannot find the Moving Picture World around the theater at the time it is due to come I am cranky all that day. I run ——— twice a week, and it seems to me our show must be taken out of an oil barrel. The proprietor has made kick after kick, but it seems to get worse instead of better. What is the cause of it? The reels are not smeared with oil all the way through, but the first half of each one is so thick with it that you can lay a stiff piece of paper with its edge on the film and the oil will run off the paper after you have rewound about one hundred feet, meaning by this that the paper is full of oil. Our theater is an 800 seat house, and one of the best in Michigan for a town of this size; population about 8,000. And I think I have about one of the best managers in the state, as she,—well, she is a lady, which expresses a lot in a few words. Her name is Mrs. Florence Signor. She is owner of the theater, and I do not have to ask for supplies twice. My principal reason for writing, however, is to find out what is the matter with the ——— of Detroit, which sends out film in this condition.

Why, Ypsilanti, the oil is due to the crass stupidity of some operator who is not satisfied with putting a drop of oil on each machine bearing, but squirts oil all over it, or oils his intermittent movement (this particularly applies to the Powers) while the machine is running. When this is done the intermittent will suck the oil well jam full, and then the oil seeps out along the cam shaft, if the bearing is the least bit worn, and will either fly off on the film or drop down where the film will get in it if the lower loop is a trifle too long. It is the duty of the exchange to put a stop to this. An exchange has no right to send out film in that condition. I have no doubt but that if the exchange took the matter up it could locate the guilty operator and put a stop to it. I am writing the exchange in question today. If the condition of the film does not improve let me know and I will take the matter up with the powers that be, higher up.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Foreword.

AFTER an absence of nearly two months the "conductor" of this department resumes again the easy (?) chair of its editorship.

The object of this weekly page is to assist and stimulate in every possible way the photographic technique of the motion picture. It is not the object of this department to teach raw recruits to become cameramen. While this department stands ready to be of service to anyone who feels, after mature deliberation, that his abilities are naturally such as would permit him, with perséverance and studious work, to become an ornament to the profession, yet its chief aim is to instill a genuine desire in every worker from the head cameraman down to the humblest hypo boy to turn out the highest quality of pictures that they can possibly make.

Not one of us can hope, even if we could be so ideally placed as to be able to devote a lifetime of study to the subject, to be able to say that we have mastered every detail of the profession. There is not one of us, however, who cannot improve his knowledge, himself and his work by a little regular attention and study. If you are one of the unfortunate few who feel that they already know all they need to know on the subject, you will not be reading these lines. Let us inoculate ourselves with the get-to-gether spirit. Every man in the business is our brother and every little bit that one man does for the others will come back to him a hundred fold.

The day of the "secrets" of the business has passed, the day when the few camera operators who had arrived guarded jealously every bit of knowledge they possessed, lest their jobs be wrested from them by another at a lesser salary. Today the jobs with the worthwhile salaries do not go to the men whose dog-in-the-manger souls hide a few measly "secrets"; they belong to the men who know and apply their knowledge, and see to it that their knowledge keeps abreast of the times. They are not averse to helping a fellow cameraman, for they know that any moment that same fellow cameraman may be able to return the favor with interest.

One of the most helpful signs for the advancement of cinematography is the promotion of camera clubs with healtby organization and loyal membership wherever enough men can be mustered to form a gathering. Jacksonville started a lusty club with only seven members, and is growing rapidly! And the object of every one of these clubs is the advancement of the art of cinematography.

A large number of letters received by this department indicate the interest that is taken in learning more about the business. Too large a proportion of them, however, are from inquirers who are evidently unfitted to become cameramen, and yet who, tempted by the stories of large salaries, wish to become camera operators at once by some easy method of "Cinematography at a Glance." Most of the remainder are questions about some detail or other, mostly from isolated workers who are not able to benefit by contact with companion workers, and who are so situated that they do not have an opportunity to visit other factories and thereby get practical demonstration of the things which they wish to know. Only a very few of the communications are from advanced workers who are able to make interesting contributions to the department. It is this last and smallest class whose letters are most welcome, for they nearly always contain things which are of general interest and which can only reach others by being published. If you know of anything of interest to your fellow workers, by all means send a description of it, with photographs if possible, so that others may benefit. A great number of the questions which are asked by readers are about something which has been published a short time previously, and which they have failed to preserve, or which they are too lazy to look up in their files. It has been gratifying to find the number of readers who have clipped the department each week and preserved it in the form of a scrapbook. The accumulation of the pages over a year or two contains articles and formulas touching upon nearly every phase of the business, and when some toning or developing formula is wanted, or some information about exposure or relative diaphragm openings, it may be found in a few moments by turning over the pages of such a scrapbook.

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It would help very much in the conduct of the department if some of the readers would make suggestions in regard to subjects of general interest which they would like to see discussed.

Lens Definition.

Among the last articles which appeared in this department was an article by P. D. Hugon, which excited considerable interest. A. C. Abadie's letter in regard to this article was published from among several interesting replies, together with some comment on his criticism. Some of the points raised by Mr. Abadie are now cleared by the return from England of Mr. Hugon, who writes as follows:

> I have returned from Europe just in time to enjoy Mr. Abadie's criticism of my article on "Soft Focus Lenses."
>
> If you do not object to publishing the name of the lens referred to, it is the Voigtlander Heliar.
>
> The French firm that supplies a 1½-inch lens with their outfit is the De Brie Company, the lens being a Goerz. Mr. Abadie can see one at the Edison studio in New York, used by Charles Gilson. The lens is invaluable on wide-angle close-ups under certain circumstances.
>
> "Depth of field" and "depth of focus" are so nearly synonymous as to be interchangeable terms. I prefer to use "depth of field" when referring to the actual scene, and "depth of focus" when referring to the result obtained. Thus, I would say, "To photograph a scene with great depth of field, a lens of such focal length and aperture as will give great depth of focus should be used." In other words, "depth of field" means the fact of there being several planes to be photographed, while "depth of focus" would be defined as the power of a lens, at a certain stop, to give sufficiently sharp focus on various planes.
>
> As to the reason why the iris diaphragm gives greater sharpness in inverse ratio to the light it lets through, I have found so few practical photographers who have troubled to work out the problem that I thought a simpler statement of the causes than the one generally given was necessary. It is so easy to take stock statements from books, and repeat them, that even the authors of textbooks, in all branches of learning, keep copying one another.
>
> A friend of mine, who is a professor of Latin, told me a few days ago of a rule given in every Latin grammar he has ever seen, which is absolutely false, as anyone can verify for himself by going over ten pages of Latin text and taking careful count. The grammarians simply copied previous grammarians.
>
> Now I am told that the iris diaphragm "reduces the diameter of the pencils of light." Precisely the same thing as my statement that the iris cuts off the oblique rays.
>
> Rays of light are not pieces of macaroni, to be squeezed by the physical pressure of the mouth, or diaphragm. They are mathematical lines, going in all directions. If the iris is open, they get in; if it is closed, they keep out—all except those that are straight enough to get in through what remains of the opening. That they are affected by the laws of refraction as they reach the lens is a totally different question, which in no way affects the immediate problem before us.
>
> The rays of light that are cut off are those that would fall in focus either before, or behind, the plane where the plate or film is inserted. Those rays, on their way to a focus which they are prevented from finding, or in prolongation of a focus where no obstacle was offered, strike the plate all round the point where the direct rays are in focus, thus forming the "circles of confusion" observed at full aperture.
>
> Suppose, now, we shut down the iris. The more oblique rays are cut off and the outer ring of the circles disappears, making the circles smaller. We shut down still more, cutting off more rays, and the circles become smaller and smaller. When we have shut down to such an extent that only the direct rays reach the plate *from all planes*, the circles have disappeared, and we have in their place sharp points, corresponding with the points in the object photographed.
>
> The easiest way to study these effects, I have found, is with 12x10 camera, pointing the lens toward foliage with tiny spots of light in between, and moving the ground glass back and forth. The formation of foci can thus be seen plainly.
>
> The between-lens iris, while more advantageous, somewhat complicates the calculations, as the rays of light have already been deflected before they reach the iris; but this in no way modifies the principle. In this case, the pencils of light considered are those presented to the iris after being collected and refracted by the front lens.

(*To be continued*)

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

THE MOVING PICTURE WORLD has engaged Norman Stuckey, a musician of wide experience, to edit, in conjunction with Clarence E. Sinn, the "Music for the Picture" department of this magazine.

Mr. Stuckey has had ten years' experience playing for moving pictures, as pianist, organist and orchestra director. He has also been connected with some of the largest theaters and hotels in this country. With his knowledge of music and practical experience in arranging music for the film, his articles should prove of exceptional interest to readers of the Moving Picture World.

Any questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Importance of Tone Color in Relation to Musical Interpretation.

By Norman Stuckey.

The significance of tone color and its relation to interpreting the varied emotions on the screen is an important subject that should command the attention of every musician who is interested in securing the best musical results, whether from piano, organ or orchestra.

Character, emotional appeal and atmosphere are the chief things that we should consider when selecting a number to portray action. The two important materials of music must either be (1) fast or slow, (2) loud or soft. These are the main factors of emotional appeal.

In cataloging a music library to be used for depicting the screen action, every musician should have his music classified under the following titles: Characteristic, Descriptive, Andantes, Moderatos, Marches, Waltzes, Rags, Fox-trots, One-steps, Oriental, etc.

There is a new method of cataloging your music library which will prove more practical than the method used by many musicians and, as these are days of progress, it is hoped that the following suggestions will prove of value to the musician who endeavors to interpret pictures correctly.

There are often times when a mere suggestion as to a plaintive or an agitato number will not exactly portray the emotion on the screen. There are scenes of impending danger; scenes of despair, of longing, of rage, of humor, of mystery, of gloom and of terror. There are scenes requiring humorous or grotesque music. Often sacred and national music will be required.

A piece of music catalogued under the head of plaintive does not always fit the picture as a plaintive scene may be one of despair or longing. It is therefore suggested that another classification be prepared, one that adequately covers the demands of tone coloring, and a system that will lighten the labor of the musician who plays for moving pictures.

The various emotions can be summed up under the following titles: Agitation, Agony, Despair, Energy, Exultation, Mystery, Pathos, Response, Rage, Romance, Storm, Terror, Yearning, Pleading, etc.

The experienced musician knows that music of a minor nature portrays more accurately scenes of agitation, agony, despair, gloom, rage, storm, terror, than major music. These are scenes of longing, love, joy and romance that are better portrayed by major music.

The leader who takes the time to reclassify his catalog under the above emotions will be able to depict more accurately emotional scenes than if his library is classified in the usual manner.

Beethoven's music, more particularly than any other composer, is replete with emotional appeal. Movements from his symphonies can be described as follows: Six impassioned, two tragic, four sublime, five joyous, four peaceful, three sweet and charming, six cheerful and serene, eight wild and boisterous. A careful analysis of the nine symphonies will disclose the emotional movements above described.

Many of the standard overtures contain many tone pictures that fit the screen action well, but the difficulty with many overtures and selections, too, is the fact that certain movements are too short. They will bear repeating sometimes, but to repeat a movement more than once, unless used as a theme in different parts of the program, is not considered good judgment by experienced musicians playing for the film.

Suites are very practical for pictures, each number usually being long enough to carry out the action as desired. Many musicians who use suites lament the fact that there are not more published. The number of published suites is very limited at the present time. Often an entire suite can be played through and it will be found to fit the action perfectly, though many leaders find it more practical to play but one movement for a feature, reserving the others for future use.

Wagner was a past master in the use of music to depict human emotions. A close study of his operas will give the musician an insight into music and their importance in relation to portraying the language of emotion.

In the prelude to Act III. of "Tristan and Isolde," the slow, sustained music, low in pitch, wonderfully portrays an atmosphere of sickness and gloom.

The grand march from Tannhauser is an excellent example of tone color. Opening with the martial peal of trumpets, this number is characterized throughout by pomp and grandeur.

(To be continued.)

Better Results in Piano-Playing.

Many pianists form the habit of playing nothing but classical music. This is a mistake, as every program should be varied with a little popular music. There are many light intermezzos that are popular with an audience and now and then a popular song worked into a certain scene is effective.

It is best, though, to confine the playing of popular music strictly to comedy pictures, saving the better music for the dramas.

For scenic pictures a concert waltz played in a brilliant manner is pleasing. For comedy-cartoons a grotesque dance or lively rag is appropriate.

For weeklies requiring many changes of scene, a selection of marches, waltzes, dances and descriptive music is necessary.

Some pianists can memorize pieces easily and this is a great advantage when playing for pictures, but it is not absolutely necessary to memorize everything you play. Rather than play a number incorrectly, it would be better tact to play from the music. Unless absolutely sure of the fingering and phrasing, the pianist should never fail to play from music.

There are many pictures requiring improvisation. It is then an excellent plan for the pianist to know several numbers that he can play at once without referring to any music. For example, martial airs, church music and a number of waltzes, dances and marches are music that the pianist should memorize and have ready to play, should the occasion demand them.

Brevities.

William Furst, the well-known composer, prepared the musical setting for "Joan, the Woman," featuring Geraldine Farrar, which opened at the Forty-fourth Street theater on Christmas.

* * *

Musicians throughout the country will be glad to know that Carl Fischer is publishing another set of moving picture music containing forty-six numbers. The set includes: Characteristic numbers, Marches, Western music, Spanish, Indian, Chinese and Oriental numbers, as well as a liberal number of Agitatos, Hurries, Allegros, etc., for which there is always a constant demand.

* * *

William Fox is sending a number of companies of "A Daughter of the Gods" on tour. Theater musicians should not miss the opportunity of witnessing this artistic film masterpiece and every musician who is interested in appropriate music for the film should pay particular attention to the beautiful musical score which Robert Hood Bowers composed for this production.



Scene from "On the Brink of War" (Kalem).

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

WARWICK, Robert. Born in Sacramento, Calif. German-American parentage. Is 6 feet, 1¼ inches tall and weighs 185 pounds. Brown hair and eyes and olive complexion. Making his stage debut in 1901, Mr. Warwick has been leading man for such players as Grace George, Mrs. Leslie Carter, Mary Mannering and Frances Starr and was a member of the all-star cast to present the Celebrated Case a few years ago. He came over to pictures in 1914 and made his debut in The Dollar Mark, produced by the World Film Corp. Some of his successes have been Alias Jimmie Valentine, The Man of the Hour, Nathan Hale, The Face in the Moonlight, and The Argyle Case, all notable stage plays which he has made his own in pictures. He is at present the head of the Robert Warwick Film Corp. He is catholic in his taste for sports, for he is a good boxer, is fond of tennis and squash.



Robert Warwick

COSTELLO, Maurice. Born in Pitsburgh. Irish-Spanish ancestry. Is 5 feet, ten inches tall and weighs 160 pounds. Dark complexion, brown hair, grey blue eyes. Made his stage debut about twenty-four years ago and in 1909 went to Vitagraph, being a member of the first motion picture stock company ever formed, playing opposite Miss Florence Turner. Appeared in most of the early Vitagraph successes and has had so many and such varied roles that it is difficult to select any titles for particular mention, though his sound work in The Tale of Two Cities is probably best remembered by the picture enthusiasts. His present studio connection is with the Consolidated-Metro company, heading the cast of The Crimson Stain. Is fond of motoring, boating, swimming and all outdoor sports. Having the advantage of an early start, he has probably played the record number of leading roles.



Maurice Costello

ALLISON, May. Born in Georgia, on a plantation. American parentage. Five feet, 5 inches tall and weighs 127 pounds. Light complexion, light golden hair and violet eyes. On the stage she has played "Beauty" in Everywoman, the name-part in The Quaker Girl, was ingenue lead with De Wolf Hopper and was featured in Apartment 12-K. Made her picture debut in 1912 in support of William H. Crane in Famous Players' production of David Harum, and has also been connected with Lasky and American. She is at present leading woman for the Yorke-Metro, jointly starring with Harold Lockwood. Some of her best remembered parts are the leading roles in The House of Scandals, The Secretary of Frivolous Affairs, The End of the Road, The River of Romance, Mister 44 and Pidgin Island. She is fond of music and possesses an unusual singing voice of concert quality.



May Allison

PRICE, Kate. Born in Cork, Ireland. Irish descent. Height 5 feet, 11 inches and weighs 220 pounds. Dark complexion, brown hair and blue eyes. Made her stage debut 23 years ago in vaudeville, and her picture debut in 1908 in Vitagraph's Jack Fat and Jim Slim at Coney Island. Remained with the Vitagraph for many years and became a pronounced favorite. Some of her best parts were in The Old Fire Horse, The New Fire Chief, Nothing to Wear, and the Vitagraph's "Kate" series as Officer Kate, Fisherman Kate, Conductor Kate, etc. Prefers character parts of robust type and has shown a strongly marked personality and a real sense of humor. Following her long connection with Vitagraph, she joined the Keystone forces and is now with the Vim company at Jacksonville, playing opposite Babe Hardy. She sums up her fads as her work, reading human nature, motoring.



Kate Price

BURNS, Robert Paul. Born in Philadelphia. Irish parentage. Is 5 feet, 10 inches in height and weighs 150 pounds. Dark brown hair and deep blue eyes. Made his stage debut in 1899, and has been seen to advantage in Babes in Toyland and The Wizard of Oz. Also did much musical and vaudeville work. Made his picture debut in May, 1908, playing in The Fighting Parson (Selig), directed by Otis Turner, but soon turned his attention to the comedy end, in which his early training gave him better opportunity. Was for a long time a member of the Lubin company and from there went to the Reliance company. Later he joined the Wizard and then went over to the Vim, and is now located at the Amber-Star studios in Jacksonville. With Walter Stull he created the Pokes and Jabs idea, and plays the part of Pokes in the innumerable comedies of that name which have been shown under three different brands.



Robert P. Burns

SAUNDERS, Jacqueline ("Jackie"). Born in Philadelphia. American descent. Is five feet, 3 inches in height and weighs 128 pounds. Golden hair, blue eyes. Has had considerable experience in vaudeville with dancing and musical acts, has played in stock companies and was with the Orpheum Players and the Forepaugh stock, in Philadelphia, which has graduated many favorite film players. In 1913 she turned her attention to the pictures and went first to the Universal, but changed to her present connection with the Balboa and is now at that company's studios in Long Beach, Calif. Among her favorite plays are The Twin Triangle, The Shrine of Happiness, Adventures of a Madcap, and she knows the strenuosity of serial work for she was the featured lead in The Grip of Evil. She is fond of outdoor sports, but she is also a reader of good literature and is interested in art and needle work.



Jackie Saunders

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Three Travel Subjects, Two Industrials and Lessons in Cooking, Physical Culture and the Purchase of Fowl.

Reviewed by Margaret I. MacDonald.

"By the Blue Mediterranean."

THIS beautiful scenic, found in "Mutual Tours Around the World, No. 7," contains delightful views on the Gulf of Tropez with its pine rimmed shores. Views of the seaport town of St. Tropez, showing the ancient citadel and other instructive scenes, are also interesting. The close of this subject is especially charming, and presents several impressive views of the Mediterranean, as it appears when storm tossed.

"Life in Morocco."

The most western point of the Mohammedan world has been filmed in these scenes, which illustrate the daily life of Morocco, in Northern Africa. Here we see its people, camels, nomads and carpenters. The city streets, covered to shade them from the burning sun, are lined with people of various types, among them the snake charmer, the juggler and the dancer. The picture closes with the firing of the Twelve O'Clock Gun. This subject will be found in "Mutual Tours Around the World, No. 7."

"The Castle of Chantilly."

Another delightful subject appearing in No. 7 of "Mutual Tours Around the World." This beautiful old castle presented to the French Institute is surrounded by wonderful parks, views of which are given in this film. The picture is further remarkable for the interiors which are shown, in addtion to a display of old Rennaissance architecture which is presented in the Chatelet. The interiors include the museum in the Grand Chateau, the small study and the large study, the picture gallery, the grand salon and the library.

"French Sweetmeats."

"Reel Life, No. 33" contains this interesting subject as an opening number. The first of the sweetmeats, the preparation of which is explained, is candied fruit, showing how the fruit is dipped in two solutions of sugar, the second stronger than the first, after which it is iced, dried on racks and then packed in attractive baskets. Candied violets come next, showing astonishing heaps of the plucked blossoms which are sorted, dipped also in liquid sugar and then rolled in powdered sugar. After this they are scattered on trays for coloring, then separated and packed. The making of chocolate bonbons is also of interest. The finale shows the preparing of baskets of the various kinds of sweetmeats in the attractive arrangement in which they greet our eyes.

"The Fleecy Staple."

An excellent industrial subject, also appearing in "Reel Life, No. 33." This takes us to the Southern cotton plantation, shows us the picking of the cotton, the hauling of the cotton seeds to the gin, the conveying of the cotton to the gin by means of suction, the extraction of the seeds and the pressing of the cotton into 500 pound bales, previous to conveying it to the shipping depot, where the bales are then further compressed into about three quarters of their original size, before being placed aboard ship. The interior of a cotton factory is also glimpsed in the course of this subject, showing the carding, rolling and spinning of the cotton into thread, which is then fed to the looms where the cotton cloth is made.

"Waffles."

The screen cook book section of the Universal Screen Magazine No. 5 contains a detailed explanation of how to make waffles. Close-up views of the cook preparing the batter from which the waffles are made, along with views of the actual cooking of them, comprise a comprehensive cooking lesson. This, as well as other cooking lessons, appearing weekly in the Universal Screen Magazine, are presented by courtesy of the National Housewives' League.

"Physical Culture."

A section of the Universal Screen Magazine No. 5 is given over to a detailed description of useful physical culture exercises. These exercises, as presented, are designd for the benefit of the business woman, and show how to reduce hips, keep ankles supple, give lungs proper exercise, etc.

"Dishonest Feeding of Chickens."

This subject made with the sanction of the Board of Health of New York City, contains a valuable lesson for the housewife on how to purchase fowl, and will be found in No. 5 of the Universal Screen Magazine. It draws attention to the dishonest practice of mixing the food given to the market fowl with sand and gravel, and offering for sale fowls whose crops packed with this heavy mixture weigh a half pound, while the normal crop should weigh not more than two ounces. A well-made picture showing the health inspectors at work inspecting the fowl.

"Oliver Twist"

A Picture of Dickens' Story, Throwing Light on the Times and Characters Depicted by the Great Novelist

Reviewed by the Rev. W. H. Jackson.

THIS is a good picture, we are glad it has been filmed and we commend it; for all general purposes it will rank well, but for educational purposes there is much we could desire. We are of course well aware that it is not intended for an educational picture, but if it had followed the course of similar pictures from the books of standard authors, it might have served the double purpose of meeting both general and educational requirements. To those of the younger generation who are not yet familiar with Dickens, we advise them to begin such a desirable familiarity by seeing this picture which throws some light on the "Times and Characters" he so sought to depict. To those familiar with the book from which this subject is taken, there is an immediate sense of hunger for more of it in the film; it is easily two reels too short, making it fragmentary, and lacking in justice both to the author and his characters, besides failing to satisfy the educated appetite of the lovers of Dickens.

May we indulge in the hope that before it is too late it might be recast, and filled in with so much that has been omitted even in justice to young Oliver himself who suffers from brevity; by this means a good picture will be perfected, the list of standard authors on the screen be increased, and the cause and value of the educational picture advanced: in general review we agree with the views expressed in a recent issue of this paper.

Films Demonstrate Use of Ambrine

Edwin Bower Hesser in Possession of Films of Extraordinary Surgical Value.

Reviewed by Margaret I. MacDonald.

WHILE the great European war has been working havoc and bloodshed among the nations of the Eastern hemisphere, science has also been working overtime, and beyond the invention of all sorts of ingenious man-killing devices, she has invented various ways and means of saving life and alleviating pain. One of the most important of these scientific discoveries is to be found in the use of ambrine, a chemical preparation which makes possible and accelerates the growth of new skin in cases where ordinary medical or surgical treatment would have utterly failed.

Among the collection of moving picture films from the French front line, sent to America by Donald C. Thompson, are what we have judged to be between one and two thousand feet of film taken in a Red Cross hospital, in which Dr. Santfort, discoverer of the ambrine method, is carrying on in person his mission of mercy.

One of the first awful sights which is forced upon the eye in these films is a leg wound in which the flesh is laid open from the hip almost to the knee, with the hip bone visible. This wound was dressed before the camera with little or no pain to the victim, the ambrine having been applied probably several times previously.

Another shows the horribly disfigured face of a young officer who had been burned with liquid fire, swollen, scarred and hideous. Here we are shown what we would suppose to be the second or third application of the ambrine. This is followed by a picture of this man taken two weeks later in which his face is almost normal, forming a remarkable illustration of results. Still another illustration is found in a head wound; another is the arm of a woman which had been mangled by a shell exploded in an unfortificd town. The last, but none the less horrible, example shows us a couple of soldiers whose feet have been reduced to mere stumps by gangrene contracted in the trenches. The spectacle presented by these feet, which were also being treated with ambrine, is too horrible to bear description.

These films now in the possession of Edwin Bower Hesser are not intended for ordinary exhibition purposes, for which they are unsuited on account of the horrible sights displayed therein, but for uses such as schools of medicine and surgery might apply them to.

Another Point of View

The Educational Value of Experienced Criticisms in Questionable Pictures.

IS EXPERIENCE the best teacher? If so to what extent may the experienced in crime be the best judges of that which leads to crime, or of that which will act as a deterrent to crime? The old question of the morality of pictures, or the criminally suggestive picture which causes so much confusion to censors is now to be submitted to a new and experienced tribunal.

The National Board of Review of Moving Pictures has under consideration the idea of inviting a number of graduates from the Elmira Reformatory to join with them in their reviews so that they may give the regular reviewers a new view-point regarding the effect of the appearance of crime or near-crime on the screen. That the opinions of these people will possess some value is without doubt, their experiences added to those opinions faithfully expressed by contrite minds will have a new and helpful educational value in picture making as also shedding some light on the vexed question of censorship and Sunday opening; we look for great assistance from this source if it can be faithfully given.

From the State Prison at Sing-Sing we have recently been furnished with some guidance along this line in the reports given by a prisoner as to the way in which a picture of the nature referred to was received by the prisoners generally. The picture shown was entitled "Blind Justice" before the Mutual Welfare League in the prison under the auspices of the National Board of Review. In report the prisoner writes:—"The pictures have done the fellows a lot of good. They are affected by the criminal acts on the screen just as order-loving people on the outside are affected. When they see a man committing crime in a motion picture they realize how despicable the deed is. They see it with the eyes of a good citizen. When they see an assault they react in accordance with the social viewpoint on brutality. The things appear to them in their proper light, and many a man has understood for the first time through seeing crime in a picture the import of that particular error that put him in prison; I wish this might be made clear to those people who would prohibit the showing of crime on the screen. Censorship as some would have it keeps may men from getting the right 'slant' on criminal acts, for the picturing of sin shows the conflict between good and evil to the disadvantage of the evil. The Motion-Pictures in Sing-Sing have made us resent the evils in life in ourselves as well as in others."

All this information is very valuable and will serve a very helpful purpose, we must however express the hope that in the course of this very commendable enquiry the Board of Review will endeavor to obtain information as to how far the showing of any shade of crime picture has been a source of temptation, or with the temptation determined upon how far the picture has been suggestive in methods. We are thoroughly convinced of the helpfulness of the above experiences but we also seek some forethought advice as well as some afterthought experience; in a word we need help at both ends of the crime. This will be truly educational for education is the enemy of censorship and the instructor on that most difficult subject how to deal with crime in the pictures where it must have a place in dealing with life problems.

W. H. J.

Bible Film Co.

New Motion Pictures Concern Organized at Las Vegas, N. M., to Produce Bible Stories.

AGAIN Las Vegas, the little New Mexico city noted for its pep and progressiveness, bobs into the limelight. Sometime ago Las Vegas appeared in the World's advertising columns looking for motion picture companies to locate in their city. They succeeded, figuring about 1,000 per cent returns on their investment. But now comes the news of the launching at Las Vegas of a million dollar corporation known as the Bible Film Company. Less than a year ago the World ran a story regarding the National Bible Play Society which was also to hold forth at Las Vegas. Well, the "hold" slipped and the National Bible Play Society has been taken over in its entirety by the above mentioned company. Also the Bible Film Company has purchased outright the magnificent Montezuma Hot Springs of nearly 1,000 acres, including many buildings and the 300 room Montezuma hotel, and will use this princely estate, so long operated by the Santa Fe railroad as a resort, as their studio site.

The Bible Film Company will produce motion pictures of stories taken from the Bible, the latter to be censored by an inter-denominational Board composed of the most eminent clergymen and laymen of the country. This will insure the entrance of the Bible Film Company's output into churches, Y. M. C. A.'s, etc. Also the new company will stage a stupendous religious spectacle fashioned somewhat after the Passion Play at Oberammergau. By early 1917 summer the Bible Film Company will have harnessed up the 38 highly medicated and efficacious hot springs and a full fledged resort in operation.

The financial man in the Bible Film Company is Harry C. Grigsby of Los Angeles, California, who is associated with the Singletary Brothers, well known Pacific coast bankers. The officers are: Dr. A. L. Andrews, of Fort Worth, Texas, President; Harry C. Grigsby, Vice-President and General Manager. Roger Topp, also a prominent Los Angeles business man, is Secretary and Treasurer, while Phil H. LeNoir, formerly Secretary of the Las Vegas and later the Albuquerque Chamber of Commerce and also Secretary of the New Mexico State Fair, author of a number of photoplays, has the double post of Director of Publicity and Scenario Editor.

New Distribution for Ditmars Films

Educational Films Corporation of America Contract for Future Releases of Ditmars Films.

ONE of the interesting developments of the past week is the taking over of the releasing rights of the Ditmars Zoological films by the Educational Films Corporation of America. Monday, December 18, saw the signing of agreements between the contracting parties. These films will be released, one a week, in five hundred-foot lengths, and will be obtainable in all parts of the country through exchanges which have recently been negotiated with by the Educational Films Corporation of America.

This new development will no doubt be looked upon with much interest by exhibitors and educators, who have already found, especially among the geographical subjects which have been distributed from time to time by this corporation, delightful entertainment for their patrons. The popularity of the Ditmars films has been an assured fact for some time past; and for the information of those who may be unfamiliar with them we will say that these remarkable animal pictures are subtitled and arranged in the most entertaining fashion. Humorous situations that frequently occur unnoticed in the animal kingdom are noted and recorded on the screen by Prof. Ditmars, and made further grotesque by appellations applied to them by this ingenious friend of dumb animals. The beginning of the year will see the first of the Ditmars releases through the Educational Films Corporation of America.

EDUCATIONAL FILMS' NEW QUARTERS.

On the eighth floor of the Godfrey Building, 729 Seventh avenue, will now be found the new offices of the Educational Films Corporation of America. Here they have ensconced themselves after the manner of a business that intends to succeed; and we believe from the substantial foundations apparent that success with this corporation has already begun. The exchange end, one of the weightiest problems which the educational end of the business had had to con-

tend with, has evidently been solved by them, and the entire territory of the United States, and part of Canada, has now been satisfactorily covered, exchange centers having been established in Philadelphia, Pa.; Dallas, Texas; Minneapolis, Minn.; San Francisco, Cal.; Kansas City, Mo.; Washington, D. C.; Pittsburgh, Pa.; Atlanta, Ga.; Boston, Mass.; Memphis, Tenn.; Toronto, Can.; Seattle, Wash., and Detroit, Mich. The class of films being added to the stock of the Educational Films Corporation of America from time to time is of a quality to be highly recommended.

WHERE "CHARLIE CHAPLIN" COMES IN.

There is no doubt about the general popularity of Charlie Chaplin, we do not regret this; we want humor, we want fun and Charlie stands for all this before the moving picture audiences of today. The special reference we have to make on this page is because of the educational interest we take even in the fun-making part of the educational program; we also want to do justice to Charlie. A few years ago when John Bunny occupied the center of the stage to the delight of both young and old, we always depended upon a good clean cut piece of fun and the provoked laughter was healthy to both body and mind; John Bunny was never vulgar; on the contrary he carried much of his well-known natural refinement into his work no matter what character he represented.

Unfortunately at the beginning of his screen career this could not be said of Chaplin, often the lack of refinement and the positive vulgarity left an unpleasant effect on the mind after the body had passed over the thrill caused by the laughter. It is possible that Chaplin was not altogether to blame for this, and while the general critic would pass over those lapses from the cleaner plane, the Educator could never find occasion to allow a full reference to be made to them lest it be looked upon as an educational endorsement, so that silence was indulged rather than adverse criticism.

We are glad now however to note not only the omission of the former vulgarities, but the introduction of, and general indulgence in, good clean situations which produce genuine mirth for young and old, to the exclusion of occasion for criticism by the fastidious. Having reached this stage our old friend Charlie Chaplin now finds a good place on the program of an educational compilation when one is being prepared for the use of institutions which demands that educational requirements shall be first met, even when fun-making is to be a legitimate part of the program; we are glad of this because the humorous part of the program had been very much neglected and much that is now being produced by Chaplin was much needed we congratulate him and promise him that he will be used more and oftener on the educational program than was possible before.

Paramount Buys Minneapolis Exchange

Will Be Operated in Connection With Other Paramount Exchanges in the Middle West—C. L. Peavey in Charge —Steele Makes Tour of West.

PARAMOUNT Pictures Corporation purchased during the past week from Bert Barnett the Famous Players Star Feature Film Service, distributors of Paramount Pictures in Minnesota, Wisconsin, North and South Dakota, which exchange in the future will be operated by Paramount in connection with the other Middle West exchanges, of which James Steele, treasurer of Paramount, is president. Prior to the purchase of the Minneapolis exchange by Paramount, it had been operated for many years privately by Mr. Barnett.

Paramount's aim and purpose in purchasing the Minneapolis exchange from Mr. Barnett and conduct it as it does its other exchanges was mainly to increase the efficiency in this territory and to render the exhibitors there a far greater sevice than before.

C. L. Peavey, one of the best known film men in the Middle West, and who was associated with Paramount's Pittsburgh exchange for a number of years, has been appointed the new manager of the Minneapolis exchange. Mr. Peavey is known to practically every exhibitor in this district and has always had their confidence, which he gained through his fair dealings and his co-operative services he has always rendered in whatever territory he represented Paramount.

James Steele left Friday evening to make a personal tour of all the Middle West exchanges, and to visit many of the theaters in that territory telling them of the exceptional quality of pictures that will be distributed in the future and of the exhibitors co-operative services that will be carried out during 1917. Mr. Steele will spend considerable time at the Minneapolis exchange arranging for its future betterment and inaugurating the same high class departments that are to be found in the Famous Players Film Service, Inc., in the Middle West.

The tour of the exchanges and exhibitors of the Middle West by Treasurer Steele will be the first of a number of similar trips that the officers of Paramount and its producing companies will make during 1917. He will visit the exchanges in Pittsburgh, Chicago, Cincinnati, Detroit, Cleveland and Minneapolis, which exchanges distribute Paramount Pictures in Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois, Kentucky, Michigan, Minnesota, North Dakota, South Dakota and Wisconsin.

British Notes

THE film salesman is evidently not the only individual in the moving picture business who occasionally finds his interests prejudiced through underquoting. The Authors' Society points out this week an aspect of the danger likely to affect its members seriously. When American and other producing companies offer to purchase the rights of a novel there are, it would seem, two courses open, either to purchase the rights from the author's agent in America or direct from the author himself. That there must often be considerable discrepancy in the two quotations for the same work is proved by a case brought to the notice of the Society, where a producer first obtained a quotation for a certain work from the author's American agents then cabled the author direct and, naturally, closed immediately with the lowest offer. This principle will destroy prices on both the English and U. S. A. markets, adds the Society.

* * *

After interminable speculation the fate of the multiple-reel features released in the States on the Mutual program has been settled. A new company capitalized at $70,000 named Bolton's Mutual Films, Ltd., has been formed for the express purpose of distributing them on the English markets and certain of the colonies. The corner premises at 89-91 Wardour street, London—only recently taken over by the American Co.—are to be used by the new company. One of its first releases will be the serial, "The Girl and the Game."

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The Pathe serial, "The Laughing Mask," has now, I am informed, been passed for exhibition in France after the deletion of a few scenes.

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A film entitled "Masks and Faces" is being produced by the Ideal Film Renting Co. with a cast that would make any producer's mouth water. Among "others" it includes Irene Vanbrugh, Gladys Cooper, Lillah McCarthy, Winifred Emery, Helen Haye, Doris Keane, Weedon Grossmith, Mathcson Lang, Rence Mayer, Lyall Swete, J. Fisher White, H. B. Irving, Gerald du Maurier, Sir Geo. Alexander, Dion Boucicault, C. M. Lowne, Sir J. Forbes-Robertson, Allen Aynesworth and Owen Naves, with Gertrude Elliott, Lilian Braithwaite, Lottie Venne, Stella Campbell, Ellaline Teriss and Charles Hawtrey as "supers." As an ordinary commercial undertaking such a galaxy would have been impossible, for, it must be stated, the production is being made by the Ideal Co. on behalf of the British Academy of Dramatic Art, who will utilize the film as a means of raising its new building fund.

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A prominent Italian producer has just made a contract with a South American shipper to produce one feature photo-play per week for a year of a type specially suitable for the South American market.

* * *

J. D. Tippett, of the Trans-Atlantic Film Co., has agreed with the National Council of Public Morals to only show the film "Where Are My Children" at special presentations and to adult audiences. A private exhibition of the film was given a few days ago at the Philharmonic Hall, when a number of distinguished visitors were welcomed by the Bishop of Birmingham.

* * *

The Oliver Morosco film, "Pasquale," released by Jury last week, has come in for a very considerable share of deservedly favorable publicity. Quite a number of celebrities in different walks of life endorse the simple beauty of the story of the humble Italian, contrasting this type of film with the more prevalent "vampire" picture. Dr. Saleeby, an eminent prelate, says that a really fine film is as good as a sermon, particularly mentioning "Pasquale" as a thing of beauty from beginning to end.

J. B. SUTCLIFFE.

Exhibiting In Closed-Sunday Cities

By Hanford C. Judson

Mt. Vernon and New Rochelle Are the Only Cities in Westchester County with No Sunday Amusements—Not an Inspiring Spectacle

THE burden of running a picture house without Sunday shows is, unfortunately, a thing not wholly unknown to exhibitors. Mt. Vernon and its sister city, New Rochelle, are within easy trolley car reach of New York City, full of Sunday amusements; yet they permit none within their own city limits. A considerable percentage of the whole population makes trips to the Metropolis every Sunday. This is unfortunate if you look at it from the viewpoint of the mental health of the community, and it is rather ungenerous, to put it mildly, to the home industries, valuable in themselves and serving the community well. The picture industry is the one we have in our minds first, but others suffer too. The restaurant business is one of the immediate sufferers and, though we can't prove it to our readers, the churches also suffer.

The picture theaters not only suffer the loss of the Sunday receipts, but it is a fact that the habit is formed of dropping down to what is termed "the City" to see a show and the mental attitude of many a patron to the home show is changed. A certain kind of spectator becomes friendly with some other exhibitor, it tickles his vanity to be so. He can talk in Mt. Vernon as though he were almost as important in the big city as a film leading man. There are not so many of this kind, but they are great advertisers. Then there are many who, though they never become friendly with any other particular show, are kept from getting the habit of dropping in at the home house, and the home exhibitor loses every day in the week from the Sunday exodus to New York.

The "power" in Mt. Vernon, as in New Rochelle, doesn't do business there. He goes to New York to business every week day and on Sunday he may either go to church—he believes in churches—or play golf in summer or motor or sail on the Sound. He has a house, pays taxes and votes. His idea is to have a model town for his home. He will proudly tell you that all "commercial amusements are closed down in his place on Sunday and that the drinking places are also shut tight."

New Rochelle and Mt. Vernon are good towns for churches and church organizations of all kinds. I noticed among the signs in the street cars one of a furnishing house agreeing to give coupons that any church in the city can cash in at the rate of 3 per cent of the price of all goods bought before Christmas. How members of the Christian Endeavor societies must be booming furniture sales in New Rochelle!

If one is wrapped up in religion he wont want to waste Sunday in going to a picture show and all would be fine if only the majority were wrapped up in the particular kind of religion that the local churches are promoting. But the man on the sidewalk isn't. Though the churches are not run by rich people, the average man on the street isn't the particular friend of the church-man and doesn't want to be. In the first place, he docsn't believe the church is nccessary to his special salvation. If he comes to church, he sees a certain kind of rich man with his family come in and it pains him. Finally, the minister's sermon is apt to trespass on the soul God gave him and to which God speaks in many ways.

He remains an outsider and if he leaves the city every Sunday afternoon, what chance has the church to find and make friends with him? If the churches held their services morning and afternoon and permitted the shows to be open Sunday evcnings, it might inconvenience some church people and greatly discontent a few; but the church would be meeting a big problem in a human way and would grow more human itself. Some ministers might have courage enough to go to the picture show themselves on Sunday nights and see what the amusements of their people were. That would raise a rumpus in some places—but "good people" hindered Christ.

In New Rochelle.

There are but two exhibitors in New Rochelle with a population of 30,000. The two are W. H. Coughlans and Loew. The first has two small houses and the Loew house is a splendid big theater, with pictures and vaudeville. The latter, a few months ago, tried out an all-picture policy, but discontinued it. At present it changes twice a week, both its features and acts. The extent of the ground we had to cover made it impossible to have a talk with the house manager, who was busy when we called.

Mr. Coughlans, the exhibitor, runs the Little theater and the La Rochelle, with 300 seats at 5 cents in the afternoon and 5 and 10 cents at night, and I had a profitable conversation with him. He is a quiet, thoughtful talker, whose ideas win your respect, in fact, a typical exhibitor. It would be a fine thing for the business and the country if we could only take all rabid censors about to meet the kind of men who are successfully running shows. It would be a revelation to some of them.

There are in New Rochelle three or four fine theaters that are now dark. Mr. Coughlans is a survivor of what was a pretty hard struggle for existence. The ghosts of gone exhibitors may haunt the darkened houses with no shadowy audiences to keep them company; but Mr. Coughlans' theaters are still bright, and living patrons, friends and neighbors of the much-alive, kindly exhibitor meet there. He talks of these one-time competitors of his; he knows they were fine men and tells me they have made good elsewhere, some of them. He doesn't seem to realize that he has been and is making good where they failed. What is it that keeps many fairly well intentioned people from realizing the value to a community of the right kind of exhibitor? Mr. Coughlans has his small difficulties. I had to fish for them for he realizes that they are a part of the business. He has to take them into account and make good in spite of them. And he makes no fuss while doing it.

In Mt. Vernon.

Mt. Vernon has 32,000 inhabitants and it also is not strictly an industrial city, but a residential suburb. It has two exhibitors in competition and one vaudeville and picture house combined. The latter is Proctor's, under the able care of J. R. Haug. The prices are 10, 15 and 25 cents. This house opens with a news weekly, a comedy and perhaps a scenic, changed every night, an hour and a half of vaudeville and then a feature, which is also changed every night. The two exhibitors have to buck against this and have no Sunday shows. They are also in competition with each other.

The oldest of the two in point of service to the town is M. Fienberg, who runs the Crescent theater, a 750-seat house. He is not enthusiastic, but says that he is holding his own. He has a way of pointing his chin at you when he discusses the situation and of bringing his lower lip forward aggressively like a man who is a determined fighter. He sees the situation clearly. I got a good deal of information from him. He has watched the political make-up of the city and knows why the shows are closed on Sundays and feels sure that a referendum of the people would favor opening. He has made a practice of taking the trio Cityward on Sundays and of asking the chance neighbor why he was going to New York. He says that between five and seven thousand leave Mt. Vernon every Sunday. He is running a diversified program, with one good five-reel picture and says that, while a fair audience comes right along, many drop in just for a place to go and seldom to see any particular feature.

His competitor is of a different type. New in Mt. Vernon, he hasn't as yet really felt the rub, and is absolutely sure that he is going to make good. It is pleasant to meet him. His ideas are clear and his talk makes pictures for you so that you see the things he sees. He is going in to get the churches on his side and is interested in the Y. M. C. A., and in local charities. His house is the Westchester and seats about 1,000 persons. He has already given the house over for one Sunday night to a Y. M. C. A. meeting and the other day had a potato benefit, which brought in three barrels of fine tubers which he turned over to the Day Nursery. Just now he is opening "Pearl of the Army," and is giving free admission to boy scouts who come accompanied by their parents or guardians. He put on "Idle Wives" at 25 cents and did a satisfactory business with it. He has installed an $800 Atmospheric screen and put a handsome marquise over his entrance.

SHERRY SENDS HOLIDAY GREETINGS.

William L. Sherry, vice-president of Paramount and head of the distributing agency of that company for New York State, has sent Christmas and New Year's greetings to the exhibitors and public of this State by means of a slide mailed to each exhibitor.

Chicago News Letter

By JAS. S. McQUADE

Death of Edgar J. Mock, Publisher of Motography

THE trade generally will learn with sincere regret of the death of Edgar J. Mock, president and treasurer of the Electricity Magazine Corporation, and better known as the publisher of Motography, in which he took a special interest.

The end came Monday morning, December 18, after an illness that lasted over three months. Mr. Mock had been unable to attend to his affairs for most of that time, but his interest in the corporation founded by him remained unabated until the day of his death.

Paul Woodruff, editor of Motography, Telephone Engineer and Electric Vehicles, three publications launched by the Electricity Magazine Corporation under the guidance of Mr. Mock, informs me that Mr. Mock's successor, and the executive and the editorial staff of Motography will continue the policies established by the founder. Mr. Woodruff, the editor of Motography, and of the old Nickelodeon, from which Motography sprang in April, 1911, will continue in charge of that publication, after a service of eight years on both the papers mentioned.

Mr. Mock was born in Fort Wayne, Ind., on March 26, 1870. Twenty-six years later he was publisher of the Weekly Record in Alma, Neb., which he gave up to establish the Daily Record in Hastings, Neb. This he published until 1898, when he became superintendent of the Western Newspaper Union at Omaha. Shortly afterward he married Miss Estelle R. Long, and in 1902 he became business manager of the Telephony Publishing Company, resigning five years later as secretary-treasurer. He then bought Sound Waves, a telephone trade paper, which he sold afterward to the McGood Publishing Company of New York. He next organized the Electricity Magazine Corporation, of which he was president and treasurer until his death.

Mrs. Mock, a sister and two brothers survive the deceased. He was a member of the Midlothian Country Club, the Illinois Athletic Club and Normal Park Lodge, 797, A. F. & A. M. Funeral services were held by the Masonic fraternity from his home, 9345 Pleasant avenue, Chicago, Wednesday afternoon, December 20.

Mr. Mock was held in high esteem by many in every branch of the film industry. He recognized the importance of every department in the trade, and honestly sought the good of all. He was conservative in his views and his policy always aimed at upbuilding. Firm in his convictions he was fearless in opposing any measure which he considered inimical to the welfare of the trade.

As a man Mr. Mock won the friendship and good-will of many in a wide circle of acquaintances, who sincerely mourn his untimely taking off. They also join in tendering to Mrs. E. J. Mock their heartfelt condolences in her great bereavement.

The Rothacker Ball a Delightful Affair.

The ball given at the Rothacker studios, at 1339-51 Diversy Parkway, Friday evening, December 15, has been pronounced one of the most enjoyable society affairs given in Chicago during the early winter season. The entire floor space of the great studios was used for the occasion, with the dance hall in the center, surrounded on all sides by tables at which the 468 guests sat down to supper shortly before midnight.

The decorations were artistic and attractive, giving the general impression of a beautiful and expansive garden scene. Evergreen festoons drooped in graceful curves from lofty ceiling to ceiling, while here and there cosy resting places were almost hidden by potted plants and palms, affording delightful retreats for a tete a tete. Over all, lights of varied hue shed a subdued radiance on the kaleidoscopic scenes on the floor.

The guests represented not only the moving picture business, but professional, legal and society circles as well. Among them, throughout the evening, was the smiling and thoroughly pleased host—Watteron R. Rothacker. He was here, there, and almost everywhere at the same time, eager to contribute to the enjoyment and home-feeling of everyone present, and it was clear to an observant onlooker that Mr. Rothacker was a friend and a good fellow to everyone in the big throng. At least that was the prevailing opinion. Mrs. Rothacker was also a charming hostess.

During the ball moving pictures were taken at various points, and guests had the novelty of seeing themselves on the screen as they appeared in the mazes of the dance.

Exhibition dances were given by Miss Josephine Harriman, a Chicago favorite, and by Wellington and Cross, who are featured in "Go To It," now playing at the Princess.

Among the guests representing moving pictures in the making were: Mr. and Mrs. Bryant Washburn, Miss Marguerite Clayton and Mr. H. Tipton Steck, of the Essanay Company; Mr. Art Smith, the famous aviator, was also there, with his manager, Mr. Wm. Bastar.

Some of the others present were: Dalmores, Octave Dua and Scienti, from the Chicago Grand Opera Company; Mr. and Mrs. Clyde Blair, Mr. and Mrs. Sydney Smith (Syd Smith, the cartoonist), Mr. and Mrs. Fred Corley, Mr. and Mrs. W. H. Durborough (Mr. Durborough is the well-known photographer who took the moving pictures of the war in Europe), Mr. and Mrs. Evan Evans, Mr. and Mrs. Charles Frey (Mr. Frey is the well-known illustrator), Judge Pettit and wife, Mr. and Mrs. John Eastman, Dr. and Mrs. Golden, Mr. and Mrs. P. A. Grau, Mr. and Mrs. Hyland, Mr. and Mrs. David Hack, Dr. and Mrs. Filip Kreissl, Mr. and Mrs. Nelson Lampert, Mr. and Mrs. Jesse Matteson, Judge McKinley, Mr. and Mrs. Robert Ogilvie, Mr. and Mrs. R. O. Proctor, Mr. and Mrs. R. R. Nehls, Miss Louella Parsons, Mr. and Mrs. Allen Ripley, Mr. Wallace Rice, Mr. and Mrs. Wm. Sutherland, Mr. and Mrs. Raymond Thorne, Mr. and Mrs. Stanley Wiley, Mr. Paul Hinz and Miss Marion Marston.

Chicago's "Go-to-Movie-Week."

Rob Reel, photoplay editor of the Chicago Evening American, known to his friends as F. W. McQuigg, is the originator of a lively boost for moving pictures during the week between Christmas and New Year's. He coined the slogan, "Go-to-Movie-Week," about three weeks ago, and his first boost appeared in the issue of December 8. Since then he has kept daily at the task of reminding Chicagoans that it is due moving pictures that they should have a special week during the year, and that moving picture theaters should be filled to overflowing all through that week.

The idea has "caught on," and everything points to the most successful week in Chicago yet known by moving picture exhibitors.

The American has also taken up the slogan editorially, as will be seen by the following excerpts from an editorial which appeared Tuesday evening, December 19:

The hundreds of thousands of photoplay fans of Chicago—bankers, brokers, professional and business men of all lines, and workers of all classes; society women, club women, home women, business women and the suffragette; bachelors and benedicts, and practically every child in the city—have adopted the slogan, "Go-to-Movie-Week," Christmas to New Year's.

Here is a testimonial to the greatness of the fifth largest industry in the country, which undouhtedly will be repeated as an annual event in Chicago. Here is a step toward the greater Chicago which cuts a pattern for the nation. Let the whole United States say thank you to the men who spend millions upon millions each year creating interesting, educational and amusing film pictures for the country. Let Christmas to New Year's be "National-to-Go-to-Movie Week" hereafter, patterned on the instant success of the idea as adopted by the Chicago fans.

Of course, there can be but one "greatest distribution center" for the motion picture industry. "Go-to-Movie-Week" here is intended to so rivet the attention of the film world on the fact that Chicago logically and geographically is the pivotal point that all the great companies

will follow the example of those which already are sending out millions of feet of film every week from Chicago.

Chicago, the Hub of the Film Industry—the fifth largest industry! Chicago will only be satisfied with that title. "Go-to-Movie-Week," Christmas to New Year's, as an annual event from now on, will make that title clear and retain it for our wonderful city.

Aside from the point of being the center of the film industry, there is another viewpoint big enough to make "Go-to-Movie-Week" worth while throughout the country as a national event. The vast army of manufacturers and exhibitors and workers which constitute the fifth largest industry are entitled to this encouragement from the public. It will stimulate the film-maker to still higher results before the camera, and the exhibitor toward building yet more beautiful theaters. It will make of Christmas to New Year's a still more gala week. And it will keep alive that spirit of clean, wholesome fun which makes the nation and the individual young.

Chicago Film Brevities.

Wm. J. Sweeney, national secretary of the M. P. E. L. of America, had a narrow escape from serious injury Thursday, December 14. Mr. Sweeney was coming down a narrow stairway when one of his heels caught, causing him to fall several steps. He sustained a severe nervous shock, which kept him indoors for a week. His numerous friends will congratulate him on his lucky escape.

* * *

The story of the Sequel to "The Diamond from the Sky" appeared in the Chicago Sunday Tribune of December 17. It was written by Terry Ramsaye, publicity manager of the Mutual, and was widely read. The fourth episode of the Sequel was released December 18. The first three episodes, I have been told, proved quite as popular through the country as "The Diamond from the Sky," and the fourth episode is keeping pace as a business getter.

* * *

Watterson R. Rothacker announces that each of the employes of the Rothacker Film Manufacturing Company will be given a savings book with a cash amount credited therein this Christmas. Accompanying the book will be a small savings bank, issued by the Central Trust Company of Illinois. For the past six years each employe of the firm has received a money present at Christmas.

* * *

H. M. Warner and Albert Warner came on from New York specially to attend the ball given by Watterson R. Rothacker at the Rothacker studio, Friday evening, December 15. G. P. Hamilton, who was also an invited guest, accompanied them from New York. H. M. Warner made a pleasant call at the office and assured me that the Warner Brothers are coming back stronger and bigger than ever, and that they have confidence that their success this time will be lasting on account of the benefits derived from former experiences. Mr. Warner specially enjoined me to state that they will bear watching, and that no stock certificates will be offered on the deposit of the proverbial "one dollar."

* * *

Gilbert P. Hamilton was seen during his brief stay in the city the week of December 18. He informed me that the Problem Film Co. had recently been formed in New York, with H. M. Warner as president and Mr. Hamilton as vice-president and general manager. Mr. Hamilton left for Los Angeles Tuesday evening, December 19, where he intends starting work on a production for the company. Dorothea "Dot" Farley and William Conklin will have the leads.

* * *

Fred and Frank Schaefer, who are known in moving picture enterprises as the Schaefer Brothers, are building a structure on the site of their old Crystal theater that will cost in the neighborhood of $300,000. In this new building their new Crystal theater, with a seating capacity of 3,000 people, will be included. The upper floors of the building will be devoted to lodge and dance halls, while six stores will adjoin the theater on the ground floor. The new Crystal will be thoroughly up-to-date and will be provided with every safety and healthful device for its patrons. The interior walls of the theater will be faced with marble and the seats will be roomy and comfortable. It is expected the new Crystal will be in readiness for opening late in the spring.

* * *

Harry Fox, who played the part of Jimmy Barton, the reporter in International's photoplay series, "Beatrice Fairfax," was in the city last week. It is said that he was summoned from New York by two prominent theatrical producers, who desire to secure his services in forthcoming musical comedies.

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"Civilization" has been booked by Alfred Hamburger for his neighborhood theaters in this city for the week between Christmas and New Year's.

* * *

E. H. Sothern, who played the leading role in Vitagraph's "An Enemy to the King," running at the Ziegfeld theater at the time of writing, is in Chicago playing "If I Were King," at the Blackstone theater. He was present at the showing of the Vitagraph feature in the Ziegfeld, Thursday afternoon, December 21, and delivered a short address to club and society people on the relation of the stage to the screen.

* * *

The midwinter circus and charity ball in the First Regiment Armory Saturday evening, December 16, cleared $6,000 for the American Theatrical Hospital Association. This money will be devoted to furnishing and equipping the actors' hospital at 850 Irving Park Boulevard.

* * *

Lois Weber (Mrs. Phillips Smalley) spent several days in the city last week with Mr. and Mrs. Carl Laemmle. She signed a new contract with Mr. Laemmle to direct productions and star for Universal for a long term at a big figure, it is said.

* * *

"On Italy's Firing Line" will be released Monday, January 1, by the Selig Polyscope Co., through the General Film Co. This war subject, in three reels, was received direct from Italy by Wm. N. Selig. Remarkable scenes of war in the Trentino region, taken by permission of the Italian government, are shown. The scaling of the Alps by Italian soldiers and the transportation of artillery over seemingly inaccessible cliffs create awe and wonder in the mind of the spectator. Fighting amidst the clouds is seen, with shrapnel bursting over the trenches in which the Italian forces are concealed. Infantry charges through the streets of ruined cities add to the realism of the pictures.

A reader of the New York Sun recently wrote to that paper deploring the dearth of comedy in moving pictures and urging the production of the Hoyt farces and similar stage successes. This would-be critic of moving pictures will doubtless be surprised to learn that all the best of the Hoyt farces have been filmed for some time by the Selig Polyscope Co., and are at present being released through the K. E. S. E. Service.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial—"Intolerance" (D. W. Griffith) is still showing to capacity houses.

Studebaker—Second and last week of "The Foolish Virgin" (Clara Kimball Young Film Corporation). Very good business is reported. This feature will be followed on December 30 by Annette Kellermann in "A Daughter of the Gods" (William Fox). A symphony orchestra of 30 pieces will accompany the picture. Mr. Fox and his general manager, Winfield R. Sheehan are expected to attend the premiere.

Ziegfeld—Peggy Hyland in "The Enemy" (Vitagraph), and the second episode of the Vitagraph serial, "The Secret Kingdom," with Charles Richman and Dorothy Kelly in the leading roles.

La Salle—Fourth week of "Idle Wives" (Universal). Good business is reported.

* * *

Bill "Kalem" Wright arrived in the city by the Twentieth Century Wednesday, December 20, and left for Los Angeles the same evening. He was accompanied by three directors, headed by Howard M. Mitchell, who will direct the "Further Adventures of Stingaree" in Los Angeles. The series will include fifteen episodes of two reels each. E. W. Hornung, the author of "Raffles," has written the sequel under the title given. The series will be released through the General Film Co. Mr. Wright states that he will organize three additional companies in Los Angeles, the principals to be brought on from New York and the balance to be engaged in Los Angeles. The Kalem Company is engaging in these productions because of the increased demand for one and two-reel pictures throughout the country. Mr. Wright will remain in Los Angeles for about three weeks.

* * *

Alfred Hamburger delights to give pleasure to the children who attend his neighborhood theaters in this city. He played Santa Claus at four of his neighborhood theater Saturday, December 16, at the matinee presentations and will again don his furs to represent the same good old Saint at his remaining theaters on Saturday, December 23. Toys and other little keepsakes are distributed by Mr. Hamburger when going these rounds.

* * *

Bennie Zeidman telegraphs from Albuquerque, New Mexico, that Douglas Fairbanks, John Emerson and Anita Loos will arrive in this city Friday morning, December 22, leaving the same day on the Twentieth Century for New York.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Douglas Fairbanks Bids Goodbye to California

Triangle Star Will Deliver Letter from Mayor Woodman of Los Angeles to Mayor Mitchel of New York.

DOUGLAS FAIRBANKS, Triangle comedy star, will depart for New York Monday, December 18. His departure promises to be spectacular and in truly Douglas Fairbanks' style. Local Rialto is sad, for friend "Doug" is a mighty good fellow and we will all miss that friendly smile of his. The Fine Arts comedian will be gone for several months, and with him that popular little scribe, Bennie



Mayor Woodman of Los Angeles Giving Douglas Fairbanks the Letter to Mayor Mitchel of New York.

Zeidman, as personal representative and press agent de Luxe. On Wednesday afternoon, 2.30 p. m., this week, "Doug" Fairbanks said official goodbye to our city. Mayor Woodman of Los Angeles entrusted the Triangle star with a letter of greetings from the capital of Southern California to the Metropolis of the East, which Fairbanks will personally carry and deliver to Mayor John P. Mitchel of New York on Christmas morning.

The letter reads:

Hon. J. P. Mitchel, Mayor of New York.

My Dear Mayor Mitchel:

Through the courtesy of the bearer, Douglas Fairbanks, noted stage and screen star, I am conveying to you the compliments of the season and the hearty good wishes of the City of Los Angeles. Very truly yours,

(Signed) F. V. WOODMAN, Mayor.

On Thursday Fairbanks called at Culver City and, though he did not entirely demoralize the four hundred and fifty employees of the plant, he brought about a partial suspension of activities during his visit, while the Thomas H. Ince forces watched and admired, it is said, the dexterity and ease with which he performed—impromptu—many of the inimitable "Fairbanks stunts."

"Doug's" entrance to the studios was nothing if not spectacular. Not waiting for "John Law" to open the gates, he vaulted this fifteen-foot obstacle, grasping the hands of Producer Ince and "Bill" Hart, who were waiting for him, as he alighted. After being formally presented to Ince, and doing an Indian war-dance with Hart, he found himself hemmed in by William Desmond, Dorothy Dalton, Margery Wilson, Director Walter Edwards and several other Ince players, all of whom are his personal friends.

After a few minutes chat he begun a tour of the studios, accompanied by Ince, Hart and Desmond. The four forgot the cares and worries of everyday life and frolicked, it is said, like boys just let out of school. Fairbanks discovered a lariat in the "prop" room, and he lassoed everyone and everything in sight. Then he and "Bill" Hart engaged in many feats of strength, after which Desmond boxed with him.

The party eventually wound up on the lawn facing the Wardrobe Building, and before the performance of the final "stunt" all were minus hats, coats and vests, while Fairbanks and Hart had even discarded their shoes in a moment of athletic enthusiasm.

Long after the noon hour, the "Big Four" adjourned to the commissary, and everyone enjoyed a hearty lunch. So hearty, in fact, that the chef was later heard in telephonic communication with a Los Angeles market, ordering relays of steaks and chops.

A parting toast was drunk to Fairbanks, coupled with hearty wishes for a pleasant journey.

A number of other events were staged this week in honor of Fairbanks' departure. He will leave on Monday, December 18, 1 p. m., on the Santa Fe, and the entire local photoplay colony is expected to be present.

Joseph M. Schenck in Los Angeles

Selznick Producer Will Not Locate Studios for Norma Talmadge and Roscoe Arbuckle on the Coast.

JOSEPH M. SCHENCK, producer for Lewis J. Selznick, is on the coast, accompanied by Mrs. Schenck (Norma Talmadge), and Marcus Loew, the New York vaudeville magnate. Mr. Schenck arrived in Los Angeles on December 12, to look over severel studios that have been offered to the Selznick interests. As previously announced in this paper Roscoe Arbuckle, the rotund Keystone comedian, has been signed up by Mr. Schenck to head a company of his own to produce comedies for the Selznick program. His contract with the Keystone expires January 1st, and Mr. Schenck and his associates offered Arbuckle, we are informed, a salary only equalled by Charlie Chaplin, and also an interest in the company. Roscoe Arbuckle will direct and play lead in his own pictures. His assistant director will be Al. St. John, also of the Keystone. They will produce one two-reel comedy feature a month. Later on St. John will be given a company of his own under Arbuckle's supervision.

Mr. Schenck, when interviewed by a representative of The Moving Picture World, stated that after a conference with Arbuckle they had decided not to build or rent a studio in Los Angeles for Roscoe Arbuckle comedies and Norma Talmadge's productions. All the pictures for the Selznick program will, for the present, be produced in New York.

Mr. Schenck, as becomes a recent bridegroom, was exceedingly enthusiastic about his honeymoon trip and predicts a brilliant future for the professional activities of the Norma Talmage Company.

The Year 1916 at Balboa Studio

Long Beach Studios Humming With Activity—The Past Year Busiest in the History of the Plant.

FROM the Balboa Studios in Long Beach, California, we learn that the year 1916 has been the busiest in the history of the plant. Messrs. Horkheimer makes the following statement:

"In the three years of its life Balboa has increased more than forty fold and 1916 saw its greatest growth. Physical improvements, embracing equipment, buildings and the beautifying of the grounds, were extensive and there was practically no dull season.

"During the year the 'Grip of Evil,' a serial of twenty-eight reels, was filmed complete, two other serials were begun and will be completed before the end of the year. A series of twenty-eight reels has also been started and six Little Mary Sunshine plays are under contract, two having been already completed. Numerous Balboa Features have been filmed and a few three-reelers were turned out.

"During 1916 two new warehouses to house props were built and a force was kept steadily at work building new sets, painting scenery and constructing woodwork in preparation for a busy winter.

"We have contracts ahead and will go into 1917 with a humming studio. The plans for the next year include physical expansion and betterments in every department of the Balboa concern, in addition to some surprises in production of pictures. Counting the series and the serials in the course of production, Balboa studio now leads the world in continued stories of the screen and has earned its title, 'The House of Serials.'

"Balboa, having taken rank as pioneer in the world-wide movement to produce better films for children, by filming of the play 'Little Mary Sunshine,' has planned to maintain its prestige by production of a dozen similar features for children during 1917 with the original Little Mary Sunshine, as the featured star.

"From a Balboa point of view, the motion picture industry in Southern California is flourishing and the outlook for 1917 is the brightest in the history of the Balboa plant."

Los Angeles Film Brevities.

Charles H. Christie, the business manager of the Christie Film Company, returned this week to Los Angeles. Mr. Christie has visited practically every city where the Christie exchanges are located, and he reports that business is decidedly gratifying. The Christie Film Company has now under way negotiations for opening an exchange in every city of importance of the United States.

* * *

A. B. Burnd, a New York newspaper man, who has been appointed director of publicity of the Fox studios, arrived in Los Angeles this week and will make his headquarters at the Hollywood studios. Reed Heustis, the former publicity representative, will be associated with Mr. Burnd.

* * *

Tyrone Power, Director Wm. J. Bowman and the rest of the Nevada Motion Picture players, returned this week from Gautamala, where they have been filming exterior scenes for a ten-reel production of Herman Witaker's story, "The Planter." The company is now taking the interior scenes at the old studios of the Crown City Film Company, at 40 West Mountain street, Pasadena. The business offices of the Nevada Film Company have been removed from the Union Oil Building to the studio headquarters.

* * *

Tom Mix, the well-known actor and director of western dramas, informs us that he has signed this week with the Fox Film Company. Mr. Mix, we understand, takes with him his entire company, including his leading woman, Victoria Forde. He will produce for Fox the same type of western features which made him so popular with Selig Company.



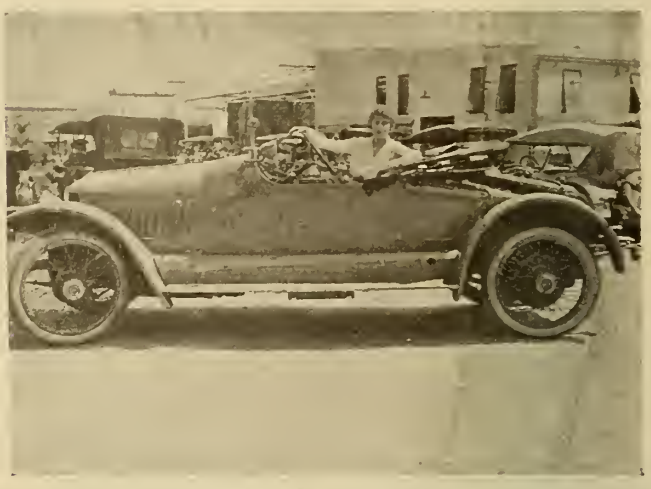
Tom Mix and Victoria Forde.

* * *

Director H. G. Stafford, former scenario editor at Universal City, has returned to Los Angeles from a trip to Honolulu. The trip was a combination of business and pleasure, as Dr. Stafford went to the Hawaiian Islands for his health and at the same time produced a five-reel photoplay for the Hawaiian Moving Picture Company. Claire Simpson, Ned Steele and John Wise are the featured players and returned to Los Angeles with Director Stafford.

* * *

Charming Ruth Stonehouse, one of the stars of the Bluebird Company, is now directing a company of her own in a one-reel story, entitled "Red Dick, the Good-Hearted Gunman." Miss Stonehouse not only wrote the story, but is playing the lead as well as directing it. She is being supported by Lydia Yeamans Titus.



Ruth Stonehouse in Her New Car.

* * *

Director Robert T. Thornby has arrived from New York to photograph scenes, requiring a western locale, for the International Film Service's production of Gouveneur Morris's five-act drama, entitled "When My Ship Comes In." Mr. Thornby was accompanied by Nigel Barrie, his leading man and various assistants. The leading woman of the production is Jane Grey. Scenes of the picture have already been taken in New York, Boston and Virginia. Director Thornby expects to be here about two weeks and will then return to New York with his company to film the remaining scenes.

* * *

A number of prominent players have recently joined the local Fox studios. Among the latest are Ralph and Vera Lewis from the Fine Arts, Jack Standing from Ince, who is to play opposite Gladys Rockwell in a feature which Director Stanton is now producing. Marc Robbins and Charles Conklin, formerly with Universal, start this week rehearsals under the direction of Otis Turner in support of George Walsh and Anna Luther. Announcement has been made by the Fox studios that in the new year they will put forth a number of special productions, featuring Theda Bara and William Farnum. We are informed that a great deal of money will be expended on these features, and that the first of these releases will be a child labor drama, entitled "The Price of Silence," in which William Farnum is to be starred. Miss Bara's first feature will be an adaptation of Victor Hugo's well-known story, "The Hunchback of Notre Dame."

* * *

Kolb and Dill, with their company of "American" players, were down a few days this week from Santa Barbara, to take some scenes in and around Los Angeles for their latest feature comedy. Al Santell is directing the picture, and May Cloy is the leading woman.

* * *

Munroe Salisbury and Kathleen Kirkham, who took leading parts in the Clune Film Company's production of Harold Bell Wright's story, "The Eyes of the World," have joined the Pollard Picture Play Company in San Diego. At the present time the company is producing "The Devil's Assistant," a multiple feature play, featuring Margarita Fischer, under the direction of Harry Pollard. Jack Mower, who recently was connected with western Vitagraph studios, is also included in the cast.

* * *

Director Lloyd Ingraham, we are informed, was the victim of a pair of automobile bandits last Monday evening. While driving along Los Feliz road with Mrs. Ingraham, their car was pursued by two men in a small runabout, who thrust pistols in their faces and commanded them to stop. Mr. Ingraham put on more speed, but the bandits fired at the car and the Fine Arts director thought it safer to slow up. Mr. and Mrs. Ingraham were relieved of a large sum of

money, their watches and jewelry. They were commanded to get out of their car, which the bandits took possession of and drove off, leaving a small runabout behind. Mr. Ingraham's big touring car was found abandoned in Los Angeles by the police, but as yet the robbers have not been captured.

* * *

This picture shows Louise Fazenda, Harry Booker and Charles Murray, a trio of favorite Mack Sennett-Keystone



Charlie Murray, Louise Fazenda and Harry Booker, a Trio of Keystone Fun Makers.

comedians, in a terribly mussed up state. It seems to be the daily pastime of these three rollicking fun makers to break most everything but their contract at the Keystone fun factory. Murray is seen at the helm of a "flivver" and Miss Fazenda is guiding the destiny of a powerful motor bike, both having entered a department store via a thick brick wall.

* * *

Howard Estabrook, who was featured in the International Film Service's serial, "The Mysteries of Myra," has arrived in Los Angeles to join the directorial staff of the Morosco Company. Mr. Estabrook's first production will be looked for with interest by his many friends in the industry, who have followed his excellent work in former Pathe, World and International releases.

* * *

From Redlands comes the announcement that Julius Frankenberg has organized a new company under the name of "The Redlands Beauty Film Company," which will produce a series of twenty-six comedy pictures. The series is entitled "Pietro, the Italian," and Mr. Frankenberg will enact the leading role in all of the company's productions. The cast has been engaged in Los Angeles and will go to Redlands this week. The films will be released in England through the Motion Picture Sales Agency, Ltd., of London. A Chicago agency will handle the release in the United States.

* * *

Director John Emerson, Douglas Fairbanks and the other principals in the Triangle Fine Arts comedy drama, "The Americano," returned from their three trips to San Diego last week where the final scenes of this photoplay were staged. The cast includes Carl Stockdale, Spottiswood Atkin, Lillian Langdon, Tote du Crow, Charlie Stevens and Alma Reubens, who plays opposite Douglas Fairbanks. The company worked on the exposition grounds at San Diego, using some of the exposition buildings as a setting for the South American atmosphere, which is required in the story. The company worked all day Sunday in order to complete the production.

* * *

Co-directors Tod Browning and Wilfred Lucas with their company of Fine Arts players have returned from a three weeks' stay at Rio Vista, on the Sacramento river, where scenes were filmed for a five-reel Triangle feature, entitled "Jim Bludso." The photoplay is a picturization from the drama by the same name, based upon the "Pike County Ballads," by John Hay. The story is laid in the picturesque atmosphere of the Mississippi river front and contains many unusual scenes, graphically staged by the Fine Arts directors and their company. Among other exciting scenes is a race between two fast river boats, in which one of the boats is set afire. The boat cost the Fine Arts Film Company $10,000 and some unusual close-up views of the sinking vessel were secured. Wilfred Lucas is featured as Jim Bludso, with Olga Grey playing the opposite lead. The supporting cast includes George Stone, Charles Lee, Winnifred Westover, Sam De Grasse, James O'Shea and Monte Blue

* * *

A crew of painters are busily engaged at the Triangle Fine Arts studios, painting all the building in a pleasant shade of dark green. All the studio buildings, including the office, laboratory, rehearsal rooms, dressing rooms, etc., have been dolled up to look nice and green for Christmas.

* * *

Director "Chet" Willy is producing a story by Frank E. Woods, entitled "The Bad Boy," featuring Bobbie Harron. Charming and youthful Pauline Starke plays the opposite lead. Included in the cast are Richard Cummins, Josephine Crowell, Carmel Meyers, William H. Brown, Elmer Linkell and Harry Fisher. Notable in the cast is Carmel Meyers, she is the daughter of Rabbi Isador Meyers of Los Angeles, and pronounced by D. W. Griffith to be one of the most beautiful young women now acting in the silent drama.

* * *

Dario Resta was an interested visitor to the Mack Sennett-Keystone Film studios this week. Director Walter Wright was host to the famous speed demon and escorted him throughout the big fun plant. The Keystone director met Resta when he was filming some racing scenes for a Keystone production and extended him the invitation to visit the studios. Resta accepted it and rode out in a big racing car. Walter Wright was the director associated with the late L. B. Jenkins, a Keystone cameraman, who was killed in an automobile crash at the Santa Monica races.

* * *

Comedians at Mack Sennett's Keystone studios are recruited from the ranks of varied amusement enterprises, such as carnival shows, stock companies, vaudeville, stage drama and even the prize ring. Just recently quite a bit of circus talent was added to the Keystone forces when Mack Sennett employed two leading performers of the Sells-Floto circus upon the recommendation of Director Walter Wright of the Keystone studios.

Grace De Garro, who was a member of the famous De Garro Troupe, which did acrobatic stunts and swung by their teeth, signed a Keystone contract last week. At the same time came Harry Bayfield, who was head clown of the big show.

Director Wright, who is completing "Her Circus Knight," a new Mack Sennett comedy, traveled out of Los Angeles with Sells-Floto's circus for the purpose of filming real circus scenes for his new comedy. It was on this sojourn that he "discovered" these two performers as favorable Keystone material. Miss De Garro and Bayfield joined the Keystone Film Company when the circus went into winter quarters.

* * *

Claire Anderson, who has seen in evidence in many of Mack Sennett's Keystone comedies, was injured in an auto accident last Sunday.



Claire Anderson and Reggie Morris.

Miss Anderson was taken home, considerably bruised and shaken up, but no bones were broken and it is hoped that she will be able to resume her work at the studio within a week or ten days.

* * *

Our little friend, Doris Baker, the nine-year-old film star,

is going to take a vacation. Saturday Doris is going to Baltimore, Md., so that on Christmas Day she can be at the home of her grandfather, Joseph Rassa, and play with her little cousins, who are in the east. Doris starred in "Aladdin from Broadway," and also took the part of Little Bobby in "Jimmy Valentine." Doris has been in pictures four years and before that acted in vaudeville. While in the east she will go to Notre Dame convent. In the spring she will fill several engagements in the east before coming back here.

* * *

At the Kalem Hollywood studios we found ever funny "Ham" Hamilton directing and playing a rip-roaring "Ham" comedy. It was something about a chicken, and Ethel Teare, of course, was THE chicken.



"Ham," the Kalem Fun-maker, in a Recent Pose.

There was lots of commotion and Bud and Ham seized unfortunate Henry Murdoch, who is a king in the play and fond of fair Ethel, and dumped his Majesty most unceremoniously in a trunk. There followed several hair raising falls for the trunk, and Ethel finally decides that she will marry her slightly damaged king after all.

* * *

Helen Gibson, the Kalem railroad girl, performed some unusual stunts this week in the filming of "A Daughter of Daring." Jumping into a steam shovel she is hoisted to its entire height and then dropped into a dump car which is released on an inclined track. After traveling down the track at high speed she jumps to the cross arm of a pole from the car and then to the ground, throwing a switch which prevents the dump car from crashing into an express train. The car is thrown to a spur line built for the stunt and crashes through a railroad station, also built for the scene.

* * *

Lydia Knott, who is well-known on the legitimate stage, and more recently as a screen character woman with Pathe and World Film, arrived at Culver City this week from New York and will become a member of the Thomas H. Ince players. Her son, Lambery Hillyer, is a scenario writer of the Ince forces, having been engaged by Ince some time ago. Miss Knott will play, it is understood, character parts of a strong nature, for which she is said to be specially suited.

* * *

Director Walter Edwards, William Desmond and company of fifteen Ince players have returned from Monterey, where they have been for ten days, making scenes for a forthcoming Triangle-Kay Bee drama by John Lynch, featuring William Desmond. Regardless of the heavy storm that has been sweeping the California Coast for more than two weeks, over one hundred and fifty scenes were "shot" by Director Edwards.

* * *

Another building is in course of construction at the Ince studios in Culver City, making the twenty-eighth, exclusive of the five glass enclosed stages, so far completed at this plant. The structure will be used as a paint shop and the large staff of scenic and decorative artists will move into their new quarters at an early date.

* * *

Kate Carew, the caricaturist and interviewer, who was formerly the wife of H. Kellett Chambers, author and playwright, spent two weeks at Universal City recently, gathering material for "The Tattler" and other London publications. She was assisted in her work by H. O. Davis, manager of Universal City, and by Eugene B. Lewis, scenario editor, and Eugene Magnus Ingleton, scenario editress at the big plant.

Miss Carew was followed across the Atlantic and also the American continent by John A. Reed, a wealthy Englishman, whom she had promised to marry upon her return from the United States. Reed came to Universal City this week and the following day the hymeneal knot was tied at Hollywood, a number of Universalites being among the witnesses of the ceremony. Mr. and Mrs. Reed were bidden Godspeed on their honeymoon journey, leaving for Santa Barbara, whence they returned to New York on their way back to London.

* * *

A number of society leaders and club women of Hollywood, Cal., are taking an interest in the comfort of the many young girls employed as actresses in the different motion picture studios, and in order that they might see for themselves how the girls work and what their environment is like, a number of these women recently were guests of Lois Weber at Universal City.

They met the younger actresses, talked with them, visited the beautiful green room which has been provided for their comfort at Universal City by General Manager H. O. Davis, and became thoroughly conversant with the studio life. At luncheon with Miss Weber the club woman declared they were more than pleased with the treatment accorded the girls at the film capital and arranged for all of them to be guests at the new studio club which the women have organized.

* * *

J. Morris Foster, a young actor well-known on the speaking stage and in Thanhouser and Famous Players pictures, has been added to the acting forces at Universal City. He was on the stage from 1901 until 1914, having played not only in stock in different parts of the country, but with such well-known players as Henrietta Crossman, George M. Cohan and Olive Wyndham.

* * *

Wm. Wright, vice-president of the Kalem Company, will arrive at the coast during the early part of the coming week. Mr. Wright will make plans while here for a developing plant for the Hollywood and Glendale studios of the Kalem Company and arrange for the enlarging of both studios.

* * *

Billy Garwood almost landed in hospital this week when Director Charles Miller wanted some real "fight stuff" in the picture, he plays opposite Enid Bennett. The company was on "location" in Los Angeles, and Miller had rehearsed Garwood and another player in a fist fight until he was satisfied that they were ready to be "shot." He told the fighters to "scrap, and scrap hard." This they did, but with the result that Garwood had two dislocated toes, a sprained ankle and many minor bruises and scratches. His opponent has not as yet returned to the studios, so it is impossible to learn whether he had survived or not. Kenneth O'Hara vouches for this story.

* * *

Manager B. E. Loper, of the local Pathe Exchange, has been complimented upon his attractive window display, illustrated in the picture. The display featured Pearl White's latest serial, "Pearl of the Army." Mr. Loper stated that an unusual feature of the display was the number of Japs that each day closely examined the machine gun, which was a prominent feature of the display.



Pathe's "Pearl of the Army" Display.

* * *

William Farnum and several other Fox stars appeared at the Mason Opera House on the night of December 15 for the benefit of the Children's Hospital of Hollywood. Farnum acted the last two scenes from his biggest stage success, "Virginius." In the cast with him were Willard Louis, William Burress, Olive White, Charles Clary and Marc Robbins, all of the Fox Company.

This was the first time William Farnum has appeared on the stage since his performance in "Julius Caesar" at Hollywood's Fourth of July celebration this year.

* * *

Henry (Pathe) Lehrman completed this week at the

Christie Studio his first comedy for Fox. Billie Ritchie, Gertrude Selby and Dot Farley are included in the cast.

* * *

Charlie Chaplin, the Mutual comedian, was all mussed up at his studio Friday this week. He was rehearsing a scene in a new picture in which, as a policeman, he was to break off a lamp post. Down came the lamp post with Charlie underneath. At first it was thought he was badly hurt and he was removed at once to his apartments at the L. A. Athletic Club. He will not be able to work for several days.

* * *

Producer Balshofer has bought a large tract of land in Hollywood, where the Yorke-Metro will build a new studio.

Oscar Apfel recently engaged to direct Harold Lockwood and May Allison, will be the first producer to work in the new Yorke studio, and he is devoting a great deal of his time conferring with Balshofer on the plans of the new stages, etc.

The new studio will be thoroughly modern in equipment, with a portable roof, that can be used during the rainy season and easily removed when sunshine is available. A portion of the ground will be devoted to a permanent electric light studio, where night scenes and photographic effects will be staged.

In the meantime, production on "The Promise" by James B. Hendryx will be continued at the present Yorke Studio, 1329 Gordon street. It is hoped that the new Metro studio will be ready for occupancy about the first of February of next year.

* * *

At the L-Ko studios Phil Dunham and Lucille Hutton, under the directorship of Kitty Howe, have completed this week a comedy entitled "Air Currents and Currency." Dick Smith now has a company of his own and (Funny) Sammy Burns is his leading man.

Burning the midnight oil is quite the thing around the L-Ko lot. It is nothing uncommon to see Abe Stern and Louis Jacobs there until the wee hours of the mornin'.

* * *

Fifty new dressing rooms have been erected at the Lasky studios. These dressing rooms will be used to house the minor members of the company.

Concrete flooring has been laid for the fourteen new garages to house the Lasky Company cars. In addition to the garages there will be a complete repair shop and a special washing platform.

* * *

James R. Quirk, manager of the Photoplay Magazine, Chicago, who has been a visitor in Los Angeles for some little time, was the host for an elaborate spread in honor of the local publicity purveyors, at Sunset Inn, on Wednesday night of this week. Among those present were Mr. and Mrs. William E. Wing, Mabel Condon, Mr. and Mrs. Don Meaney, Mr. and Mrs. Kenneth McGaffey, Mr. and Mrs. A. M. Jonas, Mr. and Mrs. Kenneth O'Hara, Harold Keeler, Ried Heustis and others.

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Frank Borzage has begun his second Lasky engagement. This time it is with Fannie Ward as juvenile lead in the feature under direction by George Melford. The company chose San Diego as location for the first scenes of the new picture.

* * *

George Mauk, the general manager of the Phoenix Amusement Company, of Phoenix, Arizona, was a recent visitor at the local film row. Mr. Mauk announces that he has bought the interest of Joseph Ricard in the Phoenix Amusement Company, and is now the sole owner of that string of theaters. At the present time Mr. Mauk is showing Metro releases and reports business good all along the line.

Mick Dimos, who owns theaters in Tucson, Nogales and Bisby, Arizona, is in town to contract for features for the new $100,000 theater that he is erecting in Bisby. The architect's plans call for the most ornate theater in the entire southwest.

* * *

Charles Groog, the manager of the Groog theater in Bakersfield, is in town in the interests of his theater. Mr. Groog runs Fox, Paramount and Selznick releases.

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Manager Irving Lesser of the Golden Gate Film Exchange announces that Mr. Applestill, of the Palace theater, El Centro, made a special trip this week to Los Angeles, relative to the booking of the Clara Kimball Young features for his theater.

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Irving Lesser of the Golden Gate Film Exchange, having done considerable business in the past month, is rewarding himself by a ten days' vacation trip to Frisco, leaving here on the 22nd.

* * *

D. Stubbs, a former eastern exhibitor, has taken over the Keystone theater at Pico street and Western avenue, Los Angeles. We welcome Mr. Stubbs to the local film colony.

* * *

Director Ruth Ann Baldwin took her Universal company into the heart of the business section of Los Angeles a few days ago, where she made a number of scenes for her current production. These called for the use of automobiles, street cars, newsboys, and shoppers, and when Miss Baldwin started to make the scenes at Sixth and Broadway at noon, when the traffic was heaviest, crowds gathered around and the streets and the sidewalks became congested with people. This was only for a few moments, however, for the director had the scene so well mapped out that, with the aid of the traffic officer and other policemen, she was able to keep the crowds moving. A little later Miss Baldwin took her company to Fifth and Spring, another business corner, where she remained almost a half hour and here the crowds were just as large.

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The making of motion pictures in the busy thoroughfares of Los Angeles at a time of day when the rush of people was at its height was quite a novelty, especially as it was the first time that the people of the southern city had ever seen a woman directing in their streets.

* * *

A new record in the filming of a serial has been established by Director Henry McRae at Universal City and which he declares will not be excelled for a long time to come. McRae took over the filming of "Liberty, a Daughter of the U. S. A.", in the middle of the twelfth episode on October 20, at 1 p. m., and by 4.30 that same evening he had exposed 1,800 feet of film.

* * *

In the succeeding thirty-eight working days, including those which were too cloudy to permit work, he photographed seven episodes of two reels each, or 14,000 feet of film, but in addition, with each episode he increased the tensity, suspense and surprises in the big border drama, making it one of the most thrilling and exciting serials ever filmed.

* * *

After having played leading parts in Thanhouser films, Mignon Anderson, one of the daintiest actresses of filmdom, has joined the acting forces of Lois Weber at Universal City and is playing opposite Ben Wilson in a five-reel current production.

Among her notable screen successes are "Mill on the Floss," "The Price of Her Silence," "The Substitute," "Her Menacing Past," "The Tin Soldier and the Doll," and "The City of Illusion."

COMMUTER HORSLEY IN AGAIN, OUT AGAIN.

David Horsley, the Los Angeles producer and Hollywood's first motion picture manufacturer, stepped into New York on December 14 and stepped out again December 20 so as to be with the family for that Christmas turkey. The visit marks Mr. Horsley's sixth round trip for the year and his twenty-sixth since October, 1911. During his stay the producer executed a new contract with the Mutual Film Corporation. By the terms of it Mr. Horsley will be enabled to make pictures for distribution through other agencies. He intends to enter the state right field. Just now he is at work on a story of the Kimberley diamond fields, and scenes are being taken for the picture in London and South Africa. The subject is expected to run six or seven reels and will contain spectacular "stunts" in the way of publicity and marketing accelerators.

HORKHEIMERS SEND OUT ARTISTIC SOUVENIRS.

Horkheimer Brothers, the California motion picture manufacturers who put Long Beach on the map and renewed to memory the name and fame of Balboa, have sent to a few of their friends handsome combination bill folds and card cases. These are of a superior quality of leather. Across the outside is stamped a sheaf of grain. In the center of the inside is an identification card. On one of the two-card case covers is printed in letters of gold the name of the recipient. Altogether it is a most acceptable souvenir. Those lucky members of the World crew who received one unite in saying: "Yes, sirs; thank you for the remembrance."

1916-Paramount Pictures-1917

Review and Preview of Big Feature Distributing Organization

By Hiram Abrams, President.

THE accomplishments of Paramount Pictures Corporation during 1916 far excceded our expectations. The plans for 1917 are more elaborate, far more efficient and thorough than ever before. Our accomplishments have been great because our first thought has been the exhibitor, to whom we have given our sincere co-operation in every phase of his business, giving him exclusive territory through which we have attained and maintained his confidence, while the productions he has been given have been better pictures for better theaters and a better public. Our future efforts will naturally be based upon these same principles in a far more elaborate way.

There is every reason in the world for Paramount to be justly proud of the productions of Famous Players, Lasky, Morosco and Pallas, which it distributes, together with the short reel features it has added during the past year. Pictures we distributed in the beginning of the year were of the highest quality, but they became better and better as the year grew older until we ourselves wondered whether there would ever come a limit to photoplay perfection.

Take, as a matter of comparison, the record for the past ten years of a few theatrical producers and figure the number of successes they have produced. The average has been two each year, and the majority have had fewer that have continually played to standing room on Broadway and the largest theaters in the country, as has been the case in Paramount Pictures. Paramount's producers have made 104 "standing room only" productions in the past year. Is there any wonder why we are justly proud of our productions?

With these productions in hand our first thought has been the exhibitor, because without the exhibitor all our efforts would be wasted; because we have selected the lowest cost selling plan to keep the price down to such a figure that the smallest town in the country and the smallest neighborhood theater could play the same pictures that were shown in the largest and most beautiful theaters in the States; because we have given every exhibitor an absolute protective territory in which his price has been in equity with the size of his community and the size of his theater; because we have brought the greatest stars into our pictures to attract for the exhibitor the better class of people and have provided for him a given number of consistently high grade pictures each week.

During the latter part of the year, 1916, Paramount, through its exchanges, went a step further than any other company in the industry in its exhibitors' co-operative service, in that they distributed over $200,000 worth of accessories of every description to help the exhibitor to present to the public in a quality manner the productions they were distributing. In every exchange there was established Publicity and Exhibitor's Aids Departments to carry out the gigantic plans that had been made, and from every section of the country thousands of congratulatory letters have been sent to us because of this move.

The program pictures are the pictures that will hold absolute sway in the future, so long as the program features are maintained to the standard of high quality, which we have had in the past year. The program is the logical method. The exhibitor has often been called upon to figure out what his service is based upon. They know that it is based on the cost of production plus the cost of distribution. The cost of production averages about the same for all producers. The cost of distribution, however, is mostly selling cost. The exhibitor knows that it costs less to sign up a man once for a period of weeks for quality pictures than it does to sell him on each separate picture, nine or ten times a month. Paramount selcctcd in the beginning the program plan so that it would always be possible to give the exhibitor the best pictures at the fairest price. And that's why the program is the logical way.

Thc grcatest hope of the motion picture theater rests with the people. It makes no difference how you approach the subjcct—the public is always concerned and very largely determines, through public opinion, future tendencies.

As wonderful as pictures have been in the past, so much more wonderful will they bccomc in the futurc, proportionate to thc growth and advancement of the art. Pictures were good two years ago, better last year and far superior will they be during the year to come. Thcrc is no limitations to the art, and there will bc no limits our companies will not go to to bring this advancement about.

"The Garden of Allah" Sold

Selig's New Feature Purchased by Harry A. Sherman, Who Takes World's Rights at a Record Price.

NOTWITHSTANDING all reports to the contrary, Harry A. Sherman has purchased the rights for the entire world for William N. Selig's film dramatization of Robert Hichen's novel, "Thc Garden of Allah," in ten reels. Thc price paid is said to bc the largest in the history of moving pictures. Mr. Sherman bought the picture in his usual rapid and fiery way, meeting William N. Selig in New York last Monday morning. He witnessed a private showing. "What's the price?" asked Sherman. "Half a million dollars," said Selig. "I'll take it," said Sherman, and the half million dollar deal was closed.

Harry A. Sherman, one of the foremost buyers of state's rights, is a trained investigator in the motion picture industry and in the last six months has invested over a million and a half dollars in state rights features. A little over two months ago he bought the rights for the United States and Canada for "The Crisis," and in five weeks successfully exploited all the rights.

William N. Selig in an interview declares: "'The Garden of Allah' is the most elaborate picture I have completed, and the only one in which I have ever taken such a personal interest."

Colin Campbell, who directed the picture under Mr. Selig's supervision, says that "it is the most wonderful film I have directed." "The Spoilers," "The Ne'er Do Well," and "The Crisis" were all under Mr. Campbell's direction.

"I am satisfied that the super feature, 'The Garden of Allah,' is a marvelous piece of work, founded as it is on the famous novel by Robert Hichens; already in print in some twenty-eight languages, the book has a wide circulation. Not only that, but the picturization of the play follows the book closely. Not a character or scene in the book but what you find it in the screen version. The acting and the photography is marvelous. In securing the rights for 'The Garden of Allah' I have the greatest feature in the motion picture industry today, and expect to dispose of it in even less time than 'The Crisis,'" declared Mr. Sherman.

Death of John Edward (Jack) Moore

Young Newspaperman of Unusual Promise Passes Away After Short Illness—Son of J. J. Moore, of Moore & Perry, Bankers.

IN THE death of John Edward Moore at the age of twenty-four years, a distinct gap has been left that will be noticed by his associates and a large number of personal friends. One of the happiest gifts that a young newspaperman can possess, that of winning not only the respect but the esteem of those with whom his business brings him in contact, was his in large measure. It was the result partly of his heart qualities of sincerity and innate justice—he stood upon his own feet and didn't need to be conscious that he was the equal of the best—and it was partly the result of the brilliant texture of his mind that made him worth while as a companion.

His success is proof enough that this brilliance was no more play of quick wits in John Edward Moore. He had substantial grasp. His father, J. J. Moore, senior partner of the banking firm of Moore and Perry, wanted him to find a life work in the bank. Jack, for his friends always knew him by the familiar diminutive and in a year's time he became assistant to the advertising manager of George Kleine. Ten months later he took a position on the staff of The Textile World and was already a man who had to be taken into account.

His sudden death was unexpected by his friends. He was a good deal of an athlete, fond of out-of-door sports and a good man among men in the field. He was born and brought up in Hoboken, N. J., and the interment will be made at Point Pleasant, N. J.

J. K. BURGER VISITS BRANCHES.

J. K. Burger, Assistant General Manager of the International, in charge of branches and agencies, is now on an extended trip to the principal cities of the Middle West, South and Southwest in the interest of the forthcoming production of "Patria," in which Mrs. Vernon Castle is starred.

Thc International now has fifteen branches and Mr. Burger keeps in constant touch with them all. His present trip includes Pittsburgh, Cleveland, Cincinnati, Chicago, Omaha, Kansas City, St. Louis, Atlanta, Washington and Philadelphia. He will return for the holidays.

Chaplin Scandinavian Rights

Sold by Chester Beecroft to John Carlson at Record Price

A RECORD sale has just been closed between the Lone Star Film Corporation and John Carlson for the rights to the Chaplin-Mutual Series for Scandinavia. The sale was negotiated and concluded by Chester Beecroft who is now operating as an independent exporter of films on a mammoth scale. This is the third Chaplin deal that Mr. Beecroft has closed, each sale calling for a sum of money that has astonished even those who were most confident in the unusual drawing power of the $670,000 a year comedian.

The most conspicuous of Mr. Beecroft's Chaplin sales was the deal by which he obtained nearly a half million dollars—one-third cash in advance plus the cost of prints for the United Kingdom. It has been announced from Mr. Beecroft's office at 71 West Twenty-third street, that he has opened up negotiations from all other parts of the world for Chaplin pictures and that announcement of the closing of contracts for three other foreign territories will be made within the next few days. Mr. Beecroft's activities are not confined to disposing of the Chaplin pictures, as he has already established relations with the most powerful distributors in Great Britain, France, Australia, Africa, India, Scandinavia and Argentine thru which the product of premiere American manufacturers will be distributed, contracts having already been closed amounting to a gross business of from two to two and one-half million dollars a year to the manufacturer and distributor.

Mr. Carlson controls all of the Chaplin pictures made previous to the Chaplin-Mutual Series in Scandinavia, and is said to have paid $18,500 on account of a total which will be far in excess of the advance payment for the twelve Chaplin-Mutual subjects.

GOLLAN, KLEINE DIRECTOR, PASSES ON

The many professional friends of Campbell Gollan, director of several successful George Kleine features, were immeasurably shocked when the New York papers of December 14 announced his death the day previous at his home in West Eighty-Sixth street. Mr. Gollan's illness was a short one, and few of his associates were prepared for the sad tidings.

Campbell Gollan was born in Scotland fifty years ago. When but sixteen years of age he came to America and soon won recognition for his splendid work on the stage. His natural artistry and conscientious studiousness gave him an enviable position in the profession. Among other important parts, Mr. Gollan played the role of Jean Du Barry in "Du Barry" with Mrs. Leslie Carter, and was a member of the company of American players, headed by Mrs. Carter, which George Kleine took to Europe for the making of the film version of the play. Later he became a motion picture director and produced several multiple-reel features for Mr. Kleine, including "Wild Oats," "The Scarlet Road," and others. He also assisted in the direction of "Gloria's Romance," the great Kleine serial featuring Miss Billie Burke.

Professionally, Mr. Gollan was a consummate artist, both as actor and director. His charming personality won for him the universal affection and esteem of a wide acquaintanceship. In his passing, the motion picture industry has suffered a distinct loss.

APOLLO TAKES SOLAX PLANT.

Apollo Pictures, Inc. has taken over the U. S. Amusement Corp. studio at Fort Lee, N. J. for the production of its pictures. The property was formerly known as Solax Studios but has been since enlarged by the addition of a new glass structure, 100 by 250 feet, and a number of other improvements. Harry R. Raver, president of Apollo Pictures, Inc., completed the arrangements for the use of studio and all its facilities with Herbert Blache, head of the U. S., the term of the lease being five years with renewal privileges. This gives Apollo Pictures ample equipment for staging productions of any magnitude at a minimum of expense.

PATHE'S "THE LIGHT THAT FAILED" OPENS NEW THEATER

The opening feature at Turner and Dahnken's new Oakland theater, Oakland, California, was "The Light That Failed," the Pathe Gold Rooster play produced from Kipling's masterpiece.

This theater has the biggest seating capacity on the coast and has been erected at an enormous cost. It is one of the most complete houses in the United States, including tea rooms for the ladies and a number of other innovations.

George Le Guere—McClure Pictures

GEORGE LE GUERE, one of the seven stars of the Seven Deadly Sins, the McClure series of five-reel features, studied to be a writer. Instead, he became a motion picture actor. Mr Le Guere was born in New Orleans. Although he really did come from "an old Southern family," Mr. Le Guere seldom mentions it. A genuine Southerner, like a genuine millionaire, seldom boasts about a fact that should be self-evident.



George Le Guere.

He attended Georgetown University, at Washington, D. C., and was graduated at the age of twenty. He was prominent in literary work at college, being the editor of the Georgetown College Journal, and winner of four gold medals for English and debating.

In college Mr. Le Guere became ambitious to go on the stage. He went to work in a railroad office, trying to forget his histronic ambitions, but finally he gave up railroading and went to New York, where he obtained a part in Blanche Walsh's company.

After an engagement with "Strongheart," he became leading man in "Under Southern Skies," with Henry Walthall as the heavy. Since then Mr. Le Guere has created twelve parts on Broadway. He was with William Hodge in "The Man From Home," playing the part of the American boy 830 times. He was in "Rebellion" with Gertrude Elliott, in "Mr. Woo," with Walker Whiteside, "The Dawn of a Tomorrow," with Eleanor Robson, and other equally popular plays. Last season he played "Gerald" with Margaret Anglin and Holbrook Blinn, in "A Woman of No Importance."

Mr. Le Guere has been extremely successful in motion pictures. He was featured in dramas produced by Pathe, Famous Players, Kleine, Essanay, Universal and Metro. In the Seven Deadly Sins, Mr. Le Guere is the young lover who protects Shirley Mason in her seven five-reel battles with temptation.

KALEM COMPANY ENTERTAINS EMPLOYES.

As this is written the stage is all set for a grand old celebration of Christmas by the Jacksonville Kalem players, which will include a dinner and dance in the studio, and the Glendale and Hollywood Kalemites are anxiously awaiting the arrival of William Wright, who is to be their host at a magnificent banquet served by the Hotel Alexandria, Los Angeles, Christmas Day.

Down Florida way, Ollie Kirkby, George Larkin, Director Ellis and other Kalemites are also going to set up a tinseled tree in the middle of the studio floor and there will be gifts from everybody to everybody.

ARTCRAFT PICTURES AT STRAND.

The management of the Strand Theatre, New York, has signed a contract with the Artcraft Pictures Corporation whereby all Mary Pickford and George M. Cohan features will be shown at the Strand Theatre exclusively in New York City.

SAMUEL ROSKAM DEAD.

Samuel Roskam, father of Edward M. Roskam, film cutter and assembler, of 220 West Forty-second street, died on the evening of December 13. The elder Roskam, who was a great believer in and lover of motion pictures, died suddenly from a heart attack.

GREENE BUYS MOSS EXCHANGE.

An announcement of interest to the exhibitors and others connected with the distribution of films in the New York territory, is the sale of the New York Exchange of the B. S. Moss Motion Picture Corporation to the Modern Feature Photoplay Co., of which Walter E. Greene is the treasurer.

New Kalem Studio

It Will Be at Glendale—To Put Several New Companies to Work.

SAFELY packed away in the suitcase carried by William Wright, of the Kalem Company, when he left this past week for California, were the plans for a new indoor studio to be erected immediately in Glendale. It will be equipped with the very latest illuminating devices and will provide room for several companies to work at the same time. The new glass-topped studio will triple Kalem's producing capacity, and it will also guard against any delays that might be caused by California's freaky weather; the outdoor studios will also be used, but they are only practicable when the sun shines.

Immediately upon his arrival, Mr. Wright will call a conference of the Coast staff to determine upon the number of new companies and their personnel that are to be set to work upon one and two-reel dramas, comedies and series pictures. Frederick R. Bechdolt, famous author, has been engaged specially to prepare an indefinite number of additional episodes.

Kalem's 1917 policy, as announced, calls for nothing over two reels in length. Its determination to stick to the short-length pictures that are the logical kind for the smaller theatres to exhibit, is based upon carefully tabulated statistics which prove, to Kalem's satisfaction, that one and two reel features are as necessary to the industry as films of greater length.

Another important bit of Kalem news is its decision to proceed at once with a new "Stingaree" series, written by E. W. Hornung, that will feature the popular True Boardman, who portrayed the Australian bushranger in the original series. Mr. Hornung's further adventures of "Stingaree" are now in the hands of Phil Lang, Kalem's scenario chief, who is now making his headquarters in Glendale.

During this year the Kalem Company will continue its policy of gradual expansion as conditions warrant increases in its producing units. Under the new plan adopted by the General Film Company, that of putting the manufacturers whose releases make up its program upon a percentage basis, an unusual incentive is offered to create a country-wide demand for Kalem subjects. In this connection, Kalem will enlarge its advertising appropriation for a direct-by-mail campaign to reach exhibitors and the public and will cooperate to the fullest extent of its ability with the General Film exchanges in aiding exhibitors to get the advertising helps, lithos, photos, etc., that they need to exploit Kalem pictures successfully.

Several changes in the personnel of the Jacksonville company are under consideration, but they are not ready to become public, nor will they interfere with the continuation of the "Grant, Police Reporter" series of single-reel thrillers directed by Robert Ellis and featuring George Larkin and Ollie Kirkby.

All in all it looks like a prosperous, eventful year for the Kalem organization and for the exhibitors who have come to rely upon Kalem releases as business-getters for their programs.

At Leading Picture Theaters

Programs for the Week of December 24 at New York's Best Motion Picture Houses.

"Snow White" at the Strand.

THE principal film feature on the Christmas week program at the Strand Theater was an adaptation of Grimm's fairy tale, "Snow White," in which Daniel Frohman presented Marguerite Clark. The introduction of "Snow White" is a novel one. Santa Claus is seen coming down the chimney, to a Christmas tree and takes from it a number of dolls. The dolls come to life and assume characters in the play. The Famous Players Film Company, the producers, have given the play elaborate settings and surrounded the star with a capable cast, including Creighton Hale, Dorothy G. Cummings, Lionel Braham and Alice Washburn.

Other interesting film attractions to be shown were "Oddities in Film Form," another chapter of Ditmar's Living Book of Nature, and a Bud Fisher comedy cartoon entitled "The Promoters."

The soloists were Nadine Lerot, Grace Hoffman, Mabel Beddoe, Enrico Arenzen, and Alfred Widerholt.

"The Americano" at the Rialto.

Douglas Fairbanks in "The Americano" was the chief dispenser of cheer on the Christmas week program at the Rialto. The picture is based on Eugene P. Lyle's story, "Blaze Derringer," and deals with the escapades of an American mining engineer who gets tangled up with a revolution in the mythical South American republic of Paragonia. Fairbanks, in the role of Derringer, falls in love with the daughter of the Paragonian presidente, rescues her father from prison, stops the revolution, restores the government to order, and does any other little thing that needs doing at the moment.

A new Christmas comedy added its share to the fun.

"20,000 Leagues Under the Sea" Next at Broadway.

Jules Verne's wonderfully imaginative story, "Twenty Thousand Leagues Under the Sea," visualized in screen form, followed "The People vs. John Doe" at the Broadway Theater. The famous French novelist was fifty years before the times, but in this production shows that his dreams have come true in practically every detail. Traveling twenty thousand leagues under the sea is now a fact, and the beauties which are to be found on the bed of the ocean are faithfully reproduced in this picture, which is of as great interest from a scientific trend as from an entertainment standpoint.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four new pictures were shown Monday, Tuesday and Wednesday, Clara Williams in "Three of Many," and the latest Keystone comedy were on the program.

Thursday, Friday, Saturday, Sunday, Bessie Love in "The Heiress at Coffee Dan's," and a Mack Sennett comedy were the picture features.

EDITH ELLIS JOINS GOLDWYN.

Edith Ellis, author of "Mary Jane's Pa," and a half a dozen other successful plays, has joined the literary staff of the new Goldwyn Pictures Corporation, the alliance forced by Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins.

Miss Ellis is to be the literary adviser and judge of all manuscripts and stories submitted to the producers of Goldwyn Pictures. Working in co-ordination with Margaret Mayo and Edgar Selwyn, these three brilliant playwrights will, from the outset, insure quality for Goldwyn pictures and impart to them a definite standing—not merely for individually brilliant films but for all of the productions of the company.

Almost from childhood Edith Ellis has been an actress and dramatist. As a girl of seventeen she wrote "Dialogues From Dickens" for amateur production. Her second play was "A Path of Blunders," a musical comedy, which proved successful beyond all expectations. Her first dramatic effort was the three-act farce, "Mrs. B. O'Shaughnessy, Wash Lady." "Mary Jane's Pa" was produced in 1908.

WILLIAM C. PARKE NOW AN ASTRA DIRECTOR.

William C. Parke, who as a Thanhouser director, directed "The Shine Girl," one of the best photoplays of the year, has been engaged by the Astra Film Corporation to direct "The Double Cross," a serial which is now being made for Pathe. Mr. Parke was born in Bethlehem, Pa. He was a stock actor in the Girard avenue theater in Philadelphia, and later assistant manager. From Philadelphia he went to New York where he staged a revival of "The Sporting Duchess," with which he toured the country. In 1900 he joined E. H. Sothern and was with him for six years as advance stage manager. Then he went with Richard Mansfield and for him put on and directed Peer Gynt. Later with Arnold Daly and Helen Ware he played Bernard Shaw's "How He Lied to Her Husband." The Castle Square in Boston then sent for him to become John Craig's stage director, and he remained there for four seasons. In New York he rehearsed seven companies of "Potash and Perlmutter" and went from there to Thanhouser.

Mr. Parke is a believer in the "big little things" and delights in filling his pictures with charming little touches.

TO ISSUE ANNUAL REVIEW IN SINGLE REELS.

Films are already coming in for the first issue of the Annual Review of the year's great pictures to be distributed by the National Association of the Motion Picture Industry shortly after the first of the year. The first two reels, "Greatest Love Scenes" and "Greatest Fights of the Films," will be assembled at the same time, and will be released through the exchanges of one of the members of the National Association.

Special posters will be prepared, publicity sent out, and the merchandizing of the reels handled in the usual manner. While the Review will go out one reel at a time, it will be booked as a feature, as the interest already created and the publicity given it in the daily newspapers of the country indicate that the Review will appeal to the public and to the exhibitors wherever it is spoken of.

New Edison Productions

Under the Brand Name "Conquest Pictures" a New Weekly Program Will Be Released.

A NEW plan of producing motion pictures has been originated by Thomas A. Edison, Inc., and it soon will be given to exhibitors and the public in the form of weekly grouped programs consisting of approximately five reels of a variety of pictures under the brand "Conquest Pictures." Instead of the melodramatic type of productions that depict life from morbid and depressing viewpoints, the new Edison pictures will be clean and refreshing and will mark what their sponsors believe will prove the beginning of a new era of the silent drama. The dramatic features of the program, for the greater part, will be two and three-reel stories in which youthful characters will appear and in which clean and laudable ambition and desire for achievement will underlie the development of the plots. One and two-reel farce comedies and some unusual scientific subjects and novelties will supplement the other features.

The dramatic features of "Conquest Pictures" will be stories of the open places: the mountains, the sea, the plains and the forests. No anaemic men and neuresthenic women will be found among the characters appearing in them. The heroes of "Conquest Pictures" will be men who see the world stretching before them and who hasten into the combats and chances of life with songs in their hearts and smiles on their lips. That they will be clean stories, in every sense of the word, goes without saying.

The comedy productions that will appear on the "Conquest Pictures" program will be as high class and distinctive as anything of the kind that is being offered at the present time. They will be one and two reels in length and will be designed to dovetail with the two and three-reel dramatic productions. Each weekly program will be composed of a dramatic feature, a comedy and approximately one thousand feet of split-reel subjects. The latter will be both entertaining and educational and will consist of scientific subjects, novelty pictures and new forms of productions that will be developed as a result of continual experimental work that is being carried on at the Edison studios.

It was an endeavor to get completely away from the old "stuff" that turned the attention of the Edison Company to the project of making a series of pictures based upon the more notable stories that have been written for young people. These productions were to be adapted from the works of Ralph Henry Barbour, John Bennett, Kirk Munroe and other authors whose works have real virility and literary merit and whose stories are read by young and old.

The best portrayers of youthful roles that the stage and screen can boast will be secured to appear in "Conquest Pictures" and the present corps of Edison directors will be increased to meet the demands of producing the program. All of the present vast resources of the Edison studios, augmented in many ways, will be concentrated on the task of making these new pictures the cleanest, the most original and the most attractive ones on the market.

It is understood that they will be released through one of the largest motion picture exploiting combinations now existing, but the identity of the concern is not revealed.

Pictures for Political Propaganda

Jack London's "John Barleycorn" Used in Prohibition Campaign in Texas.

RECENTLY the Prohibition headquarters in Texas, which are carrying on a very active campaign against the saloons, have engaged Mrs. M. L. Fulton to demonstrate the evil influence of liquor on mankind by the presentation of such films as Jack London's "John Barleycorn" and others.

Mrs. Fulton contends that the saloons are as prominent a detriment to the moving picture theaters as to humanity at large, and being able to impress this fact on the Prohibition party, succeeded in getting that organization to utilize this much abused medium of education and entertainment as one of the strongest arguments for their cause.

Lately, Mrs. M. L. Fulton has taken up headquarters in Austin, Texas, in order to introduce an amendment of the Texas Sunday laws prohibiting the opening of moving picture shows on that day, also a state regulation of local censorship, and a lively campaign will be carried on until these two points have been satisfactorily adjusted for the benefit of the motion picture interest in Texas. Incidentally, owing to her support given to the cause of abolishment of the saloons, hundreds of warm friends have been gained for the cause of Sunday opening among the leading church people of Texas.

Selig Predicts a Good Year

Says 1917 Will Be One of Great Importance in Motion Picture Industry.

ISSUING a prognostication on the trend of business for the new year William N. Selig is happily optimistic, especially as his forecast concerns his own activities and those of the companies with which he is affiliated. This is what he says:

"I think the new year will be one of the most important for the motion picture. Despite the efforts of those who seek to tear down anything that is entertaining, I look for increased power and prosperity in the film industry. The manufacturers are coming to understand that it is quality and not quantity that is essential to success and they are acting logically on this understanding.

"To my mind one of the most important actions in the film world during the past few months was the organization of the Kleine-Edison-Selig-Essanay Service. The companies affiliated in this service are to be actuated only by quality films and not quantity. There are no stereotyped release dates that must be met. Plenty of time is accorded to the productions released through the service. In fact, there is nothing to hamper the production of quality films. I am confident that this policy will result in some marvelous changes before the new year has an opportunity to age.

"There is a distinct revival of the demand for meritorious dramas and comedies of one, two and three reels. I would not be surprised to see the split-reel come into favor once more. The demand for good subjects of shorter length will become more pronounced, I think. There is also a cry for novelty—something out of the beaten pathway and those who can supply the novel and unusual productions in 1917 will profit thereby.

"During the past year the Selig Company learned by active practice that the public was partial to feature films of seven reels or more. As an example I would cite the successful presentations of our productions, 'The Ne'er-Do-Well' and 'The Crisis.' I have no hesitancy in stating that 'The Garden of Allah' will prove wonderfully popular. The story was written by Robert Hichens, a world-famous novelist; Miss Helen Ware, a world-famous actress, has the leading role; Colin Campbell, a world-famous director, had charge of 'The Garden of Allah'; the love interest is very strong throughout the play and so there is no reason why it should not prove the most popular feature drama we have as yet released. The title in itself is of great value.

"As previously stated I think the new year will be the most auspicious ever known in the industry. The wheat is being sifted from the chaff, the business is being conducted without the elements of chance and the survival of the fittest can mean but one thing—motion pictures of quality."

MME. OLGA PETROVA BECOMES LASKY STAR.

One of the latest acquisitions of stellar talent, announced by the Jesse L. Lasky Feature Play Company, is Mme. Olga Petrova, who has signed a long term contract with Jesse L. Lasky, president of the company. In order to give ample time for the preparation of her first photoplay for the Paramount Program, on which her motion pictures will appear, the release date of her initial appearance under the new management has been set for April.

The staff of the Lasky scenario department is already at work on the examination of material for Mme. Petrova and the announcement of the selection of a number of big theatrical successes and notable literary masterpieces will shortly be made by the concern. Mme. Petrova will spend one half of each year in California and will devote the remainder of her time to the East.

EAGLE OF NATIONAL ASSOCIATION IS SPREADING.

The call for the cuts of the emblems of the National Association of the Motion Picture Industry indicates that before the new year is very old, the spreading eagle of that insignia will be familiar to the trade through the advertising and stationery of such distributors of pictures as Artcraft, Cosmofotofilm, Ivan, Erbograph, Evans Manufacturing Company, Gaumont, International, Metro, Pathe, Paramount, Thanhouser, Universal, Vitagraph, World, etc., besides such supply men as J. H. Hallberg, J. P. Seeburg Piano Company, Motion Picture Supply Company, of Cleveland, Ohio, and the individual members who are using the emblem on their personal letterheads.

In addition to the cuts, the National Association is issuing proofs of the emblem for the use of artists in incorporating into advertising designs. These were sent out to the advertising members last week.

World Film to the Trade

General Manager Brady's Christmas Address to Exhibitors and Exchanges Promises Much.

THE World Film Corporation has issued to its exchanges and exhibitors a Christmas "broadside" in colors, which in addition to its pictorial attractions contains a number of interesting declarations of policy and fact. The forecast for 1917 promises that:

"World Pictures will be produced by and bear the official O. K. of William A. Brady.

"All World Pictures Brady-made will be released on the World program—(no specials).

"The policy of the World permits only the filming of big, clean, virile pictures that make for increasing and continuing patronage.

"World Pictures Brady-made will be made months in advance—a guaranteed product not marred by the necessity for hasty release.

"Dependability will be the keynote in production; seat selling the accomplishment of a highly developed, keen distributing organization.

"These are our policies and promises for 1917.

"We send them as a Christmas message, wishing that ours may be the opportunity of assisting you further in making the coming New Year a most prosperous one."

Elsewhere in the "broadside" the portraits of the stars and principals appearing in current and coming World pictures are printed. The list is altogether formidable, including Alice Brady, Kitty Gordon, Ethel Clayton, Gail Kane, Marie Dressler, Clara Kimball Young, June Elvidge, Gerda Holmes, Muriel Ostriche, Evelyn Greeley, Doris Kenyon, Olive Tell, Madge Evans, Robert Warwick, Lew Fields, Carlyle Blackwell, Alexis Kosloff, E. K. Lincoln, Arthur Ashley, Montagu Love, Johnny Hines, Edward Langford, George McQuarrie, Rockliffe Fellowes, John Bowers, Henry Hull, etc.

Mr. Brady's personal "Merry Christmas" to the employes of the World Company, issued separately from the broadside, took on a note of sincere friendly enthusiasm, as follows:

"It is peculiarly gratifying to be able to wish one's associates a Merry Christmas with something more than the feeling that commonly springs up with this greeting—a sense of reliance, of comradeship, of regard based upon the knowledge that none has been found wanting.

"This has been a great year for World pictures, for various reasons.

"They have kept up to the promise I made you concerning them months ago. In some instances they have far excelled that promise.

"If you ever felt in advance that possibly you were extolling these pictures too highly, the pictures themselves have justified you.

"There has been no time when any of your patrons could accuse you of overembellishment of World products or that you could feel otherwise than proud of your association with them.

"On the other hand, I feel in similar measure proud of the allegiance of men like you, individually and collectively. You have been on deck at all times, every man at his post, knowing what to do—and doing it.

"It would avail me little to make the best motion pictures in the world and be unable to sell them by reason of an inefficient selling force.

"But World pictures are being sold, in extraordinary and multiplying volume. The advancing record is one of the most amazing features of the motion picture industry.

"I am profoundly grateful to you for your very important part in producing this result—but more than this, for the spirit, the loyalty, the enthusiasm, the man-to-man determination with which you have carried forward the conquest.

"On the record of the parting year I feel that we may well adopt the slogan of the Three Guardsmen of undying romance, 'One for all, and all for one!'

"And so it is that with all my thanks and out of a full heart, I wish you A Merry Christmas."

JOHNS-MANVILLE GIVES EMPLOYES 10 PER CENT. BONUS.

Every employe of the H. W. Johns-Manville Company who has been with the company a year or more was gladdened by the receipt of a Christmas greeting signed by President Manville announcing the Board of Directors' decision to give a bonus equal to 10 per cent. of the year's salary.

This action was prompted by the very satisfactory earnings of the company in 1916 and the splendid service rendered by the J-M employes.

Nathan H. Friend

THE importance of the animated cartoon as a branch of the moving picture industry can perhaps best be illustrated by the strides that have been made in recent months of the Bray Studios, Inc., the largest producers of this kind of picture.

Six short years ago this business was started by J. R. Bray in a tiny studio, rigged up in an attic room in a farm house, in Ulster County. With infinite patience and untiring perseverence, Mr. Bray managed to produce a series of fairly well animated drawings. The drawback, however, from a business standpoint, lay in the fact that the time required was too great to allow of a selling price that would compensate him for his efforts.



Nathan H. Friend.

From the attic room in the farm house, the little business was moved to a studio in New York City, and grew slowly up to a few months ago, when Bray cartoons came into so wide a demand that it was found necessary to enlarge the company's facilities at once. Nearly half of one entire floor in the Neptune Building at 23 East 26th street was leased and a score of artists, camera men and assistants engaged.

Consequent with this expansion the Bray Studios found need for some one to take over the business end, in order to make it possible for Mr. Bray to devote his entire time to production. Nathan H. Friend, a brother of Arthur S. Friend, treasurer of the Famous Players-Lasky Co., was brought in and installed as business and publicity manager.

Mr. Friend, up to the time of his association with the Bray Studios, was advertising and sales manager of one of the largest manufacturing concerns in the East and will, without doubt, be a factor in the moving picture world. He has concluded plans for the further popularization of the Bray Studios' products which he promises will bring good round dollars to every live exhibitor.

INTEREST CHECKS ON CASH DEPOSITS.

George Kleine made a decided hit with the exhibitors last week when, for the Kleine-Edison-Selig-Essanay Service, he sent out hundreds of checks representing accrued interest on cash deposits left by exhibitors with the Kleine-Edison-Selig-Essanay Service under Mr. Kleine's booking plan.

It is so unusual for an exhibitor to receive cash recognition in any manner, shape or form from exchanges that Mr. Kleine's personal mail is burdened these days with letters from exhibitors thanking him for the interest checks and commending without qualification his new booking plan. Many of the exhibitors throughout the country wrote to Mr. Kleine that they were so pleased with his fair treatment of them in connection with their cash deposits that they had the checks framed and hung in their office as reminders of a "square deal." Among those who did this were John Murray of Warren, Ohio; James Sherwood, Grand Theater, Madison, Wis., and William Cadoret, New Princess Theater, Kankakee, Ill.

The checks referred to represent accrued interest at the rate of 6 per cent. per annum. They average about $14 each.

NEW MANAGER FOR K-E-S-E BRANCH.

B. M. Moran, who has been traveling through the West and Northwest as a special representative of George Kleine, has been assigned as manager to the Kleine-Edison-Selig-Essanay New Orleans Branch, where, until Monday, Dec. 18, J. C. Ragland was in charge.

Mr. Moran is expected to stimulate greatly the business at the New Orleans Branch. Exhibitors will find that he brings with him a thorough knowledge of the needs of exhibitors and interprets correctly the word "service" as used in connection with a big film exchange.

Thelma Salter in "The Crab"

THELMA SALTER, with whom Frank Keenan will soon be co-starred in the Triangle-Kay Bee production, "The Crab," is the youngest member of the Ince acting forces at Culver City, but is considered by many competent judges to possess more talent than many of her associates three or four times her age. It is expected that the general army of film fans will acquiesce in this opinion when "The Crab" is released some time next month.



Thelma Salter.

Thelma takes the part of Ivy Marten, a homeless waif, who is given a home by Foster Borrum, a grasping and unsympathetic man of affairs in a poor community. Although she is barely seven now, Thelma has been a motion picture actress for three years. She first attracted the attention of E. H. Allen, business manager of Kay Bee studios, by the dramatic instinct she displayed in acting out a scene with her dolls on the porch of her home. Mr. Allen lost no time in becoming acquainted with the child and her mother, and it was soon discovered that Thelma could act even better before the camera than she could for an audience of dolls. Her first success was in "The Flower of the Desert," and she also scored in "The Sign of the Rose." Besides acting in Kay Bee productions, Thelma has been loaned to both the Keystone and Fine Arts companies for special features.

The pet of the entire plant at Culver City, Thelma plays among the unused sets when off duty, or rides her pony over the surrounding hills, accompanied by one or more of her favorite cow-punchers, who are her devoted admirers and loyal henchmen.

Henry Lehrman

WITHIN a few weeks Henry Lehrman's first comedy for William Fox's Foxfilm brand will be released. He is making it now, and all the talent which has been manifested in his previous comedies will be used to evoke laughs from the most serious-minded observer. Mr. Lehrman began work in motion pictures a long time ago with the Pathe company as an extra, but his light could not be hid beneath a bushel. Quickly rising to the fore as a comedy actor, he soon proved that he was more valuable than the directors who had charge of him.



Henry Lehrman.

He joined Mack Sennett in the Keystone company at its organization. He remained about two years. Then Lehrman took charge of the Ford Sterling company, which released through Universal. A short time later he formed the L-Ko company, company, continuing to release on the Universal program. With this company he remained until his recent arrangement with William Fox.

During a brief illness a few months ago, Mr. Lehrman had a projection machine erected above his bed, and every night the work his directors had done that day would be shown him. He would not let a day go by without keeping up with everything which was being done at his studios.

The first comedy which Mr. Lehrman is making for William Fox has a cast headed by himself, Billie Ritchie, Gertrude Selby and Dot Farley. "Montana Kid," the famous comedy dog, is also down among the principals.

GEORGE R. ALLISON.

GEORGE R. ALLISON, known as one of the best exchange managers in the south, is to again assume charge of Pathe's Atlanta office. Everybody in the industry knows "Geo. R." and exhibitors south of the Mason and Dixon line swear his word is as good as a government bond. A splendid advertising and publicity man as well as a thorough young business executive who has had years of training in the theatrical and film business, Mr. Allison ranks among the leaders of Pathe's star organization.



George R. Allison.

Immediately preceding his former two years with Pathe, Mr. Allison acted as manager for the General Film Company and was the original path finder in the South for their larger feature productions when they distributed them from separate branches several years ago.

Mr. Allison several years ago inaugurated and edited the first motion picture section on a daily and Sunday newspaper in the East devoted exclusively to news of the silent screen. Since then his prediction that high class feature subjects would be reviewed in the columns of our dailies just as conscientiously as stage plays has come true. Allison is able to invest in his work an experience of eleven years in the front of the house in theaters where the eminent stars of the theatrical world made their biggest hits and he has established a reputation from coast to coast.

J. A. Berst, vice-president and general manager of Pathe welcomes Mr. Allison's return. "It is this type of man," he says, "that is making the sales organization which C. R. Seelye is building with such a marked success.

MARY McALISTER IN "LITTLE SHOES."

Mary V. McAlister, the little girl of seven years, who has made quite a success in Essanay pictures, will shortly be seen in "Whomsoever Shall Offend." She has just completed her part in "Little Shoes," the next Henry B. Walthall feature.

ONE A MONTH.

Eleven motion pictures in eleven months is the record of Carlyle Blackwell, the principal male star of the World Film Corporation, and by a curious coincidence the eleventh play on the list carries the title, "The Eleventh Hour."

CASSARD WINS AN UMBRELLA, A REGULAR ONE.

S. S. Cassard, advertising manager of the Nicholas Power Company, has been presented by the men in his department with a silver-handled umbrella. And that's a most useful gift these weathery days in New York.

JANE GREY TO CONTINUE IN MOVIES.

Such an attraction has the silent drama proved for Jane Gray that she gave up the leading part in "Her Market Value," which was about to be produced, to play the part of Silver Sands in "When My Ship Comes In," the new Golden Eagle feature now being filmed by the A. H. Jacobs Photoplays for the International.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

On Pathe Program

"Her New York," Five-Reel Gold Rooster Photoplay With Gladys Hulette; Sixth Episode of "Pearl of the Army," and the Final Installment of "The Shielding Shadow."

Reviewed by Edward Weitzel.

"Her New York."

"HER NEW YORK," the five-reel Pathe Gold Rooster photoplay produced by Thanhouser with Gladys Hulette as the star, has much of the ingeniousness and most of the charm of a fairy tale. It is the story of a little country girl who runs away to the city, falls into the trap of a female white slaver, is saved through the instrumentality of a pet hen, and is married to a young chap who boldly proclaims that



Scene from "Her New York" (Pathe).

he is going to support her by writing poetry—and makes good. If this doesn't prove the story's close connection with tales of fairy lore, we have all been mightily deceived as to the chronic condition of the verse market, both here and abroad.

Agnes C. Johnson, the author of the scenario, has woven other artless bits of fiction into the play, one incident being to supply the hero with a ready-made family by the simple expedient of having an unfortunate woman place her baby upon the young chap's dumbwaiter and send the little fellow up as a sort of novel Christmas present. The youngster is welcomed by his new foster father and received in the same spirit by the foster father's sweetheart, when she arrives on the scene. The poet's rascally employer attempts to separate the couple by hinting at a scandal surrounding the baby's origin, but the young wife's faith in her husband foils the villain and causes him to experience a change of heart. He clears Philip's good name and secures him a job at verse making—at greatly increased rates.

The setting forth of Miss Johnson's brain child in cold type fails to bring out its attractive qualities. Right from the start "Her New York" lulls the spectator's hard common sense to sleep and forces him to accept, and enjoy, a series of experiences that while they lack the extravagance of "Alice in Wonderland," have no firmer foundation in fact. Much of the success of the picture may be contributed to the acting of Gladys Hulette in the character of Phoebe. Although she must be aware that only simple country maidens that come to the city and land in the Ziegfeld chorus find New York such a particularly delectable plum, she enters into the spirit of her role with such hearty good will and belief and bestows upon it such a likable personality and so sure a knowledge of the art of acting, the result is five reels of solid enjoyment. William Parke, Jr., exhibits equal faith in the reality of the youthful poet whose muse finds inspiration in extolling the merits of the succulent canned bean, and Riley Chamberlain adds one of his authentic character studies to the general joy. Carey Hastings, Robert Vaughn and Ethyle Cooke are adequate selections for the other parts.

"Major Brent's Perfidy."

The previous installment of "Pearl of the Army," it will be recalled, left Pearl and Adams almost submerged by the rapidly rising water in the cellar of their prison. They succeed in making their escape, at the opening of the sixth episode: then follows a series of startling adventures. Pearl gets away from Adams, by using a flying machine, but is first forced to surrender the plans to him. The important bit of paper next passes into the hands of Brent, who returns it to Col. Dare, and is sent to Washington with the plans. The Silent Menace learns of this, and follows Brent and Pearl on board the train. There is a struggle and Pearl, who now has the plans in her possession, is thrown from the train. Chased by Bolero's band, she paddles across a river, only to be relieved of the prize by a masked man.

"The Last Chapter."

The final number of "The Shielding Shadow" brings matters to a satisfactory close. Sebastian, finding that he cannot escape capture, plunges to death from a high cliff, and Jerry discloses himself to Leontine as Ravengar, the man who has so mysteriously shielded her from so many dangers. His explanation of his escape from the cuttlefish is a realistic piece of screen reproduction and the serial vindicates its claim as a "thriller" that delivers more than the specified number of thrills.

"The Lash of Destiny"

First of Art Dramas Pictures Is Moderately Strong Five-Reel Drama—Produced by Van Dyke Film Corporation.

Reviewed by Ben H. Grimm.

ART DRAMAS, INC., offers as its first release "The Lash of Destiny," a moderately strong five-reel drama, with Gertrude McCoy in the leading role. The picture, which was produced by the Van Dyke Film Corporation, can be relied upon to hold the interest of an average audience throughout the running of the five reels. Although the old idea of the young country girl who is caught up in the whirlpool of the big city is the foundation on which the story was built, enough new materal has been used to make the finished product dramatically interesting. There are a number of good situations to be found in the picture.



Scene from "The Lash of Destiny" (Art Dramas).

Miss McCoy is equal to the demands of the role of the country girl who gets a position singing in a city cabaret. The role is not entirely a happy one, inasmuch as the girl is responsible, although innocently so, of breaking up a home. Miss McCoy has been surrounded with a capable supporting cast, which includes Duncan McRae, Arthur Housman, Mabel Scott and Helen Green. Mr. McRae is seen as the country youth who makes good in the city. Mr. Housman's work as the heavy is especially good. Miss Scott and Miss Green are competent. Directed by George Terwilliger.

"Snow White"

Marguerite Clark Has Title Role in Remarkable Six-Part Production of Famous Players.

Reviewed by George Blaisdell.

MARGUERITE CLARK comes into her own in "Snow White," the Famous Players-Paramount release of Christmas Day. "Snow White" may not have been made for her, but easily it may be said she was made for "Snow White." For into the interpretation of this mite of a princess



Scene from "Snow White" (Famous Players).

she puts all the witchery, charm and suppleness of which she is capable—and that is saying a lot. Into the direction of the subject J. Searles Dawley has injected what he knows in the way of artistry, of imagery, of dramatic values—and that, too, is also saying a lot. H. Lyman Broening was the man who stood behind the camera, the man who skillfully transferred to the screen the shadowy counterpart of that artistry and that imagery and that beauty.

A six part picture is a novelty for Paramount, but there was abundant justification for letting "Snow White" run. Plainly a matter of expense or of time has not deterred Mr. Dawley in the making of the subject. Another novelty that will be noted in the picture—that is, so far as this producing company is concerned—is in the titling. It is of the illuminated atmospheric description and is well done. The notable exteriors were photographed in Georgia. Here we have great trees and little trees, "bearded with moss and in garments green." The former is of the deep-hanging Spanish variety, picturesque always and a treat to Northern eyes.

Miss Clark entered upon the making of the picture no



Scene from "Snow White" (Famous Players).

stranger to the role of Snow White. For two seasons she played the part in the Little theater, under the direction of Winthrop Ames. The latter gave the company the benefit of his knowledge of staging the subject and also loaned the costumes used in the stage presentation.

"Snow White" is not only a Christmas story; it is a fairy story, with its witches, its drawfs, and its giant. And there is magic, too. Its opening is strong in the flavor of Christmas. Old Santy climbs out of the fireplace, and from his bag arrays on a great table a wonderful assortment of doll. A little girl slips down the stairs and peeks at him at his work. As she runs back upstairs and the bearded figure departs the dolls are transformed into miniature humans. A moment later we are in babyland. A giant stork, bearing the appeal of the queen, goes straight to the dispenser of heirs and heiresses, and after one is selected from among the forest of kicking infants' legs bears it back to its new mother. And in the bundle is "some" baby, too.

Dorothy G. Cumming, an Australian player, is Queen Brangomar, who by means of foul magic seeks the destruction of Snow White. Creighton Hale is Prince Florimond, who falls in love with Snow White and will have none other for his princess. Lionel Braham, who played Caliban at the Stadium during the Shakespearean revival in New York, is the huntsman of robust mold, the good friend of Snow White who refuses to kill her at the direction of the evil Brangomar. Alice Washburn is Witch Hex, who employs her powers for the destruction of the abused princess. Then there are the seven drawfs, the real things, too, and the three children of the huntsman.

"Snow White" is a remarkable picture—remarkable for the way it establishes illusion, for the way it makes the unreal seem real, for its pictorial quality, and for its real drama, which will hold and move the adult as it will the child. It is a picture for the family, and if in the family there be small children you don't have to guess the chief topic of their conversation for days after seeing "Snow White."

"The Phantom Buccaneer"

A Thrilling Essanay Production Founded on Victor Bridges' Novel, with Richard C. Travers and Gertrude Glover in the Leading Roles.

Reviewed by James S. McQuade.

"THE PHANTOM BUCCANEER" has a story that will permit no napping by the spectator, as the action is fast and furious at times—and at no time can it be called tame. At certain points, however, one has difficulty in following the story clearly, owing to the introduction of characters that



Scene from "The Phantom Buccaneer" (Essanay).

are unfamiliar, and while the mind is engaged in the effort to establish their identity things are happening that demand one's complete attention. Hence the obfuscation referred to.

Richard C. Travers will win a warm welcome in this adventurous photo-melodrama. He has as many lives as the proverbial cat, judging from his numerous escapes from sudden death in the assumption of the role by Jack Burton, of the villain Stuart Northcote. Mr. Travers appears in both roles, apparently at the same time, by an ingenious use of double exposure, and the spectator cannot fail to note that these characters, while alike in face and figure, are very different in manner and in facial expression. In other words the spirit of each man always retains its separate identity, while the bodily appearance is apparently the same always.

Mr. Travers has evidently lost none of his dashing scrapping powers, and this despite his mishaps from swiftly moving trains and other deadly playthings encountered in his career. The melee aboard the yacht, where Jack Burton and his associates rescue Mercia Solano from an attempted abduction, gives full proof of that. In his love scenes with Mercia, Jack Burton is tenderness itself.

Gertrude Glover's Mercia is a winsome little creature. When a shy, retiring young woman binds herself by oath with a gang of cutthroats to avenge the death of her murdered father, we do not expect any extraordinary exploits on her part. But the real story brings surprises. Mercia turns out to be fearless and determined, and both these qualities, strange to say,

are shown in her endeavor to save the man who is supposed to have been the prompting agent in the murder of her father.

The photography is up to the Essanay standard.

The release was made Sunday, December 17, through the Kleine-Edison-Selig-Essanay service.

"A Woman Alone"

Five-Reel Peerless Screen-Drama With Alice Brady as the Heroine Released by the World Film Corporation.

Reviewed by Edward Weitzel.

AN UNSOPHISTICATED country girl who nearly becomes the victim of a well-dressed scoundrel from the city is the heroine of "A Woman Alone," a five-reel Peerless screen drama on the Word Film Corporation program. Frances Marion, who wrote the scenario, has kept close to the ap-



Scene from "A Woman Alone" (World).

proved and well-tried pattern for dramas of this order, in following the general outline of the story; but has shown considerable ability in putting the material together and in the use of local color. The discontent of the young wife who finds existence, at the lonely railway station, even with the man she loves, too much for her nerves, and who attracts the advances of the dissolute young cub whose father is president of the road, is an excellent motive, and the ensuing consequences are not overdrawn. The characters in "A Woman Alone" are all simple-minded folk and their mental processes result in the most obvious and matter-of-fact views of life; but, as it is also an undisputed fact that there exists a large number of faithful followers of the screen that take a deep interest in the fate of such persons, the drama under discussion more than justifies its being. Harry Davenport has directed it with skill and chosen the locations with a keen eye to the story's requirements.

Alice Brady as Nellie Waldron, the unhappy young wife who learns her lesson by practical experience, has a part to which she is suited in every respect. She is in evident sympathy with the varying moods of the character and leaves herself open to possible criticism on but one point—the number of becoming frocks she wears that were never fashioned by a country dressmaker.

Edward T. Langford is another happy choice on the part of the casting committee. His performance of Tom Blane is unlabored, forceful and physically satisfying. Arthur Ashley succeeds in giving his impersonation of young Carter the requisite stamp of conviction, and J. Clarence Harvey presents an equally truthful type of the modern master of finance. Edward M. Kimball, Justin Cutting and Walter H. Greene complete the cast.

"Indiscretion"

There Are Strong Situations in Vitagraph Picture Featuring Lillian Walker.

Reviewed by George Blaisdell.

SITUATIONS of strength characterize the last third of "Indiscretion," the Vitagraph release for New Year's Day. Lillian Walker is featured in a story of a willful girl's abiding faith in human kind, regardless of warnings by those older and more experienced in the world's ways. Strange as it may sound to some, Miss Walker displays a higher degree of art in situations of stress and of danger than she does when depicting the exuberance of care-free girlhood. The latter by many has been considered her best role; a while ago perhaps it was.

William Addison Lathrop has written a good story and Wilfrid North has ably put it on the screen. Mr. North has surrounded his leading player with a cast comprising Walter McGrail, Thomas R. Mills, Richard Wangeman, Mrs. West, Josephine Earle, Thomas Brooks and Robert Gaillard. Mr. McGrail portrays the lover and Mr. Mills the husband admired by every woman except his own wife.

There is a bit of comedy in the opening scenes. Miss Walker in a not elaborate one-piece bathing suit establishes her unconventional tendencies by trouncing and pushing into the lake a young man who had attempted to steal her clothes. At another time she pushes into the lake a groom delegated to accompany her on a ride, thereby enabling her to have her own way and be by herself. These and similar incidents go far to create a frame of mind on the part of the spectator that give increased force to the stern situations near the close—the flirtation with the married friend, the unwise automobile ride, the battle behind the locked doors in the hotel.

The picture is well acted and well staged; altogether it is a strong subject.

"Black Orchids"

Artistic Production of a Five-Reel Romance Bearing the Bluebird Seal, to Be Released New Year's Day.

Reviewed by Edward Weitzel.

THE author of "Black Orchids," a five-reel romance produced for the Bluebird by Rex Ingram, is a master of his profession—a writer fit to rank with Guy de Maupassant or Edgar Allan Poe. The story has all the unbridled passion of the French author's work and several touches of the uncanny and horrible that is associated with the creator of "The Murder in the Rue Morgue." Love and lust, a fatal duel, murder by poison, insane jealousy that ends in a horrible death for two more of the characters, and a father that succeeds in supplanting his son in the affections of a notorious woman, are the main incidents of a drama which deals almost exclusively with open defiance of all moral law, but which nevertheless holds the spectator's undivided attention to the end of the last reel.

The heroine of this carnival of crime is a beautiful woman, a fortune teller who reads the destinies of others by the aid of crystal gazing, but fails to foresee her own finish. She becomes, successively, the mistress of three men, then doubles back to the first of the trio—the young chap whose father has had him sent to the front battle line so that he may not interfere with the elder man's intrigue with the fascinating sibyl. The drama gets its title from a wreath of black orchids which the woman has procured for the tomb of her third lover, after the young soldier fights with and supposes he has killed the gentleman—a wealthy marquis who has willed the crystal gazer a larger fortune. Although fatally wounded, the nobleman has sufficient strength to plan and execute a terrible revenge on the woman and his rival. He succeeds in trapping them both in an air-tight vault, and then dies upon the threshold, the fourth victim of a violent death.

It goes without saying that the one factor that could make such a story acceptable to the greater portion of moving picture patrons is a display of the highest artistic achievement



Scene from "Black Orchids" (Bluebird).

in the drama's production. "Black Orchids" has received just such treatment at the hands of the director, the cameraman and the members of the cast. Rex Ingram has been particularly successful with his part of the work. While no points of the plot are glossed over or left in doubt, there is no undue stress put upon any of the incidents, and the atmosphere which surrounds the entire story belongs to it by right of birth. Artistic settings and effects are of frequent occurrence, and Duke Hayward's camera has lost none of their beauty or weird suggestion.

Cleo Madison plays the French Vampire, and Wedgewood Nowell, Howard Crampton and Francis McDonald her trio of lovers. All are excellent selections physically and show fine artistic perception. "Black Orchids" is a tale within a tale, a

story written by a celebrated French novelist and told to his capricious daughter, that she may be warned of the harm which lies within the power of a fickle woman. Heroic treatment, perhaps, but it effects a speedy cure.

"Enlighten Thy Daughter"

Seven-Reel Screen Drama Written and Directed by Ivan Abramson Lives Up to its Title—Released by the Ivan Film Productions.

Reviewed by Edward Weitzel

IN "ENLIGHTEN THY DAUGHTER" Ivan Abramson again demonstrates his keen sense of dramatic values; he also proves that he has an unfortunate weakness for overloading his plot with extraneous matter. Stripped of the side issues which clog the action and befog the mind of the spectator, the story of "Enlighten Thy Daughter" resolves itself into a powerful object lesson on the subject indicated by the title.

The story is slow in getting underway, because of the introduction of the motive involving the Laurence family. This



Scene from "Enlighten Thy Daughter" (Ivan).

motive should be entirely eliminated. Once the action does strike fire, however, and save for a few minor incidents, the story moves forward with a dramatic sweep that is irresistible and ends only with the death of the unfortunate girl whose fate is the principal reason for the play's existence. The interest in this portion of the story is maintained in a masterly manner, the author's understanding of the law of contrast being a valuable aid to driving home the power and pathos of the situations. The happiness and peace of mind of the light-hearted bride is shown in opposition to the suffering and despair of the girl, who has not been warned in time. Her deathbed scene is impressive to the last degree, and all the incidents in which she figures have been treated with commendable restraint. Th bachelor supper, at the moment when the groom-elect receives the letter breaking off the engagement, is another fine dramatic point, and numerous examples of a similar nature are found throughout the play.

To sum up the merits of "Enlighten Thy Daughter" in a sentence: Ninety per cent. of the picture is drama of excellent quality. The ending is a concession to commercialism; it is also anti-climatic. The finish comes at the death of Lillian Stevens. Justice demands that a woman of such low moral fibre as the girl's mother should pay the penalty of her sins; but a reconciliation between Lillian's parents closes the story. The father is not blameless in the matter of his daughter's downfall and were the same fault the sum of the mother's guilt such an ending would be natural and right. The woman, however, is so lost to all sense of decency that she becomes the partner of a physician whose practice is mostly of a criminal nature, in order that she may indulge her passion for gambling. She also encourages him when he makes love to her and places her daughter in his hands when she learns her secret and is thus the indirect cause of her child's death. The strength of the moral lesson that is the excuse for selecting so bold a theme loses much of its value when Mrs. Stevens is seen in her husband's arms as the story ends.

Of the work of the cast, it is a pleasure to write. The quality of histrionic ability contributed by Zena Keefe as Lillian Stevens is the high-water mark for this feature of the performance. In a part that might easily have been made mawkish and repugnant, she shows a fine restraint and conveys the mental anguish of Lillian with sure effect. Quick intelligence and deep feeling are apparent all through her work. Another consistent and earnest impersonation is the Daniel Stevens of Frank Sheridan. James Morrison, Katharine Kaelred, Marie Shotwell, Ruby De Reimer, Mathilda Brundage, Arthur Donaldson, Bernhard Neimyer, Violet Horner, Runo Hodges and Walter J. Gould are equal to the demands of their several roles.

The photography by Marcel L. Picard, the settings and the direction by Ivan Abramson are adequate.

"The Victim"

Valeska Suratt as the Persecuted Heroine in a Five-Reel Melodrama Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

IN "THE VICTIM," a five-reel Fox photo melodrama, Valeska Suratt, who has always been identified with the worldly-wise type of ladies during her connection with the screen, has combed her hair back, donned a simple frock and is introduced at the opening of the picture in the character of a heroine whose line of conduct is as straight as her hair. This radical departure from her previous line of impersonation is accomplished with earnestness and a creditable amount of skill.

"The Victim" is a melodrama of the obvious sort that has a large following among picture patrons that prefer an appeal to the emotions and the stimulation to be derived from witnessing a rapidly-moving crime play. Valeska Suratt impersonates a young girl whose father is a criminal, and who is forced to pay the price of her parent's sin. She becomes entangled in a robbery and, although innocent, is convicted and sent to prison. On her release, she meets and is eventually married to a wealthy young doctor, but is again accused of crime, and her past record is used against her. This leads to a third-degree scene which somewhat overtaxes the star's emotional powers, but which, nevertheless, gives the story a vigorous finish. The robbery of the bank is a well-sustained incident, and Will S. Davis, who wrote and directed the picture, has handled the entire cast to good effect. Herbert Heyes, Claire Whitney, John Charles, Joseph Granby, Charles Davis and Oscar Nye are the leading members of the support.

It should also be stated that during the latter portion of the picture the star is afforded an opportunity to wear a number of the striking and expensive gowns that have always been an important item of her screen creations.

"The Bride of Hate"

Intense Five-Reel Kay Bee, With Frank Keenan in an Exceptionally Fine Role.

Reviewed by Louis Reeves Harrison.

THE Bride of Hate" is a bold story by John Lynch, admirably pictured by Walter Edwards. As to the man who is responsible for the artistry of subtitle presentation only words of praise can be given. Wonderfully effective are the designs of beauty enfolding printed sentiment and conversation. They may not be always appreciated, but love of beauty is pretty general, and the harmony of effect is worth the added cost. That harmony pervades the entire release. Exteriors, interiors, it matters not, one continually senses a satisfaction to the eye. To the art of action is subtly added that of the picture in delightful composition. The story is a tragic romance of the South during slavery days in lower Mississippi.

Frank Keenan represents forcefully and with dignity a true Southern gentleman of mixed ethics. The soul of honor in finance and family purity, the wealthy planter sincerely believed that the smallest taint of negro blood drew a sharp line



Scene from "The Bride of Hate" (Triangle).

between the possessor of it and human beings. While in a friendly game of poker on a Mississippi steamboat he won a slave who was pure white, who had been brought up from babyhood as a negro as a matter of spite. On returning to his magnificent home, he finds that the little grand-niece he adored, the last of his blood, has killed herself from shame. He extorts the name of her betrayer from an old negro mammy and finds that Paul Cranshaw, a young sport from New Orleans, whose gambling debts he has just paid. He overcomes an impulse to kill and plans a deferred revenge.

The supposed negress is carefully trained in conduct and dress to impersonate a wealthy young Spanish girl and given her choice of winning the young blood or going to work in the cotton fields—the contrast is powerfully enforced. She yields to the scheme of revenge and is married to Paul Cranshaw before an aristocratic social group. No sooner has the ceremony been made legal than the betrayed planter denounces the groom before his assembled guests and laughs him to scorn for having married a negress. The young man is socially tabooed and finally driven to an ignominious death. Almost at that moment, the true identity of the supposed negress is revealed and the planter makes superb restitution by her complete social re-establishment.

Quite as impressive as Keenan's fine impersonation is the subtitle theme, that of racial injustice. The story is boldly told, powerfully so at times, yet it is so well handled that it should not give offense in any part of this country. It stands in striking relief to conventional situations and is, in that respect and in beauty of presentation, a distinct contribution to the list of attractive original plays just beginning to be shown.

Latest "Grant" Episode

George Larkin Furnishes Thrills in "A Mission of State," Episode of Kalem's "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

TWO unusually daring feats are performed by George Larkin in "A Mission of State," latest one-reel episode of Kalem's "Grant, the Police Reporter" series. One thrill comes when Mr. Larkin leaps from the porch roof a house into the branches of a tree, and the other is furnished when Mr. Larkin jumps from a bridge into a speeding automobile that is passing under the bridge. This he does in pursuit of a man and woman spy who have stolen valuable papers from a government representative.

The story of this episode is melodramatic in the extreme. For instance, Mr. Larkin is strapped to the wall of a dungeon and faces death from a dagger that, electrically driven, moves slowly toward his throat. He manages to free himself just in time.

In the cast with Mr. Larkin are Ollie Kirkby and Director Robert Ellis. Released December 29.

"Polly Put the Kettle On"

Five-Reel Red Feather Offering Tells Satisfying Story, Adapted Particularly to the Holiday Season.

Reviewed by Robert C. McElravy.

THIS offering, by Grace Helen Bailey, abounds in home scenes and has a strong holiday atmosphere. The story itself is pleasantly sentimental and while somewhat obvious in plot, leaves a nice impression on the observer. Ruth Clifford, Douglas Gerrard, Anna Dodge and Thomas Jefferson play the adult parts and Zoe Rae leads a contingent of four juveniles who win the sympathies readily.

Polly, the girl of the piece, is the sole support of the four small youngsters, whom she mothers with the help of a kindly neighbor woman. The father, an elderly widower, is an inventor of the old school, always on the verge of riches and yet unsuccessful in his numerous ventures. He dies in the course of the story and Polly is forced to look for employment.

She enters into the employ of a maiden lady of wealth, who is sending her nephew to college. An attachment springs up between Polly and the nephew, but the latter incurs his aunt's displeasure because he defends the girl when she is criticised. They both leave the house in high temper. The nephew keeps a kindly eye over the girl and the other children. He is finally blinded by an explosion.

The aunt, relenting from her anger when she learns of the accident, passes herself off as "Miss Timkins," so she can be near her nephew. Of course the latter regains his sight and all ends happily.

There are some good humorous touches strung along through this little story. Its appeal is a seasonable one and it will no doubt please a majority of observers, young and old.

"Vanity"

Emmy Whelen Featured in Five-Reel Detective Drama Drama Produced for Metro by Popular Plays and Players.

Reviewed by Ben H. Grimm.

THE screen-telling of the story visualized in "Vanity," a five-reel drama produced by Popular Plays and Players for release by Metro on December 25, should interest almost any audience. There is an element of suspense, well-sustained throughout, that keeps interest keyed up to a considerable pitch, and a leavening of romance that helps make a trifle more smooth and more palatable some of the more sordid spots and some of the illogicalities. Emmy Whelen is seen in the leading role—that of a model whose love of good clothes leads to her being placed in the power of an unscrupulous chief of detectives. Miss Whelen, a capable player, has received meritorious support. Chief among those in the supporting case are Tom O'Keefe, who is seen as the chief, and Paul Gordon, the hero. Others in the cast are Edward Martindell, W. W. Black, J. W. Hartman, Esther Evans, Norman Kaiser, Tom Cameron, Dixie Marshall and Emile Agoust.

Aaron Hoffman's story has received quite careful production in the hands of John B. O'Brien. The story tells of a girl model who is "framed" by the detective chief so that she must become a "stool pigeon." She is deputized to obtain a confession from the son of a wealthy man, in whose home a blackmailer has been murdered. The girl falls in love with the youth, but to save herself from prosecution allows the detectives to carry out their plan. The youth is brought to headquarters and confesses, although the crime was committed by the father. The girl gets evidence that the detective chief is a bigamist, and he drops the murder charge. Some exception may be taken to the fact that a murderer is allowed to go unpunished.

The film embraces some good "third degree" scenes, and numerous pretty exteriors. Photography is not always of the best.

"A House Built Upon Sand"

Five-Reel Fine Arts Romantic Comedy by Mary H. O'Connor, Featuring Lillian Gish.

Reviewed by Louis Reeves Harrison.

A HOUSE Built on Sand" starts with all the promise of a delightful romantic comedy, and it may justly be so entitled, but it loses attraction in every departure from that original intention. That the plot is one barred to stage playwrights of today, the will which compels two young people to wed for the sake of an inheritance, might be excused of characterization and character contrast had been made psychologically fascinating, or even if the "Daniel Rochat" situation had been developed in some one of its infinite varieties, but the natural opportunities of Romantic Comedy are thrust aside for sops to melodrama with the eternal spectacle of a burning building, that outworn mechanical accessory, and the intruduction of the Fine-Arts group of children. Interest in the romantic situation of both hero and heroine are thus scattered to the winds.

Another weak spot in this story is that the hero seems incapable of doing much on his own initiative. The scheme of carrying off his bride and the punishment for her love of beautiful clothes (what a terrible crime!) are devised by the hero's fat attorney. The young husband seems to be like some men in moving picture politics, incapable of doing anything without consulting his attorney. Miss Gish does her best to give piquancy and charm to her characterization, but the man she marries has a painful role to perform. He excites but little interest because he is made to appear as a very gullible business man and lacking in force of self-expression. It is the act of a boor, rather than of a gentleman, to take away his young bride's pretty clothes and substitute those of a factory girl.

Selig's New Year Program

Has a Number of Excellent Subjects for Release in the General Film Service.

WILLIAM N. SELIG proposes to start the new year with an excellent program and has determined to maintain a high standard throughout the year 1917 in General Film Co.'s service. On Monday, January 1, the Selig Company will release a three-reel feature production in General Film Company's regular service and it is entitled, "On Italy's Firing Line." This production presents the activities of the armies of Italy in the great conflict now waging. These motion pictures of bonafide warfare have never before been released. Battles in the Alps, above the clouds, are shown. Artillery duels are seen and charging troops brave a rain of shot and shell. Cities and towns, almost wiped out by bombardments, are also shown.

"In Payment Of The Past" is a very unusual story, written by Marc Edmund Jones, and featuring Virginia Kirtley and an all-star cast. "In Payment Of The Past" will be released in General Film Service on Saturday, January 6.

On Monday, January 8, the Selig Company will release a comedy-drama, "Starring in Western Stuff," which presents Tom Mix and a capable cast. The plot concerns an Eastern movie company which goes West for material and how a movie queen meets her fate when she sees the cowpuncher. The cowboy star pulls a series of exciting and sensational stunts during the action. "The Making of Bob Mason's Wife" is the Selig release in General Film service on Saturday, January 13.

The Selig-Tribune, the world's greatest news film, will continue to present all the latest news pictorials every Monday and Thursday in regular service of the General Film Company. The Selig-Tribune, according to the Selig Company, will be made even better if that were possible, during the new year.

Mutual's "The Pearl of Paradise" a Hit.

Reports of the spectacularly successful showings of "The Pearl of Paradise," Margarita Fischer's charming play, which marks her return to the Mutual cohorts and to the screen, after an absence of a year, are flooding the home office of the Mutual and the press of the country. This play, with its marvelous settings, its romantic story, dominated by the charming personality of Miss Fischer is proving a remarkable drawing card for exhibitors everywhere.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

WHAT'S THE USE? (Vim), Dec. 15.—Pokes and Jabbs are seen in this comedy reel. While there is humor in the reel, there are touches that could have well been left out. Two divorces and two marriages take place, Pokes and Jabbs thereby changing wives; but as it is only a dream everything ends as happily and as mirthfully as could be expected.

THE ROAD TO FAME (Selig), Dec. 16.—There is nothing much to this reel, evidently made some time ago. On the screen is told the story of a young man who goes to the city to study music. He falls into evil ways, and deceives the girl back home. She and her father come to the city. The youth robs the old man, but is shot by a "pal." The girl tells the police the youth was shot in attempting to protect the money. In the cast are Robyn Adair, Virginia Kirtley, E. J. Brady and Leo Pierson.

TAKING THE COUNT (Essanay), Dec. 20.—A comedy reel with Ben Turpin doing most of the work. He and his friend, both stewards on a ship, are mistaken for noblemen by a delegation of society women who have come to the boat to meet the Count and his friend. The usual things happen when the two are entertained. An ordinary reel.

THEY PRACTICE (Vim), Dec. 20.—Harry Myers and Rosemary Theby indulge in a little more slapstick than usual in this number of the Vim Feature Comedies. The film is more or less humorous. Mr. and Mrs. Love try to save money—Mrs. Love discharges the maid and Mr. Love fires the office boy. Then their troubles begin, and before they are through the house is almost a complete wreck. Mr. Myers is seen in some fairly funny water stuff.

THE TIGER'S CLAW (Kalem), Dec. 22.—A number of the "Grant, Police Reporter" series. Convincing underworld types are seen in the film. George Larkin furnishes several thrills when he climbs up a drain pipe, leaps from one roof to another and when he is later catapulted into a window of a building when the rope on which he is climbing breaks. The story is good melodrama, too. Reviewed on page 1975 of last week's issue.

RECKLESS ROMEOS (Vim), Dec. 22.—Pokes and Jabbs are seen in this comedy reel—an average number. Pokes, Jabbs and Reggie are rivals for the hand of Edna, and they go to reckless lengths to win her. Considerable knockabout work is done by Pokes and Jabbs, and lively action is seen in the reel. There is quite a fast finish.

THAT TERRIBLE TENDERFOOT (Kalem), Jan. 2.—A laughable comedy reel with Bud and Henry Murdoch. The film is a burlesque on Wild West melodrama and the laughs are many. Bud is hired as a bouncer in a tough joint, and his arguments with "The Wolf" cause most of the fun. But he finally rescues the fair maiden from the clutches of the dastardly villain and they live happily ever after.

THE MOGUL MOUNTAIN MYSTERY (Kalem), Jan. 6.—An episode of the "Hazards of Helen" railroad series. Helen Gibson in this reel swings from the arms of a lineman who hangs suspended on the top of a telegraph pole, into a moving freight car. The freight car has been set running wild and a box of powder placed in it, through which the villains hope to wreck the special and thus make a franchise void. Helen manages to stop the freight car just as it is about to crash into the special. Included in the cast are P. S. Pembroke, George Routh, William Burus, Gus Pulliam, C. A. Williams and W. Foster.

RIVAL ROMEOS (Kalem), Jan. 9.—This "Ham" comedy has the full comedy cast of Ham, Bud, Henry Murdoch and Ethel Teare. The quartette are responsible for a number of laughs. Ham and Bud decide to forsake their bachelor ways and go to a matrimonial agency. They are both told to meet the same young lady in the park. The resulting complications cause the mirth.

General Film Company Specials.

THE BURNING BAND (Essanay), Dec. 16.—The first of Essanay's "Is Marriage Sacred?" series. These two reels of drama augur well for the films to follow. This two-reel picture is a quite good short-length subject. It is the screened story of a girl who is forced by cruelty to desert her husband, and who later marries a wealthy man, believing her husband to be dead. The man she first married steals into her house, and is shot by a fellow-crook. In the cast are Marguerite Clayton, Sydney Ainsworth, Thomas Commerford and Edward Arnold.

THE FIVE FRANC PIECE (Selig), Dec. 18.—A rather fanciful two-reel drama that nevertheless contains considerable interest. The story tells of Napoleon's order for the issuance of five-franc pieces and the result of that order on a descendant of the Villairs family, who today is an inventor. It develops that Napoleon's order was hidden in a coin, which the young inventor's sweetheart discovers. In the cast are Lafayette McKee, Charles Wheelock, Barney Furey and Edith Johnson.

THE LITTLE BROWN MOLE (Essanay), Dec. 19.—One of the "Black Cat Features." This two-reel drama is a good short-length offering. The element of suspense in the screen telling of the story keeps the spectator keenly alive to the plot. The story tells of how a man discovers that another woman is posing as the wife he quarreled with shortly after a hasty marriage. The two women are strikingly alike physically, except for a mole behind the ear of one. Some good double exposure work has been done in filming the story. The leads are Sydny Ainsworth and Lillian Drew.

ON THE BRINK OF WAR (Kalem), Dec. 20.—Twentieth two-reel episode of Robert Welles Ritchie's "The Girl From 'Fresco" series. The number, according to a review printed on page 1975 of last week's issue, is as good as any released thus far. The film is a Western of exciting gun fighting, fist fighting and sensational riding. Marin Sais, True Boardman and the usual cast are seen.

Art Dramas Inc.

THE LASH OF DESTINY (Van Dyke), Dec. 21.—A five-reel drama of cabaret life and a girl who makes sacrifices because of her innocent wrong-doing. Gertrude McCoy is featured. The picture is a moderately strong offering, and can be relied upon to hold the interest of an average audience. A longer review is printed on another page of this issue.

Bluebird Photoplays, Inc.

BLACK ORCHIDS (Bluebird), Jan. 1.—A five-reel romance in which a beautiful fortune-teller and a trio of lovers meet violent deaths, this drama from a French source has been produced with fine artistic results under the direction of Rex Ingram. Cleo Madison heads the cast. The picture is reviewed at length on another page of this issue.

Christie Film Corp.

HIS MODEL WIFE (Christie), Jan. 1.—This comedy is not one to be strongly recommended, for the reason that too much has been made of a woman's posing in the nude. Various flashes of this naked feminine are presented in the course of the picture, as well as frequent displays of a painting of her, which, although exceedingly artistic as regards pose, etc., is rather a breach of good taste as well as moral fitness when used in connection with farce comedy.

OUT FOR THE COIN (Christie), Jan. 8.—Rather an amusing farce comedy in which a hypocrite and manufacturer of counterfeit money finds himself caught in his own trap. When he tries to foreclose a mortgage, he is paid back in bills of his own making, and is therefore caught with the goods.

Fox Film Corporation.

THE LOVE THIEF (Fox), Jan. 1.—Rattling good melodrama from start to finish, this five-reel photoplay has a lively mix-up between American and Mexican soldiers as the big situation. The picture is well acted and equally well produced. A review was published on page 1975 of December 30 issue.

Greater Vitagraph

MY OFFICIAL WIFE, December.—This is a re-issue of the five-reel photoplay made from the novel by Richard Henry Savage. The picture was a great success when first released and still retains its power to interest.

International Film Service, Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 101, 1916 (International), Dec. 19.—Transport Sumner aground off Barnegat, N. J.; President Wilson visited by several Governors, Washington, D. C.; "The Shaw," new U. S. torpedo boat, launched at Mare Island Navy Yard; Fashions De Luxe: with the Austrian army on the Austro-Russian front; twenty-nine tons of iron melted for a big war order, Marquette, Mich.; goats raised much the same as in Balkans, Manchester, N. H.; Commerce Congress members and Secretary Daniels review Atlantic fleet; New York covered by foot-deep snow blanket.

Ivan

ENLIGHTEN THY DAUGHTER (December).—As the title indicates, this seven-reel photoplay has a distinct moral purpose. It achieves its object and is also a well-acted and, for the most part, well constructed drama. A number of the scenes are very powerful. The picture is reviewed at length on another page of this issue.

Kleine-Edison-Selig-Essanay

THE PHANTOM BUCCANEER (Essanay), Dec. 17.—An Essanay five-reel feature with numerous thrilling incidents, in which Richard C.

Travers and Gertrude Glover take the chief characters. It is adapted from the novel of the same title by Victor Bridges. The acting of Mr. Travers in a double role is excellent, and the entire cast is competent. An extended review appears elsewhere in this issue.

Mutual Film Corporation

GROUCHY (Mutual Star), Dec. 2.—Tom Wise is featured in this very acceptable little comedy, which will please children as much as adults. The story shows how an old, grouchy, rich man's disposition is changed by association with the two little children of his married niece.

REEL LIFE, NO. 33 (Gaumont), Dec. 17.—A diversified and instructive number. It pictures the way in which French sweetmeats are made, including candied fruit, flowers and the like. Modish coiffures, expert costume designing and a comprehensive study of the cotton industry, from field to loom, are included.

MUTUAL TOURS AROUND THE WORLD (Gaumont), Dec. 19.—This number leads off with a study of native life and customs in Morocco. Views are then shown of the Castle Chantilly in France. The Chatelet and Grand Chateau are pictured; also interior rooms of the castle itself. The reel closes with scenes taken along the Mediterranean sea. The number is attractive throughout.

SEE AMERICA FIRST NO. 67 (Gaumont), Dec. 21.—"Picturesque Virginia" is the subject of this issue, which presents a number of delightful views taken throughout the state of Virginia. The reel ends with a comic cartoon pertaining to the children's Christmas, entitled, "'Twas Ever Thus."

REEL LIFE NO. 34 (Gaumont), Dec. 24.—This issue contains as its opening number "Life in the Soudan," following which are articles such as "Building Sailing Vessels," and "Pork and Beans," the great American dish.

FICKLE ALL AROUND (Vogue), Dec. 24.—This two-part farce comedy is not an objectionable one. It is built around the fickleness of some restaurant and candy store employees. The picture is not what might be termed keenly amusing.

THE LASS OF THE LUMBERLANDS, No. 10 (Signal), Dec. 25.—"The Gold Rush" is the title of this unusually interesting number of the serial. In it a successful attempt is made by Helen to get one hundred workmen to the aid of the Dawson gang. The effort of "Dollar" Holmes to thwart her efforts, affords the usual spectacular finish.

MUTUAL TOURS AROUND THE WORLD, NO. 8 (Gaumont), Dec. 26.—One of the most delightful of this excellent travel series. Its first subject is the River Theve, France, which is a tributary of the Oise river; its second subject is Florence, Italy, showing its various points of artistic and historic interest; its third subject presents scenes in the Swiss Alps above the St. Gothard tunnel.

SEE AMERICA FIRST, NO. 68 (Gaumont), Dec. 27.—The subject chosen for this issue of "See America First" is "West Virginia's Rivers and Mountains." This subject is especially charming, taking us through the picturesque mountain valleys and along the beautiful rivers of this section of the country. A comic cartoon entitled "Mr. Bonehead Gets Wrecked," finishes the reel.

THE PERILS OF OUR GIRL REPORTERS, No. 1 (Niagara), Dec. 28.—"The Jade Necklace" is the title of the first chapter of this new serial, which claims to present in an entertaining way the pitfalls which are always open for the young girl reporter. The girl of the story is too unsophisticated and there are too many apparent exaggerations with regard to situation and detail. The picture is spectacular and highly melodramatic. The majority of its scenes are laid in Chinatown, where the girl is trapped by a vile Chinaman, and later reseued through the instrumentality of the star reporter of the newspaper for which she is in search of a story.

Mutual Film Corporation Specials

THE MASTER OF THUNDER (Gaumont), Jan. 4.—Episode No. 7 of the "Vampire" series, in three reels. This number is packed with incidents, displaying the criminal cunning of the Vampire gang and the equally clever work of the detectives. Irma Vep is taken a prisoner on board the "Jean-Bart." The vessel is blown up by the electrical gun which is mystifying the police. Dupont, or Satanas, then claims the principal interest. He tries to kill Guard by means of an infernal machine. Normandin and his small son capture Satanas in a clever way. Irma, who escaped death on the Jean-Bart, turns up among her Apache friends. The installment closes with Satanas either dying or feigning death in prison. An absorbing number.

Pathe Exchange, Inc.

HER NEW YORK (Thanhouser), Jan. 7.—Agnes C. Johnson is the author of this five-reel photoplay and Gladys Hulette is the star. The result of the combination is a comedy-drama that is filled with ingenuous situations of a highly diverting nature. The picture is reviewed at length on another page in this issue.

LUKE'S LOST LIBERTY (Rolin), Jan. 7.—High life behind the bars is the subject of this one-reel farce. Luke and his pal find existence in prison so amusing that they depart with regret. The reel is well played and filled with slap-dash comedy.

FLORENCE ROSE FASHIONS, NO. 13 (Pathe), Jan. 7.—"Part of a Debutante's Life" is the name given to No. 13, of the Florence Rose Fashion Reviews. The number and attractiveness of the gowns displayed will delight the women. The reel also contains colored studies of a pair of active and amusing lion cubs.

THE LAST VOLUNTEER (Pathe), Jan. 7.—This picture is a three-reel version of the five-reel romantic photodrama made by Pathe in 1914. Irving Cummings, Robert Broderick, Paul Panzer and Eleanor Woodruff are members of a large and proficient cast, and the scenes of battle and political intrigue are ably handled under the direction of Oscar Apfel.

MAJOR BRENT'S PERFIDY (Astra), Jan. 7.—The sixth episode of "Pearl of the Army" shows the heroine being thrown from a rapidly moving train, and other incidents of a similar nature are introduced. The number is reviewed at length on another page of this issue.

THE FINAL CHAPTER (Astra), Jan. 7.—The closing episode of "The Shielding Shadow" is reviewed on another page of this issue.

Triangle Film Corporation.

THREE OF MANY (Kay Bee), Dec. 24.—A five-reel story of a tender-hearted woman's attempt to keep alive the fine friendship of two men called upon by a difference of nationality to destroy each other in battle. A fine performance in all its details, with Clara Williams at her best in the leading role.

THE FEMALE OF THE SPECIES (Kay Bee), Dec. 31.—A powerful contrast of two kinds of women, opposite in their moral code and way of living, yet extremely alike in the dominating sex impulse. Dorothy Dalton and Enid Markey in the leading roles.

TRUTHFUL TULLIVER (Kay Bee), Jan. 7.—One of the strongest Hart pictures ever shown on the screen. Satisfactory and complete in every detail, it should go well with any audience.

THE WEAKER SEX (Kay Bee), Jan. 7.—A very brilliant and beautiful presentation of a life topic by a fine cast, with Dorothy Dalton, Louise Glaum and Charles Ray in the leading roles.

Universal Film Mfg. Company

THE FASCINATING MODEL, OR, WHO'S BOSS? (Powers), Nov. 30.—A comedy number, by Harry Walze, featuring Ed. Sedgwick, Violet Eddy and others. A young wife takes a job as tailor's model in order to earn a new dress. Some farcical situations of a fairly amusing sort occur. The number is one of average strength.

BILLY, THE BANDIT (Victor), Dec. 12.—A comedy number, by L. V. Waters, featuring Billy Mason and Peggy Custer. The action is so jerky that it interferes with the plot development at times. Billy first sells a sand lot to an unsuspecting woman purchaser, and then abducts his girl in cave man fashion. The number is one of only fair strength.

ANIMATED WEEKLY, NO. 51 (Universal), Dec. 20.—Dynamiting a giant dam, fresh air hikers leaving New York, Greek dancers posing in St. Louis, a cattle round-up, Christmas preparations and other diversified features are included in this number.

PERILS OF A PLUMBER (L-KO), Dec. 27.—This knockabout number features Dan Russell as a plumber with flirtatious proclivities. He and his assistant create considerable humor in repairing a hotel bath room. A gay wife and an angry husband keep the plot moving. The slapstick work brings numerous laughs and is generally inoffensive. An amusing comic.

PRACTICE WHAT YOU PREACH (Nestor), Jan. 1.—A comedy number, by Bess Meredyth, featuring Eddie Lyons, Edith Roberts and Harry Nolan. An indifferent young husband neglects his wife. Later, at the club, he advises a friend to run off with another man's wife. The wife turns out to be his own. He saves her and awakens to his own selfishness. This is an enjoyable subject, nicely worked out.

HOW TO BE HAPPY, THOUGH MARRIED (Victor), Jan 5.—An amusing number, by Harvey Gates, featuring Agnes Vernon and Millard K. Wilson. The young husband reproves his wife for looking so dowdy around the house. She fixes up and flirts with his chum, which angers him. He breaks this off by bringing the chum home unexpectedly when she is looking her worst. The wife revenges herself by buying a lot of fine clothes and making hubby pay for them. An original and entertaining offering.

UNIVERSAL SCREEN MAGAZINE, NO. 4, Jan. 5.—This issue is full of entertaining and instructive pictorial topics. It pictures a new mail-handling device, modern methods of treating horses when sick or injured; a lesson in mixing tea biscuits; plants that catch insects, and some amusing animated sculpture work. A diversified and pleasing subject.

THE WHELP (Imp), Jan. 7.—A number, by Harvey Gates, featuring Ray Whittaker, Elizabeth Janes, Edith Roberts, Millard K. Wilson and Malcolm Blevins. This tells of two girls in the hands of a thief. He sends them out to steal, like Fagan, but two detectives get wise and the girls are rescued from their unhappy fate. The oldest girl falls in love with one of the detectives. This underworld story is slight in plot, but quite agreeably presented; it holds the interest rather well.

Universal Film Mfg. Co. Specials

LITTLE PARTNER (Universal Special), Dec. 19.—A sympathetic three-reel offering, adopted by Calder Johnstone from a story by James Dayton. Agnes Vernon is appealing as the daughter of an old prospector whose hard luck leads him to turn holdup. The father is hanged and the girl, unknowing the real truth, becomes the ward of two young and successful miners. This is developed in a pretty, attractive way, Wm. Worthington having charge of the direction. Franklyn Farnum, Clyde Benson and others appear. The later scenes are taken in the East, where the girl is being educated. A pleasing production.

THE IVY AND THE OAK (Rex), Dec. 21.—A two-reel number, by R. W. Kaufman, featuring Lee Hill, Lillian Concord, Dorothy Davenport and Clyde Benson. This reverses the usual plot of the actress and the simple country girl. In this case the hero, after reflection, marries the country girl. She becomes a spendthrift and proves untrue to him. His former actress friend, on the other hand, saves his honor and he afterward marries her. The subject is well-constructed and carries the interest along nicely.

IN THE DEAD O' NIGHT (Imp), Dec. 22.—A two-reel number, by Willis Woods, featuring Douglas Gerrard, Doe. Crane, George Berranger

and Ruth Clifford. This is drawn up and pictured along the lines of the oldtime melodrama, but so well handled that it carries nicely. It is not exceptionally well constructed in the opening scenes, but the story is a strong one of the type and makes up for the slight confusion in certain situations. The hero prevents the villain from poisoning his grandfather, and discovers the alterations in the old man's will. A strong melodramatic subject.

GIANT POWDER (Bison), Dec. 26.—A two-reel subject, by Maxwell Ryder, featuring Edith Johnson, Fred Church and others. This is a Western story, telling of a young city man who comes to a mining camp, falls in love with the trader's daughter and wins her after proving his mettle in numerous ways. The plot is slightly conventional, but is given a number of fresh twists. The scenic effects are also unusually good. This makes good entertainment.

BIRDS OF A FEATHER (Gold Seal), Dec. 26.—A three-reel subject, written by Wm. V. Mong, who plays the leading part, assisted by Nellie Allen and others. This is a slum story which leans a little too strongly to the sordid. It tells of the return of a convict to the out-of-doors. He is urged to go back to the old life by his two pals, but refuses. He loses his life in trying to prevent a bank robbery to save the honor of the girl's father. The return of Annie to her parents is pathetic and rather appealing. This part of the picture is stronger than the main plot.

STRONGER THAN STEEL (Laemmle), Dec. 27.—A two-reel number, from a story by George Bronson Howard, featuring Alan J. Holubar, Wm. Dwyer and Louise Lovely. A young society man invites an old derelict to his apartments and gives him a big dinner. He tells the old fellow he should steal rather than go hungry, and fills his mind full of false sociology. The old fellow, acting on the advice, tries to steal from his benefactor. There is a desperate struggle, at the close of which the police come, and the derelict is allowed to go. This contains food for thought and is unusually well handled throughout. A strong subject.

THE VANISHED JEWELS (Universal Super-Serial), Dec. 31.—This is instalment No. 1 of a new serial entitled, "The Purple Mask," written and directed by Grace Cunard and Francis Ford, who also play the leading roles. The former appears as Patsy Van Nuys, an adventurous society girl, whose love for excitement leads her to join forces with the notorious Paris Apaches. The latter appears in the detective role of "The Sphinx," better known as Phil Kelly. The girl hides the family jewels in this number to trick the detective, and in so doing compromises her own name. The interior and exterior views of the country place are very attractive, also the photography throughout. This gets a promising start and shows more preparation than some serials in which these popular players have appeared.

A DAUGHTER OF THE U. S. A. (Special—Universal), Dec. 31.—This instalment, No. 20, brings to a close this very successful serial. Liberty, Rutledge, Pedro and his sweetheart repair to Washington, where they have been summoned to testify before the war department officials. Spies follow Pedro and he and his sweetheart are killed. Liberty also is marked for death, but the assassin's bullet merely grazes her arm. She and Bob Rutledge are then married and Liberty receives a reward from the President for bringing about the death of the bandit Lopez.

POLLY PUT THE KETTLE ON (Red Feather), Jan. 1.—A holiday offering in five reels, by Grace Helen Bailey, featuring Ruth Clifford, Zoe Rae, Thomas Jefferson, Martha Maddox, Douglas Gerrard and others. The story concerns a young girl who mothers a flock of four children, the father being an unsuccessful inventor. The father dies during the story and she becomes companion to a maiden lady. Polly and the latter's nephew fall in love and are married after numerous trials of an interesting sort. This is full of semi-humorous home scenes and is pleasantly sentimental throughout. It makes a family offering of a pleasing type and is particularly adapted to the holiday season.

AN OLD SOLDIER'S ROMANCE (Gold Seal), Jan. 2.—A three-reel subject, by Arthur Maude and Constance Crawley, featuring Wm. V. Mong as a veteran at a soldiers' home. He falls heir to a fortune and leaves the home. He has always wanted a baby and adopts not one, but half a dozen. This part of the picture is laughable. The discovery of the long-lost son is not very convincing, but will be acceptable. This would have been stronger in two reels, as the first part drags considerably. The main situation is very pleasing.

ON THE TRAIL OF THE LONESOME PILL (L-Ko), Jan. 3.—A two-reel comic featuring Phil Dunham as a hobo who visits a hop joint and smokes opium. Some of the interior scenes are rather dark. The hobo's dream is pictured in full and contains some funny knockabout work. This is not exceptional, but makes a good average feature.

BLOOD MONEY (Bison), Jan. 6.—A two-reel Western number, by Harry Carey, featuring Louise Lovely, Jack Richardson and the author. There are some good episodes in this, but some of them are not entirely convincing. The wife's solicitude for the bandit is not well accounted for. She terms the reward money, "blood money," and the efforts to obtain this leads to her husband's death. A fair subject.

THE RED STAIN (Rex), Jan. 4.—A two-reel subject, by L. V. Jefferson, featuring Jack Nelson, Mollie Malone, Annette Defoe and Fred Montague. The young architect is in love with the elder of two sisters. Cecile, the elder, conspires with her father, also an architect, to steal her lover's plans. The younger sister outwits them and the young architect transfers his love to her. It is rather hard to believe the younger sister could be honest with such a strong streak of dishonesty in the others. It would have been better to show her as a maid or friend. In spite of this weakness the story is entertaining and well presented.

SUSPECTED (Universal Super-Serial), Jan. 7.—No. 2 of "The Purple Mask" series. Phil Kelly has recovered the missing Van Nuys jewels, after following Patsy to the Apache headquarters. But the girl escaped. He suspects her identity, however, and later when she steals the Dupont pearls, he takes up her trail speedily. She enters into confidential terms with the family butler, a member of the Apaches. The series begins to appear like an interesting succession of detached adventures on the part of the girl, with the detective close on her heels. Such plot as there is is not to be taken too seriously, but merely as a vehicle for light running amusement. In this the opening numbers have succeeded very well.

World Pictures.

A WOMAN ALONE (Peerless), Jan. 1.—The leading role in this five-reel drama is taken by Alice Brady, who justifies her position at the head of a thoroughly good cast. Railroad life, in which the wife of a station agent and the son of the president of the road figure, furnishes most of the local color. The story is well told. It is reviewed at length on another page.

Paramount Has Dickens Week

Two of Famous Author's Stories and a Flock of Other Subjects for Week of Jan. 8.

CHARLES DICKENS, the immortal English writer, whose beloved characters have been handed down in literature, has proved to be the source for the most splendid material for the photoplay that can be found among the writers of old. The success of "Oliver Twist," the Lasky production on the Paramount program a few weeks ago, proves that Dickens offers splendid material and, for the week of January 8, Paramount will release the Famous Players' production of "Great Expectations," another of this writer's works, and, aside from being the work of a master novelist, combines action and mystery to an unusual degree, making it one of the most successful productions that the Famous Players have presented on the Paramount program for many months. Louise Huff and Jack Pickford, who secured such a tremendous success when they appeared in Booth Tarkington's "Seventeen," will co-star in this picture, which has been produced under the supervision of Robert G. Vignola.

The other feature for the week will be the Lasky production of "A Mormon Maid," in which Mae Murray, who recently made such a success in "The Plow Girl," will play the title role. This is a thrilling story of Mormon life in Utah, and the picture contains more action than any other in which Miss Murray has appeared since her adoption of the screen in preference to the stage. Special accessories, advertising and publicity have been prepared by Paramount for this production, which will undoubtedly prove to be one of the most elaborate for the month of January.

Surrounding the program for the week of January 8 will be three single reel "little features," including the forty-eighth edition of the Paramount Pictographs, the magazine-on-the-screen; the forty-ninth of the series of "Weekly Trips Around the World," in which Burton Holmes will take his fellow travelers to "Quaint Quebec," and a Black Diamond comedy, entitled "Braving Blazes."

The forty-eighth edition of Paramount Pictographs contains four exceedingly interesting subjects, of which the first is "Fine Arts with Hammer and Anvil," which deals with the artistic work that has been accomplished in shaping metals at Columbia University. The pictures were posed especially for Paramount by Professor Edward Thatcher, who holds a chair at this university and instructs a large class of ambitious students in jewelry and art metal work.

The second subject deals with the interesting subject, "Experiments in Physics," telling of the great problem of vibration. Another subject is "The Remaking of Useful Citizens," photographing the "Children's Village" at Dobbs Ferry, New York, where a great deal of usefulness has been given the young children by combining both outdoor advantages of the country, vocational training recently taken up by the Board of Education, and the idea of self-government, which is an important factor in training children and giving them self-reliance.

The closing subject deals with "How Niagara Is Harnessed," and shows the twenty million tons of water flowing over these falls each hour are harnessed and made to do the work which lights the many towns throughout the state of New York.

Burton Holmes, in forty-ninth "Weekly Trips Around the World," takes his fellow travelers this week to "Quaint Quebec," in which little travelette he introduces his fellow journeyers to the most picturesque of all Canadian cities, and which is the most foreign looking city in all North America, having taken its name from the Indian word which means "The Strait," as the city itself dominates a narrow strait of the St. Lawrence river, the city being dominated by a citadel mounted behind the city on a lofty bluff.

A comedy full of rollicking fun and a great deal of keen comedy suspense is "Braving Blazes," which will be released this week, and which is filled with a number of scenes in which trick photography is used and which completely dazzles the mind of the motion picture lover.

Paramount, having started its co-operative service of "exhibitor first" for the year 1917, has planned many additional series for the presentation of the features on the Paramount program and the single-reel features surrounding it for this week. One, three and six sheets of every description, together with cuts, mats and other necessary advertising accessories, are being issued through the exhibitors' co-operative plan, in accordance with the plan which will enable a Paramount exhibitor to better present these "better pictures in better theaters to a better public."

Manufacturers' Advance Notes

MARC MacDERMOTT IN "THE LAST SENTENCE."

Marc MacDermott, co-starred with Miriam Nesbitt in the Edison feature "The Last Sentence," for release January 1 through the Kleine-Edison-Selig-Essanay Service, probably has played leads in more successful motion pictures than any other male star now before the public. Long before the day of the multiple reel feature, Mr. MacDermott was the idol of the "fans." His work in many Edison one-reel subjects still



Scene from "The Last Sentence." (Edison).

ranks with the most artistic portrayals of character ever seen on the screen.

In "The Last Sentence," Mr. MacDermott has a role which is particularly well suited to his powers, and film critics are unanimous in saying that he has never been seen to better advantage. Miss Nesbitt, too, is given splendid opportunities. These two popular players are supported by an unusually well chosen cast, including Grace Williams, Herbert Prior, Elaine Ivans, Gladys Gane and Raymond McKee.

FIFTH EPISODE OF "PEARL OF THE ARMY."

The dramatic possibilities latent in a conflict between unscrupulous foes of America and undaunted patriotism are utilized effectively in the fifth episode of Pathe's military-mystery serial "Pearl of the Army," which is announced for release under the title "Somewhere in Grenada," the week of December 31st.

Again Pearl White as the heroine has the leading part in a group of bewildering adventures. The Silent Menace urges that an immediate blow be struck against America. By display of courage, amounting to rashness, Pearl Dare recovers the Panama Canal plans stolen from Captain Ralph Payne, and entrusted by the Silent Menace to one of his messengers. She turns them over to her father, but T. O. Adams, a new and strange figure in the case, substitutes a worthless envelope for the valued packet in Colonel Dare's pocket.

At Paso del Norte, Colonel Dare establishes a patrol base. The town is attacked by Bolero, under orders from the Silent Menace. In the kaleidoscopic succession of thrills that follow Pearl and Adams who is acting as her father's orderly in order that Colonel Dare might watch him carefully, are made prisoners in a secret cellar under Bolero's headquarters, the water works. A shell from an American gun bursts in the water works. Pearl and Adams are imprisoned as the water rises. "There is no means of escape," he says, "we will both be drowned. Before that, there is something I must tell you." With that he takes her in his arms and kisses her.

JANS BUYS JERSEY RIGHTS OF "WITCHING HOUR."

The New Jersey Metro Film Service, 71 West Twenty-third street, through its president, Herman F. Jans, announces the purchase of the New Jersey rights to "The Witching Hour," a Frohman picture production. Accompanying this is a statement from Mr. Jans, in which he announces an arrangement with the Frohman Amusement Company whereby the New Jersey Metro will handle all the Frohman picture productions for New Jersey.

"MASQUE OF LIFE" SENSATION AT LOEW THEATERS.

"The Masque of Life," the European film production which recently played at the Park Teater in New York, has proved a sensation in the Marcus Loew Theaters in Greater New York. Big crowds everywhere turned out for the initial showing, and the picture broke all records for week day business at the New York. In spite of the fact that it was but a short time before Christmas enormous business resulted.

Rita Jolivet, who, as Pierette, with Hamilton Revelle as Pierot, presents the picture to American audiences, accepted Mr. Loew's invitation to appear at his houses with the picture and talk about the film. Her appearance everywhere was greeted with storms of applause.

Marcus Loew has purchased the rights for the state of New York for this film, and is in a way to get back seven times the price he paid for it in rentals from other exhibitors. The picture broke all records at his 116th street theater in Harlem, and is being used two days in all his picture theaters, where films are shown only one day, and three and four days in vaudeville theaters.

"THE POISON MAN" (Gaumont).

As episode succeeds episode in the great Gaumont photo-novel, "The Vampires," and spectators are amazed at the ingenuity which provides new thrills for each installment. January 11, through Mutual, the eighth episode, "The Poison Man," will be released. Venenos, who made his first appearance in the preceding chapter, now takes the center of the stage with the other favorites. Charles Moriss, who has the part, practically dominates this and the following chapters.

The story of "The Poison Man" recites the efforts of the Vampires to revenge themselves upon Philip Guard and the girl he is to marry. Venenos, now leader of the band, installs Irma Vep in an apartment next that of the girl they seek to kill. Irma's maid becomes friendly with the maid in the other apartment and learns of a betrothal dinner. Venenos sends away the caterer and installs Vampires to cook and serve the dinner. The guests are to be murdered by poisoned wine. The trick is discovered when a bottle is given before the dinner to the janitor. His death reveals the plot. There is a thrilling fight, in which the Vampires are successful enough to make their escape.

Philip plans to send his fiancee to the country, but Irma Vep and her maid try to foil the lovers by spraying the limousine with a powerful anaesthetic. The automobile arrives with a trunk strapped to the running board. As the women set to



Scene from "The Poison Man" (Gaumont).

work, Normandin emerges from the trunk. However, he is overpowered by the noxious fumes, and Irma takes his place in the trunk. The queen of the Vampires is thus taken to the country, and is enabled to telephone the hiding place's location to her pals. A sensational flight and fight from automobiles is staged as the conclusion of this episode. Juliet Musidora as Irma Vep is seen at her best.

Fox Releases for January

Super De Luxe Production by William Farnum Will Be Offered on the Seventh—Other Good Subjects on the List.

TO INAUGURATE Fox Film Corporation's recently declared policy for 1917, William Fox will present in January to motion picture exhibitors and to the public, two of the biggest and finest film masterpieces ever offered on any producing program. The photoplays, remarkable cinema achievements from a dozen standpoints, are "The Price of Silence," William Farnum's first super de luxe release, and "The Darling of Paris," Theda Bara's premiere production under the new policy.

The initial super de luxe production will be Mr. Farnum's. This is "The Price of Silence," scheduled for release on January 7. A pathetic story of love and sacrifice for a friend's honor has been conjoined effectively with a mighty plea for the child slave of the factory. While acting in "The Price of Silence," Mr. Farnum spoke frequently of how completely the character of Senator Deering, whom he portrays, had mastered him completely—far more than any one of his previous screen impersonations had done. In consequence, the brilliant actor gives a performance which is memorable for its unrestrained appeal.

The production of the super de luxe subjects by Miss Bara and Mr. Farnum will in no way interfere with William Fox's established weekly release system. On many weeks throughout the year, there will be, therefore, two Fox pictures.

This will be the order of releases for the first three weeks in January:

January 1—George Walsh in "The Island of Desire," a fast moving film of romantic adventure in the South Sea Islands, with one of the finest surprises in a thousand photoplays, as a climax. Mr. Walsh is supported by a cast of exceedingly high quality, headed by Anna Luther and Margaret Gibson. Willard Louis, Hector V. Sarno, William Clifford, William Burress, and Herschel Mayall, Sam Searles and Marie McKeen are also among the players. Otis Turner directed the screening. The characters in the film are novel, and not hackneyed.

January 8—William Farnum in "The Price of Silence," directed by Frank Lloyd, a picture that will not only interest, but will do, unquestionably, a deal of constructive good.

William Fox's weekly release for this date will be "A Modern Cinderella," a new June Caprice subject, most of the exteriors for which were snapped outside a beautiful winter resort in Florida. In the cast are Frank Morgan, Betty Prendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke.

On January 15, Virginia Pearson will be seen in "Bitter Truth," the drama of a woman's soul. Jack Hopkins plays opposite the beautiful star of the Southland. The production was directed by Kenean Buel.

GAUMONT PROGRAM FOR WEEK OF JAN. 7.

The week of January 7 brings from the Gaumont studio, through Mutual, the customary four single reels and the eighth installment of the sensational photo-novel, "The Vampires." The first to reach the screen is "Reel Life," the Mutual Magazine in Film, No. 36, January 7. It shows making "Turpentine from Waste Timber," "An Argosy from the Arctic," "Growing English Walnuts in the United States" and "How to Design Your Own Gown."

Two days later "Tours Around the World" No. 10 is released. It contains wonderful pictures of "The Foothills of the Pyrenees," characteristic scenes of "Life in Egypt" and views of Budapest, Hungary.

The third single reel of the week is the split reel, "See America First" (No. 70), "In the Heart of the Blue Ridge" and a Gaumont Kartoon Komic, "The Gourmand." The scenic views are of great historical interest, showing Lexington, Va., where are located the Washington and Lee University, the Virginia Military Institute, the home of "Stonewall" Jackson and the grave of Robert E. Lee. Another interesting view is of the celebrated Natural Bridge.

The fourth single reel of the week is the Mutual Weekly. No announcement of its contents can be made in advance of its release, as it is only made up the day it is shipped.

"The Poison Man" is the name of the eighth episode of "The Vampires." It is released January 11. All the leading characters who remain alive after seven chapters of highly sensational activities have prominent parts in this duel between Philip Guard, the brave reporter, and the arch criminals of Paris. Juliet Musidora, who has established herself as a favorite, has many exciting moments in her role as the queen of the Vampires.

TRIANGLE JANUARY 14TH RELEASES.

Frank Keenan and Margery Wilson and Dorothy Gish are the stars of the Triangle feature releases for January 14. Keenan and Miss Wilson appear in a Kay Bee production of life in Louisiana before the war, when yellow fever was a constant menace and slavery a commonplace. The title of this feature is "The Bride of Hate," and it was written by John Lynch and directed by Walter Edwards. Dorothy Gish is starred in a Fine Arts play of Civil War times entitled "The Little Yank," written by Roy Somerville and directed by George Siegmann.

"The Great Secret" to be Shown

First Five Chapters of Metro Serial to Be Presented to Exhibitors at Special Showing.

IN RESPONSE to thousands of queries from exhibitors regarding "The Great Secret," the new Metro serial, with Francis X. Bushman and Beverly Bayne as co-stars, the Metro Pictures Corporation has arranged to show the first five chapters, for exhibitors only, throughout the United States and Canada. The biggest of these showings will be in New York city. Arrangements have been made for projecting the chapters in a theater on Broadway, with an orchestral accompaniment. Exhibitors are showing a tremendous interest in this, the first serial to be offered by Metro, and the demand for it already much greater than had been anticipated.

The serial is replete with those incidents of daring and thrill, interspersed with romance and love, that go to make a great picture. Experts who have seen the first chapters of "The Great Secret" pronounce it an amazing screen novel, having in it a plot that gives reminder of the best works of Dumas, Gaboriau or Sir Conan Doyle. The operations of a band of wealthy and unscrupulous men, known as The Secret Seven, forms the basis of the action.

"The Great Secret" is the first serial in which Mr. Bushman and Miss Bayne have appeared. It has been produced under the direction of Wm. Christy Cabanne, who was chief of staff for D. W. Griffith. The serial promises to provide an abundance of heart interest, brand new situations, thrills and relief comedy. It also serves to provide Francis X. Bushman with the most arduous role in his screen career. Miss Bayne shines with unusual splendor in her role of Beverly Clarke. Surrounding these screen favorites is a company of unusual excellence, especially chosen for the fidelity to types of modern life that they represent. The production promises to be one of the motion picture sensations of 1917.

"ENVY," M'CLURE'S PICTURE, FULL OF GASPS AND GRINS.

McClure Pictures announce this week, for the first time, the details of "Envy," the initial one of the Seven Deadly Sins, the series of five-reel features to be released by Superpictures, Inc., through the Triangle exchanges beginning in January.

Ann Murdock, the star of "Envy," will be supported by Shirley Mason and George Le Guere. Miss Mason, talented sister of Viola Dana, has played many leading parts in Edison pictures and was a hit on tour in the leading role of "The Poor Little Rich Girl." Mr. Le Guere, widely known juvenile, has supported such stage stars as David Warfield, Walker Whiteside, Dorothy Donnelly and Gertrude Elliott. He has played leading parts in such film productions as "The Blindness of Virtue," "The Turmoil," "The Upstart" and "The Evil Thereof."

Others in the cast are Lumsden Hare, Jessie Stevens, William Wadsworth and Robert Cain. Mr. Hare has appeared under the management of Charles Frohman, supporting Ethel Barrymore, Maude Adams, John Drew, Billie Burke and many other stars. In motion pictures he will be remembered for his work in "Friday, the Thirteenth," "Arms and the Woman," "Love's Crucible" and "The Test."

Mr. Wadsworth has been on the stage for 23 years, supporting among others James K. Hackett, Madame Modjeska Annie Russell, Otis Skinner and Blanche Walsh. He is readily remembered for his work in Edison's "Wood B. Wed" comedies



Scene from "Envy" (McClure).

"Envy" was directed by Richard Ridgely and photographed by George Lane. The opening play of the group, of the "Seven Deadly Sins" introduce Eve Leslie (Miss Mason) and Adam Moore (Mr. Le Guere), whose love story is carried through the entire series.

Universal Opens New Year Strong

Week of January 1 Brings Five-Part Red Feather Feature and a Host of Other Subjects.

AS A fitting greeting to the year 1917 the Universal Film Company has arranged an exceptional program for the week of January 1, headed by a strong dramatic five-act Red Feather feature, "Polly Put the Kettle On," with Douglas Gerrard in the leading role. The story is by Grace Helen Bailey and was suggested by that well-known song,



Scene from "Polly Put the Kettle On" (Universal).

"Polly Put the Kettle On; We'll All Have Tea." Elizabeth Chandler Hendrix wrote the scenario from which Douglas Gerrard produced the play. The cast includes Zoe Rae, Lena Baskette, Thomas Jefferson, Ruth Clifford and other well-known players. "Polly Put the Kettle On" will be released Monday, January 1, the same day that Eddie Lyons and Edith Roberts appear in "Practice What You Preach," a one-reel comedy under the Nestor brand. This is from the pen of T. Shelley Sutton and produced by L. W. Chaudet.

On Tuesday, the 2nd, William V. Mong and Nellie Allen are featured in a three-reel human interest drama to be released as a Gold Seal, under the title of "An Old Soldier's Romance." Constance Crawley and Arthur Maude wrote the story from which Mr. Mong wrote the scenario, and then produced the play. Also on that day a Victor comedy, "Bombs and Banknotes," with Wallace Beery, will be released.

Phil Dunham appears in a two-reel L-KO comedy that will be released on Wednesday, January 3. This is called "On the Trail of the Lonesome Pill," and portrays the ludicrous experiences of Phil. Supporting Mr. Dunham are Lucille Hutton and Vin Moore. The fifty-third edition of the Universal Animated Weekly is released the same day. "Alone in the World," featuring the Smalleys and Antrim Short, is on the program for the same day. This is a gripping, tense drama produced under the Laemmle brand.

"The Red Stain," a two-reel society melodrama, featuring Molly Malone and Jack Nelson, will be the main release on Thursday, January 4. This is a Rex photoplay and was produced by George Cochrane from the scenario of Harvey Gates taken from the story by L. V. Jefferson. Burton Law, Fred Montague and Annette De Foe support the leads. Appearing the same day is a Big U Indian drama entitled "The Uprising" with Mona Darkfeather.

Friday, January 5, the Imp two-reel drama of modern life, "The Moral Right," with Douglas Gerrard in the lead, will be released. The story is from the pen of Harry Man, scenarioized by Fred Myton and produced by Douglas Gerrard. Francelia Billington and A. W. Wertz give excellent performances in the support of Mr. Gerrard. "How to Be Happy, Though Married," a Victor comedy featuring Agnes Vernon, is also scheduled for release the same day. F. A. Kelsey produced this scream from the story by Harvey Gates. Issue No. 4 of the Universal Screen Magazine is released this day.

Harry Carey and Louise Lovely are featured in "Blood Money," a two-reel western drama released under the Bison brand on Saturday, January 6. F. A. Kelsey produced the picture from the story by the leading man. Jack Richardson, William Gettinger and Vester Pegg do some clever acting in the support. "Love in Suspense," a Joker comedy with Gale Henry and William Franey is another release for this day. The production was directed by William Beaudine from the story by Karl Coolidge. "The Wall of Money," a one-reel Rex drama featuring Pauline Bush and Wallace Reid, is on the program for the same day.

"The Whelp," a one-reel Imp drama featuring Edith Roberts and Malcolm Blevins, will head the releases for Sunday, January 7, produced by M. K. Wilson from the story by Harvey Gates. Supporting the leads are: Millard K. Wilson, Raymond Whittaker and Elizabeth Janes. A Power's split-reel consisting of "The Trials of Willie Winks," a comedy cartoon, and an Educational, is also released this day. On the same date appears "The Jewel of Death," a two-reel Big U Hindoo drama.

The second episode of "The Purple Mask," featuring Grace Cunard and Francis Ford, is released this week. This is entitled "Suspected," and further discloses the thrilling adventures of Miss Cunard as Patricia Montez, and Mr. Ford as Phil Kelly, the detective, who is trying to solve the mysterious robberies committed by the terrible band of Apaches. Exhibitors were very enthusiastic in their praise of the first episode of "The Purple Mask"—not only because of the tremendous drawing card it proved, but also for the exactness of detail in production and the lavish manner in which it was handled. Miss Cunard wrote the story and Mr. Ford directed the production.

VARIETY SUBJECT AT PREPAREDNESS BAZAAR.

The feature of the National Preparedness Bazaar which opened last week at the Grand Central Palace, was the Variety Film Corporation's preparedness picture, "My Country First," starring Tom Terriss. Louis Rosenbluh, President of the Variety concern donated the picture to the Bazaar, among the patrons and patronesses of which are Mrs. Woodrow Wilson, Mrs. Jules S. Bache, Mrs. Ledyard Blair, Mrs. John R. Drexel, and Messrs. Major William H. Elliott, Sterling P. Story, Count James Minotto and many others of equal note.

Mr. Terriss appeared in person and delivered a speech on Preparedness at each showing of the picture which is in six reels. His remarks were listened to by delegations from the army and navy and from The Boy Scouts and similar organizations as well as by the throngs that packed the Grand Central Auditorium. Mr. Rosenbluh announces that the picture will be shown every afternoon and evening during the continuance of the Bazaar which will last ten days.

"THE ISLAND OF DESIRE" (Fox).

More time was probably devoted to the production of "The Island of Desire" than to any five reel photoplay within a twelve-month. The result is that George Walsh's new subject is a genuinely superb feature. It is released on Jan. 1, 1917. Anna Luther, the titian-haired darling of the films, appears opposite Walsh, and her performance is even better than the finished work which she did in "The Beast."

The cast is unexcelled—one of the best which William Fox has ever put forth. Besides Walsh and Miss Luther, there are Willard Louis and William Burress, veterans of many Fox pictureplays; and Herschel Mayall, William Clifford, Samuel Searles, Hector V. Sarno, Marie McKeen and Don, Mr. Walsh's dog. Margaret Gibson, who is seen in a leading role, makes her debut in William Fox pictures. The direction was in charge of Otis Turner, who made "The Mediator."

"THE GREAT SECRET" (Metro).

One of the greatest screen novels of 1917 is "The Great Secret," the Metro-Quality serial, in fifteen chapters, with Francis X. Bushman and Beverly Bayne as stars. On New Year's day the first chapter of this production will be seen. It is a story of New York life, powerfully told, and is really a



Scene from "The Great Secret" (Metro).

motion picture novel that ranks with the best stories of Dumas, Gaboriau or Sir Arthur Conan Doyle.

"The Great Secret" was written by Fred de Gresac, and was adapted for the screen and directed by William Christy Cabanne.

Mr. Bushman is supported by a specially chosen cast, containing such names as Edward Connelly, Fred Stanton, Helen Dunbar, Belle Bruce, Dorothy Hydell, Sue Balfour, Tammany Young, Ed Lawrence, Charles Ripley, Art Ortego, John Leach, Baron Wenther, William J. Calhoun, Fred Roberts, Robert Carson, Tom Blake, W. J. Butler, Charles Fang, Lillian Sullivan, Marie de Chett and others.

Mary Maclaren Coming Back

Will Appear in New Subject for Bluebird Series—Other Good Bluebirds.

AFTER an absence of twenty weeks, Mary MacLaren, who made her bow to Bluebirds as the heroine of "Shoes," returns to the series in "The Mysterious Mrs. Musselwhite," with Harrison Ford her co-star, on February 5. Lois Weber, who brought Miss MacLaren up from maid parts to star-dom in "Shoes," still directs her and has created an unusual feature in the oddly-titled "The Mysterious Mrs. Musselwhite."

Following the excellent impression she made in "Shoes," "Saving the Family Name," and "Wanted—A Home," Miss MacLaren, for a time, turned her services, under Miss Weber, to features that have been marketed on state right lines—"Idle Wives" being the most popular of the lot. Her return to the Bluebird program will be good box-office news to the exhibitor.

The feature preceding "The Mysterious Mrs. Musselwhite" will introduce Franklyn Farnum as the star of "The Devil's Pay Day" with Leah Baird his leading lady, scheduled for January 29. This is Miss Baird's first appearance in Bluebirds, but Mr. Farnum will be remembered as the star of "A Stranger from Somewhere," in which he was favorably received by the "fans."

What Bluebird asserts is the prettiest picture it has made will be "God's Crucible," to be released January 22. This feature will begin Bluebird's second year as a releasing corporation and was selected particularly to give the program a flying start on the new period. Lynn F. Reynolds who has given Bluebird such popular releases as "The End of the Rainbow," "The Girl of Lost Lake," "The Secret of the Swamp," etc., took his company, headed by Val Paul, George Hernandez and Myrtle Gonzales, to Arizona's Grand Canyon and there reproduced the wonderfully beautiful and impressive nature-settings that have fixed Grand Canyon as one of the world's wonder spots.

Ella Hall, in "Her Soul's Inspiration," on January 15, will appear as Bluebird No. 52 in the Bluebird series, affording one of the most attractive subjects she has appeared in since she became a Bluebird star.

EDISON COMPLETES "THE ROYAL PAUPER."

The final scenes of Edison's five-part feature "The Royal Pauper" have been completed and it is announced that the subject will be forthcoming through the Kleine-Edison-Selig-Essanay Service February 12th. The story is that of a little poorhouse girl whose dreams of splendor come true in dramatic fashion. "The Royal Pauper" introduces to filmland a new screen star in the person of Miss Francine Larrimore, the little actress who substituted occasionally for Madge Kennedy in the New York production of "Fair and Warmer," and attracted so much favorable attention that she was placed at the head of the company organized to play this popular farce for the delectation of Chicago audiences.

"WHEN THE MAN SPEAKS" (Essanay).

A thrilling battle between railroad workers and their "boss" opens this drama. Tense dramatic action continues to the end,



Scene from "When the Man Speaks" (Essanay).

without let-up. The photoplay is the fourth of Essanay's "Is Marriage Sacred?" series. It presents the marital problem growing out of a young wife's wrong conception of her husband's kindly indulgence. A variety of scenes are shown from the saloon hangout of a disgruntled mob to a ballroom with a society dance in progress. The roles are portrayed by Essanay's stock company, including Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. The screen time is 29 minutes.

PAULINE FREDERICK IN "THE SLAVE MARKET."

The completion of the Famous Players production, "The Slave Market," in which Pauline Frederick is the star, and the first Paramount picture for the year 1917, has served to impress upon at least one director the fact that there is war going on in Europe. That man is Hugh Ford, who has been in charge of Pauline Frederick's newest starring vehicle.

The cause for Mr. Ford's sudden interest in the war lies in the fact that "The Slave Market," which was written by Frederick Arnold Kummer, is a pirate story. That means, of course,



Scene from "The Slave Market" (Famous Players).

that a good sized ship would be required for the settings of many scenes—for it is not a tale of the submarine or of river pirates, but of the Spanish Main. Mr. Ford's first idea was to take these scenes in Cuba when Miss Frederick, Thomas Meighan and Ruby Hoffman, Wellington Plater and the rest of the company were there, but the only ship that in any way answered his requirements was to be had only on such terms that he virtually bought the ship outright for the privilege of using it three days, whereat Mr. Ford rebelled.

Mr. Ford is noted, among other things, as being a great globe trotter, and during his many sea voyages he has become very friendly with the officers of some of the liners. After he had come as near to giving up the search as any motion picture director ever comes to giving up any search, Mr. Ford boarded a ship, at the Tiebout Basin and found, to his surprised delight, that the captain had been the second officer of one of the British liners on which he had traveled, and with whom he had many smoking-room chats.

After a brief interchange of pleasantries, Mr. Ford outlined his difficulties and was informed that, inasmuch as the freight blockade had delayed the arrival of the cargo for which they were waiting, they were at his disposal for a very reasonable sum. Mr. Ford rushed back to the Famous Players' studio and assembled his company as rapidly as possible, determined to take the pictures before the captain changed his mind or the ship's cargo arrived.

"THE WHITE RAVEN" (Metro).

"The White Raven," the second great photodrama starring Ethel Barrymore since the announcement that the celebrated star has forsaken the speaking stage to act in Metro wonderplays, has been completed and will be released on the Metro program January 15, 1917. George D. Baker has directed this five-part feature photoplay, adapting it from the original story by Charles A. Logue, and Rolfe Photoplays, Inc., is the producing company.

In "The White Raven" Miss Barrymore has the part of "Nightingale Nan," supported by a notable cast, including William B. Davidson, who plays "the stranger," Walter Hitchcock (John Blaisdell), Ethel Dayton, Viola Fortescue, George A. Wright, H. H. Pattee, Mario Majeroni, Phil Sandford and Ned Finlay. For vigor, for sheer imaginative power that grips the spectator, "The White Raven" is unparalleled, furnishing a remarkably strong vehicle for this most magnificent of stars.

ELAINE IVANS IN KLEINE-EDISON FEATURE.

Marc MacDermott and Miriam Nesbitt are the featured players in Edison's "The Last Sentence," which will be the Kleine-Edison-Selig-Essanay Service offering January 1st. Prominent in their support is Miss Elaine Ivans, a newcomer to the screen, whose work in this story has caused those who have seen the advance showings to venture the prediction that Miss Ivans will ere long be featured as a star. Besides being young, beautiful and attractive, Miss Ivans is possessed of real acting ability, as her strong emotional work in "The Last Sentence" clearly proves. Other well known players in the cast are Grace Williams, Florence Stover and Raymond McKee.

Bennett on Mutual Program

Appears in "The Gilded Youth" with Other Releases for Week of Jan. 1.

RICHARD BENNETT in a five-reel Mutual Star Production entitled "The Gilded Youth," heads the Mutual releases for the week beginning Monday, January 1, 1917. This is the fourth of the series of Mutual Star Productions in which he has starred. Mr. Bennett's impersonation of a young scion of a wealthy family, who is reduced to poverty and want through gambling and drink, is most convincing.

The story of "The Gilded Youth" is interesting and deals with the re-establishing of a lost fortune by means of a coat won in a raffle. There are some rattling good race track scenes in the production in which our hero wins and loses a fortune, finally becoming a jockey, in order that he may follow the horses. Supporting Richard Bennett in "The Gilded Youth" are Rhea Mitchell, who gives a delightful impersonation of the little boarding house slavey.

On Monday, January 1, Ethel Grandin in a two-reel drama, entitled "Pangs of Jealousy," will be released. This is a strong drama and gives Miss Grandin splendid opportunities to prove her ability as an emotional actress.

"Tours Around the World," in one reel and picturing Rio de Janerio (capital of Brazil), and a ramble around Luchen. will be offered on Tuesday, January 2.

"Mutual Weekly" No. 105, presenting the world's most important and interesting happenings, together with "See America First," a one-reel scenic, showing the beautiful scenery around Pasadena, California, "The City of Roses," on the same reel with "Miss Catnip Goes to the Movies," "Kartoon Komics," by Harry Palmer, will be released on Wednesday, January 3, 1917. On Thursday, January 4, a one-reel comedy will be offered. J. Warren Kerrigan in a one-reel American drama will be shown on Friday, January 5.

Lois Meredith in "The Girl Who Can Cook," another of the one-reel Mutual Star comedies, will appear on Saturday, January 6. The story of this delightful comedy tells of how the uncle of a rich young bachelor tries to make a match between a girl at a house party and his nephew. Finding that she cannot cook, he decides on a plainer and simpler girl, who cooks a delightful meal, in the absence of the cook. Of course the nephew is also fond of good cooking and asks the simpler miss to marry him.

"Reel Life," the film magazine from the Gaumont studios, and "The Land of Nowhere," a two-reel Vogue comedy featuring Rube Miller, will be released on Sunday, January 7. "The Land of Nowhere" is a typical Vogue comedy and deals with the mishaps Rube has in a Bowery dance hall.

LOIS MEREDITH IN "THE GIRL WHO CAN COOK" (Mutual).

There is a very old saying that "the way to a man's heart is through his stomach." This is proved without a doubt and in a most interesting way in the sixth of the series of seven Mutual Star Comedies, "The Girl Who Can Cook," featuring Lois Meredith, which will be released the week of January 1.

"Mary Sheldon," the character which Miss Meredith assumes, is a genial, comfortable, nice little girl, but not sufficiently stunning in appearance and sophisticated in manner



Scene from "The Girl Who Can Cook" (Mutual).

to attract attention at the house party where "Julian Wilks," a striking coquette, is also present. But when the cook suddenly leaves, and the hostess is left stranded, Mary saves the situation by going into the kitchen and preparing dinner herself, a fact which at once makes her eligible in the eyes of the handsome and wealthy young gentleman of the party, and of his eccentric old uncle.

Miss Meredith, who is herself very popular both on the stage and screen from her work in "Help Wanted," "Peg O' My Heart" on the former and "Help Wanted" and "The Woman" on the latter, is supported by an unusual cast.

Theodore Babcock, formerly associated with "Captain Jinks of the Horse Marines," with Fritzi Scheff in "Pretty Mrs. Smith," with Blanche Walsh in vaudeville, and of many other notable productions, appears in the cast, as does Ann Warrington, Margarette Chaffee, and Paul Edwards.

Twelve Essanay Dramas

Titles of Forthcoming Dozen Dramatic Releases Announced By President Spoor.

THE complete list of titles of the twelve photoplays which will comprise Essanay's dramatic series, "Is Marriage Sacred?" have been announced. "The Burning Band" was the first release and was followed by "Dancing with Folly."

"Wife in Sunshine," released December 30, reveals a wife who is loyal to her husband so long as he is prosperous. She learns, to her greatest misfortune, that this is the wrong attitude to take.

"When the Man Speaks," released January 20, is the parents' intolerant treatment of their daughters. It leads the girls to deceive them in meeting their beaux.

The girl trifles with the serious purposes of her many suitors in "The Magic Mirror," released January 27, and finds herself without suitors when finally she seeks marriage.

"Shifting Shadows," released February 3, presents the joys and sorrows of married life, but show that always there is sunshine at the end.

"Desertion and Nonsupport," released February 10, are the two main charges upon which divorce suits are based. This drama shows how such complications might easily have been avoided, had reason entered into the scheme.

"Ashes on the Hearthstone," released February 17, are the ashes of what had been a happy marriage, destroyed by divorce. The child of the couple, however, enters the play, to rebuild the home and happiness.

"The Extravagant Bride," released February 24, tells its own story.

"Social Obligations," the last of the series, shows a wife who neglects her husband and home for pink teas, card parties and trouble.

The "Is Marriage Sacred?" series is being enacted by a stock company of noted screen stars, specially formed. In the cast is included such well-known actors and actresses as Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Each of the photoplays has a separate and distinct plot, and is offered under an individual title, as above. The screen time for each one is approximately thirty minutes.

"OLIVER TWIST" PROVES ONE OF SEASON'S GREATEST FEATURES.

The Lasky adaptation of Charles Dickens' great masterpiece, "Oliver Twist," which has just been released on the Paramount program, has proven one of the greatest photoplay successes of the year now drawing to a close. In it Miss Doro has scored a tremendous personal triumph and the photoplay itself has been hailed as a master production.

From the many congratulatory telegrams which have been received by Jesse L. Lasky, president of the company which bears his name, the following was selected from W. H. Seely, manager of the Piccadilly theater in Rochester, which opened with the exhibition of this production, as being typical of the sentiment which was expressed by many:

Rochester, New York, December 10, 1916.

To William Sherry,
729 Seventh Ave., New York.

More than eight thousand patrons of Piccadilly theater have today seen Lasky infuse blood into the viens, strike light into the eyes, and breathe life into the nostrils of Dickens' characters in the Paramount classic, "Oliver Twist." The directors of the theater congratulate you upon this marvelous production by a cast that Dickens' himself might well have chosen it has held our huge audiences breathless all day. Thank Miss Doro and everybody who had anything to do with "Oliver Twist."

"THE MASTER PASSION" (K-E-S-E).

Kleine-Edison-Selig-Essanay make the announcement that "The Master Passion," an Edison production, featuring Mabel Trunnelle and Robert Conness, in five acts, will be released Jan. 8th instead of "Little Shoes," a Selig production, as was first planned. "The Master Passion" is presented by an all-star cast in which, aside from Mabel Trunnelle and Robert Conness, there appears Helen Strickland, Richard Tucker, Raymond McKee, Olive Wright, Bigelow Cooper and A. Lincoln. The story is said to be fascinating and deals with a situation extraordinary in connection with the rise of an ambitious woman to become the idol of the Paris Opera after having deserted her husband and child. Finally, with the world at her feet, she tastes life's bitter dregs. Disillusionment brings regeneration and the triumph of mother-love. Finally, through sacrifice to save her daughter from a scoundrel, the woman's debt is paid and Destiny leads her once more to the family hearthstone, there to find eternal peace of soul.

"THE PIPER'S PRICE" (Bluebird).

Dorothy Phillips will make her second appearance as a Bluebird star on January 8, appearing in Joseph De Grasse's screen version of Mrs. Wilson Woodrow's story of the same title. Maud George, William Stowell, Lon Chaney and Claire Du Brey complete the cast. Ida May Park prepared the scenario and King Gray photographed the scenes.

There in one paragraph are the salient points for the ex- [illegible] em-



ploys a "short cast" there is no likelihood of any of the "fans" being disappointed because numbers are lacking. The quartet of principals, not forgetting Claire Du Brey's role as the maid, provide five acts of intense emotional proceedure, with interest sustained to the last foot of film.

Mrs. Wilson Woodrow's story deals with the divorce problem and sheds new light upon the increasing vogue of marital disagreements that end in the courts. Lon Chaney, who has hitherto been Bluebird's principal villain, is the hero in "The Piper's Price." The leading man, William Stowell, is new to Bluebirds.

"BILLY WEST COMEDIES" POPULAR.

Manager H. M. Davis, of the New York branch of the Unicorn Film Service Corporation, reports an almost overwhelming rush of business with the "Billy West Comedies," which are being produced by the Unicorn concern. "These two-reelers," states Mr. Davis, "have been eagerly booked by every exhibitor in the New York territory, and the same holds true of the volume of business done by the Unicorn exchanges of which there are twenty-eight throughout the country. According to Mr. Davis, this proves that there is a distinct demand for brisk and smart modern comedies, which, while they are clever and brilliant in theme, are still not of the slap-stick variety.

The "Billy West Comedies," already released, are "His Married Life," "Boarders and Bombs" and "His Waiting Career." Director Fritz Wintermeier is busily engaged on the production of a series of succeeding "Billy West Comedies," the titles of which will be announced shortly.

"A NEAR-SIGHTED AUTO-PEDIST" (TWEEDLEDUM).

If the director and the Eagle Film Co. can keep Tweedledum supplied with autopedes to replace the ones he breaks, this energetic comedian will soon be ready to release his newest comedy, "A Near-Sighted Auto-Pedist." To the despair of his director, Tweedledum has already broken four of the machines and no way seems to have been found to make them strong enough for the rough handling he gives them. When this comedy is finished it is destined to create a sensation such as was produced by Tweedledum's famous release, "A Near-Sighted Cyclist," made by the Eclipse Company, and of which the record number of 950 prints were sold throughout the entire picture world. The Unity Sales Corporation expects to release this picture the early part of January, provided there is no further postponement.

SPECIAL MUSIC FOR NEW MARY PICKFORD SUBJECT.

Particular care is being devoted to the musical settings of the new Mary Pickford production, "The Pride of the Clan," to be released by Artcraft on January 8th. For this work the Artcraft Pictures Corporation has secured the services of William C. Stickles, the well known composer, of the firm of George W. Beynon, Inc. Mr. Stickles and has associates are pioneers in preparation of musical scores for motion pictures and have had wide experience in this field, having turned out eighty-five orchestra scores for screen productions during the past year.

One of the features of the musical accompaniment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented as a piano solo. The piano sheets in such musical scores in the past have never in themselves presented a comprehensive accompaniment for the picture. "The Pride of the Clan" piano score will offer a distinct departure from the usual motion picture music in that it fits a perfect accompaniment in itself and can be handled entirely separate from the complete score. The score prepared by Mr. Stickles will be published by Schirmer, Inc., the well known music house.

"THE FINAL STAND," LAST OF "YELLOW MENACE."

The sixteenth and last episode of "The Yellow Menace" will be released this week by Unity under the fitting title "The Final Stand." In this exciting conclusion to a most thrilling serial, we see Ali Singh defeated in all his nefarious schemes and recalled in disgrace by the mysterious Council of Ten whose destinies he has been supposed to reign. Determined, however, not to be caught, he prepares to escape and dresses a substitute in his own clothing, sending this man away with Katisha, his faithful slave, in a car. They are pursued by soldiers and the spurious Ali Singh is shot and expires.

For those who like melodrama and thrills in serials, there is ample to hold them to the last in "The Yellow Menace." The interest in Ali Singh's demoniacal career is not allowed to lag for an instant and the suspense as to the final outcome is sustained throughout the serial at its highest pitch.

"LITTLE SHOES" ESSANAY'S NEXT WALTHALL FEATURE.

"Little Shoes" is the title of the next Henry B. Walthall feature to be offered by President George K. Spoor of Essanay. It will be produced for a screen time of approximately one hour and fifteen minutes. It will be released on January 15 through Kleine-Edison-Selig-Essanay service.

"Little Shoes" is taken from "The House of the Little Shoes," a widely read novel by Eleanor M. Ingram. It is a sensational and romantic story, in contrast to the intense drama of "The Truant Soul."

Mr. Walthall has begun work in this feature. As in "The Truant Soul," he will be supported by Mary Charleson. Patrick Calhoun, who played the heavy in the superfeature, will also appear in Mr. Walthall's supporting cast. Arthur Berthelet is directing the play.

"THE ETERNAL SIN" COMPLETED.

Herbert Brenon has returned from St. Augustine, Florida, where he passed nearly two weeks in making more than a hundred scenes for his next Selznick-Pictures production, "The Eternal Sin," in which Florence Reed will be seen as Lucretia Borgia. The quaint city of the south, one of the oldest on the American continent, was admirably adapted to the purpose for which Mr. Brenon selected it. "The Eternal Sin" is now almost completed, the few remaining episodes being interior



Scene from "The Eternal Sin" (Selznick).

scenes, elaborate settings for which were built in the big studio on Hudson Heights while the company was in the sunny south.

Absolute fidelity to all detail is one of Mr. Brenon's fixed principles, and a great deal of research was necessary in building the magnificent palace scenes. The throne room, the banquet hall, the library of the Duke d'Este, Lucretia's husband, and all of the other spacious rooms were copied from rare prints and authentic copies of famous paintings.

General Film War Pictures

Intensely Thrilling Realism In British Government's Motion Pictures of the Great Conflict.

PHOTOGRAPHED while history was in the making, the British government war films, which are to be released by the General Film Company in weekly divisions of two reels of 1,000 feet each, show war in all its horror. Close-range pictures of trench fighting and scenes in which the camera's eye looked upon miles of batlefronts are seen. Those who have seen the films say that such thrilling and intensely realistic pictures can neither be described or imagined. To see them is to be actually in the war, and a part of it.

They are real pictures of real fighting, taken on the firing line. The cameramen did not follow at a safe distance behind the surge and shock of battle. The photographers were especially commissioned officers. Often the tripods were shot from under the cameras. Many of the photographers gave their lives for these pictures. Again and again films were brought in by soldiers, who found them in exposed positions, with no word as to the fate of the men who had done their duty.

Naturally, these films differ radically from the "war pictures" taken "somewhere" in the rear, the familiar views of the men and materials of warfare posed for the camera. They are vital and vivid, with a grim, desperate realism which cannot be simulated, and convey an idea of the frightfulness of modern warfare.

It was not the original purpose to allow these pictures to be seen by the public. Finally, the British government decided to send them to this country for the benefit of war relief funds, and the Patriot Film Corporation was formed for this purpose. Its entire gross profits will be turned over to the various relief funds.

These are the only motion pictures showing Great Britain's tremendous war activities, and the only war pictures of any kind which have been allowed to leave England uncensored. They include pictures of all processes in the manufacture of munitions; of the training and mobilization of the great army of 5,000,000 men; of all phases of the Battle of the Somme; of the Grand Fleet in the North Sea, showing the maneuvres of all the varied units! the Aeroplane Corps, including thrilling encounters 5,000 feet above the clouds, and the American Red Cross Ambulance Corps in action.

Keen Cartoon Program for New Year

Releases Completed for January and February—Pictures Cover a Variety of Subjects.

THE Keen Cartoon Corporation has just announced its releases for the beginning of the New Year. The list, which covers the period from January first to February 26th, inclusive, embraces a variety of subjects which are as follows:

January 1st, "Mose Is Cured"; January 8th, "Old Forty Niner"; January 15th, "Jeb Jenkins, the Village Genius"; January 22d, "Jerry McDub Collects Some Accident Insurance"; January 29th, "Henry W. Zippy Buys A Pet"; February 5th, "Zoo-Illogical Studies"; February 12th, "A Dangerous Girl"; February 19th, "Dr. Zippy Opens A Sanatorium" and February 26th, "The Fighting Blood of Jerry McDub."

Each release is a comic story, illustrated by characters originated for the story by one of the many high-class comic artists in the employ of the Keen Cartoon Corporation and, unlike the usual run of cartoon film, these stories are complete with plot and situations and are not secondary to the characters themselves. Rather, the characters are conceived with the object of bringing out in every detail the amusing conception of the authors.

E. I. S. Enters Feature Field

Dixon Boardman is President—Company Now at Work on "Trooper 44," a Story of the Pennsylvania Constabulary.

THE latest entrant into the production field is the E. I. S. Motion Picture Corporation, of which Dixon Boardman is president and director general. Hitherto known as producers of high-class educational pictures, the E. I. S. concern now intends aggressively to enter the production field and put out features.

The first production is entitled "Trooper 44," and is now in the process of making in the coal and iron regions of Pennsylvania. A unique feature is the fact that for the first time in the history of that famous force it enlists the services upon the screen of the mounted Pennsylvania state police.

The E. I. S. players are now working on outside locations at Greensburg, Westmoreland county, Pennsylvania, where are situated the barracks of Troop A, the largest and most important of the mounted police garrisons.

The picture is being directed by Roy Gahris, under the general supervision of Mr. Boardman. The leading role, that of "Jack," otherwise Trooper 44, is played by George Soule Spencer. W. W. Black is intrusted with the heavy character of Ian Sanford. June Daye is seen as Ruth Moreland, and Betty Dodridge enacts Cora Watson.

The camera work is directed by Fred Armitage, with whom is associated Charles Charlton. "Trooper 44" will in all probability be released early in the New Year.

"PATRIA" SCORES WONDERFUL HIT.

Following the enthusiastic reception given to the International's "Patria," the serial supreme at the Ritz-Carlton, by New York's most exclusive society, Chicago's social set had its opportunity to see the great patriotic photoplay at a private showing at the Congress hotel in that city recently. The reception given this wonderful cinema drama in Chicago was no less spontaneous [illegible]



FEDERAL FEATURE FILM REORGANIZES.

The reorganization of the Federal Feature Film Company, whose offices are located on the twelfth floor of the Forty-Fifth Street Exchange building, was effected recently. In announcing the policy of the coming year, one of its officers said:

"We entered this branch of the film business to cater to the wants of the small exhibitor. It is he who needs the most help. The small exhibitor cannot afford to pay top prices for feature films, but there is no doubt to the fact that he would be willing to have them shown in his theater if he could secure them at a reasonable price. In this connection, attention is drawn to the fact that the Federal Feature Film Company has purchased the rights to many feature film successes dating two years and less back. Naturally, the price we paid for these features is considerably less than the production's actual worth, but it is in this way that we can rent pictures to the exhibitor at a price which he can meet.

"ON ITALY'S FIRING LINE" (Selig).

"On Italy's Firing Line" is a noteworthy Selig feature, in three reels, released in General Film Company's regular service on Monday, January 1st. This film presents motion pictures of the great conflict waging in Europe, and are pictures that have never been shown to the public before. Additional interest is attached to this production because of the fact that perhaps for the first time, the activities of the Italian armies are shown in detail. The pictures include regimental charges, the bringing of heavy artillery up to mountain fortifications, battles in the Alps above the clouds, Italian troops on the march, the cutting of military roads on mountain sides, artillery duels with bursting shells and shrapnel, and finally the death toll caused by war. These pictures are not only of deserving interest, but they are educational, and properly open the New Year program of the Selig Company, in General Film Service.

NOTICE ! ! ! !

Attention of Moving Picture Producers is called to the fact that any scenarios written by the late Sully Guard, my son, are the exclusive property of the undersigned, and any companies purchasing same do so at their own risk. I hold the original and registered scenarios. I am giving this warning because I have been informed that other parties have attempted to dispose of some of these stories.

INDA PALMER GUARD.

EVERY CAMERA MAN

CAN AVOID SCENE MIX-UPS

and keep accurate record of each exposure, by using the book we will send you, postage prepaid, if you will send us 15c in stamps.

ROTHACKER FILM MFG. COMPANY

1339 Diversey Parkway, Chicago

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Censorship Flurry in Maine College Town

Waterville, Site of Colby College and Coburn Institute, Has a Discussion on Censorship but Wants No Local Censors.

From John P. Flanagan, 147 Park View Ave., Bangor, Maine.

WATERVILLE, Me.—Attempts of a few would-be guardians of the public morals in Waterville to have local censorship on the ground that the people do not know what pictures they want, and that it is the duty of some who feel they know about moral matters to censor the pictures, have met with the cordial disapproval of a majority of the people of this city.

Waterville has been talking of better moving pictures seriously during the past few weeks, but has put a quietus on the attempt to censor. The conclusion reached after holding several meetings of women's clubs, prominent educators of Colby College, which is located here, and ministers, is that the people of Waterville must cooperate with Manager Cornelius B. Kelleher of the City opera house.

The Waterville Woman's Club was behind the movement to censor pictures, and the Coburn Classical Institute authorities also started to make a similar move, but so quickly did the idea meet a frost that but little has been heard of it since.

Coburn Faculty Felt Need of Better Film

At the meeting held to discuss the matter, Principal Hathorn of Coburn said that the Coburn faculty had for a long time felt that there should be a higher grade of pictures shown in the city and that it was time to do something. Dean Cooper of the woman's division of Colby College said that she had taken the matter of good pictures up with Manager Kelleher of the opera house, who had always seemed willing to do what he could but that somehow nothing had come of it. She felt that Mr. Kelleher was trying to put on the pictures that the people demanded and that it was necessary to arouse a sentiment for better pictures so that the house showing them would be patronized as it should be. She felt that the average young person cared very little about the quality of the picture and that it was the duty of those who have them in their care to see that only the best pictures were shown them.

Want No Censors.

It was agreed that the city is not ready for a censor and the thing to do is to cultivate a taste for better pictures among the people, particularly the adults.

Some of the people interested gave out a statement that at the City opera house the plan will be tried of putting on for two days of the week a series of pictures that will be all that the sincerest critics of the movies would wish. All are agreed that the Paramount pictures now being shown at the opera house are fully up to the standard. They are clean, have some of the best people in the profession, and in general are above criticism. Objection is made, however, to some of the serial pictures.

A Waterville man says "Waterville is entertaining during nine months of the year several hundred young men and young women who are away from home, who desire amusement, and who are entitled to the very best kind of amusement that it is possible for the people of the city to give them."

Manager Kelleher has expressed himself as being eager to do his share in bettering conditions, but like any other practical business man, feels that he should not be asked to bear the cost of it, and if the people will attend the shows of pictures that are of the very highest order, he will be only too pleased to run them.

Maritime News Letter

By F. F. Sully, 68 Lansdowne Ave., St. John, N. B.

A Holiday Attraction to the Goldings.

ST. JOHN, N. B.—Mr. and Mrs. Walter H. Golding recently entertained at their home, 36 Richmond street, a very distinguished visitor—the Stork—and it left as a special holiday attraction a bouncing baby girl. In spite of the many temptations to name the new patron of the Imperial, Mary Pickford, Marguerite Clark or Lillian Walker, she will have the quaint but pleasing old family name, Martha Lillian, after her mother.

Local Famous to Move.

St. John, N. B.—The local exchange of the Famous Players is making preparations to move into its new quarters in the Odd Fellows' building at Union and Prince William street, the same structure in which the Canadian Universal now has its offices. There will be a large general office, a private office for the manager, a spacious projection room and shipping quarters. It is expected that with the completion of necessary renovations and improvements by the first part of the year, the Famous Players men will be settled in their new offices.

Remodeled Empire Theater Ready.

Halifax, N. S.—J. G. B. Metzler is to have the remodeled Empire on Buckingham street all ready for the holiday trade after extensive repairs and improvements that have necessitated an outlay of more than $5,000. A new brick front has been erected; 150 new seats have been added, making the total seating capacity now 900. The front of the Empire is now said to be one of the most attractive in the city, and the appointments throughout have been made modern in every respect. Mr. Metzler has been running the Bluebird features, and says he is highly pleased with the results. The Empire has been established only two years, but business has so increased as to warrant the improvements.

St. John Opera House Leased.

St. John, N. B.—With the application before the City Council for permission to erect a large overhead sign at the entrance of the opera house, it became generally known last week that J. M. Franklin, manager of the Strand theater, Halifax, had signed a lease for the St. John opera house, becoming effective March 1, at the expiration of the lease now held by Fred G. Spencer, who is running a high-class program of features through his manager, Walter C. McKay. Mr. Franklin will change the policy somewhat, offering five acts of vaudeville and pictures. He has already signed a contract for the "Crimson Stain Mystery" for the opening week. It is understood that Mr. Franklin is to make general improvements throughout the building.

President Golding at New Theater Opening.

Halifax, N. S.—Walter H. Golding of St. John, president of the Maritime Exhibitors' League, was a recent visitor in the city, coming in his official capacity as president of the league to extend felicitations to R. J. McAdam on the opening of his beautiful new $100,000 Casino theater. Mr. Golding made a thorough inspection of the building, and pronounced it as second to none in Canada.

No Artcraft and Monarch Pictures Here.

St. John, N. B.—I. Soskin, of Toronto, general sales manager of the Monarch Film Company, spent a week in the city recently endeavoring to close negotiations for bringing the Clara Kimball Young and the Mary Pickford productions into this territory. It is understood that none of the local exhibitors could afford to pay the price demanded, and, furthermore, the company, in view of the recent action taken by the Maritime Exhibitors' League, declaring themselves opposed to the deposit system, said that it would not bring the Monarch and Artcraft pictures into this territory. So far as men of the trade in St. John now know, these pictures will not be seen by Maritime audiences. This seems to be a reason for general regret, for these widely advertised features have caused much comment, and it is not at all unlikely that they would draw big houses.

On his return to Toronto, Mr. Soskin was accompanied by Louis Rosenfeld, who will make his headquarters in the Queen City as distributing agent for the Monarch company, after serving several years as the St. John manager for the Famous Players, a position which has fallen to Mitchell S. Bernstein, who was formerly of the Toronto office.

Manager Thomas Prince Weds.

St. John, N. B.—Thomas Prince, manager of the Palace theater, signed a new contract, promising faithful and perpetual service in all departments, one morning during the past week in the Mission Church, Paradise Row, when he was united in marriage to Miss Florence May Wilson, youngest daughter of Mrs. and the late Benjamin Wilson of this city. The bride was attended by Miss Ollie Prince, sister of the bridegroom, and Benjamin Wilson, brother of the bride, was best man. Mr. and Mrs. Prince received a wealth of gifts, including two substantial checks from the bridegroom's brother, Edward Prince of Timmins, Ontario. The bridegroom's gift to the bride was a beautiful platinum mounted diamond ring.

St. John, N. B.—I. Secours, formerly with the Montreal office of the Fox Film Corporation, has arrived and taken up his duties in the local exchange under Manager Carl Crawford.

Capital City Film Matters

Plan Erection of Exchange Building—Shipping Congestion Delays S hows—General Film Exchange Gets More Territory—Women Revise Dates for Children's Shows—Milliman Guest of Government.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The next regular meeting on January 8 of the Washington Exchange Managers' Association is expected to be one of the most important since its organization, for there are many interesting matters to be brought up. This meeting will be of the usual type, consisting of a supper at the National Press Club, following which the meeting will be addressed by W. J. Costello, who is planning the erection of a film exchange building at Sixth and G streets, northwest. The special committee, of which George Mann, of the Famous Players exchange, is chairman, will have a very interesting report on the controversies between the exchange managers and the express companies doing business in Washington. The meeting scheduled for December 18 was called off because of the fact that a number of the managers had gone to Charlotte, N. C., to participate in the semi-annual convention of the North Carolina Motion Picture Exhibitors' League. The next meeting will be held Monday evening, January 8.

No More Mounted Paper for Mutual.

Washington, D. C.—E. G. Evans, manager of the Mutual's Washington office, has just announced that the handling of mounted paper will be discontinued the first of the year. Mr. Evans said that he believes this will result in a considerable saving to his exhibitor patrons. In the first place, a saving will be effected in express charges and it will be found that the unmounted paper is much easier to handle when transported any distance. Another factor is the high cost of poster production and the difficulties experienced in obtaining mounting facilities. This latter is largely due to an inability to freely secure supplies of cotton backing. The cost of poster production has increased enormously during the past year or two. The high cost of cotton must be considered, and there is also considerable difficulty in securing the posters themselves on account of the shortage of colors and the shortage and high cost of paper.

Congestion in Express Offices.

Washington, D. C.—"If you don't get your show on time, please don't blame the exchange managers." That is the plea that has gone out from Washington, where the exchange managers are decidedly up against a shipping proposition because of the shortage of cars. It is understood that transportation was more heavily burdened this year than ever before, and that the express companies have found it impossible to unload incoming trains because the platforms have been loaded with outgoing shipments, making it almost impossible to handle the trucks. This has resulted in a congestion that will last until early in January. The companies have pressed freight cars into service and these are being loaded with express matter and attached to the regular trains. Usually, this condition is present only for two or three days around Christmas; this year it will be a question of two or three weeks. When the exchangemen learned of the possibilities of a tie-up they started in to ship their shows two days in advance of booking dates, and in a number of cases they sent men with shows by trains to the cities where the theaters of their customers are located to forestall any possibilities of disappointment.

Milliman Guest of Uncle Sam.

Washington, D. C.—Quite an honor was last week conferred upon C. R. Milliman, manager of the Universals Washington branch, when he was selected to be the guest of the United States Government, and as such proceed to White Sulphur Springs, W. Va., with the Universal feature, "The Eagle's Wings." Mr. Milliman exhibited this picture to a committee of twenty-eight of the Council of National Defense. The Council consists of a group of men selected by the War and Navy Departments to promulgate plans for an industrial national defense in the event of war. Following this exhibition a print of the feature was purchased by the Government and placed in the care of Dr. Franklin H. Martin, a member of this committee, who is to travel throughout the United States appearing before business and social clubs and organizations speaking on the subject of national preparedness. While at White Sulpher Springs, Mr. Milliman also exhibited the picture to a convention of surgeons in session at that time.

More Territory for General Exchange.

Washington, D. C.—The Washington branch of the General Film is continuing to grow, for there has just been added to the territory of Manager A. J. Nelson the states of North and South Carolina. The theaters in that territory were formerly served from the Atlanta, Ga., branch of the General Film Company through a sub branch in Charlotte. This latter office is now in charge of O. B. Swift, who recently arrived in Charlotte from New York. As previously mentioned in the Moving Picture World, Mr. Nelson had turned over to him the preceding week the business of the city of Richmond by the Philadelphia office. This now gives him full control, so far as the business of the General Film is concerned, of Maryland, Virginia, North and South Carolina, and part of West Virginia and the District of Columbia. Mr. Nelson spent the week in Charlotte attending the convention of the Motion Picture Exhibitors' League of North Carolina and arranging with his assistant, Mr. Swift, for the handling of the business. The Charlotte office is well established and in position to give a most excellent service to the exhibitors of the two states. Efficiency is the watchword of Manager Nelson and he will make every effort to improve the business relations between the Washington and Charlotte offices and the theater men of the territory.

President Sees Fox Feature.

Washington, D. C.—Last week President and Mrs. Wilson celebrated their first wedding anniversary by attending the opening performance of the William Fox production, "A Daughter of the Gods" at the Belasco theater.

This was the first time since he entered the White House that President Wilson has gone to a theater to see a moving picture. He has seen photoplays before, but always at the White House or at private entertainments.

The attendance of the President and Mrs. Wilson on their first wedding anniversary at a motion picture will be pleasing to the motion picture fans and exhibitors of the country.

Revised List of Special Film Shows.

Washington, D. C.—The District of Columbia Federation of Women's Clubs has issued a revised list of theaters and dates for the demonstration motion picture performances to be held in Washington under its auspices. This organization is carrying on what it is pleased to call a "campaign for cleaner films for the District of Columbia."

According to the association's list, children's matinees will be held between the hours of two and three o'clock, Friday afternoons, January 5, 12, 19 and 26 at the following theaters: Avenue Grand, Empire, Home, Lyric, Olympic, Victoria and Howard. The Saturday afternoon matinees, to be held at the same hour, on January 6, 13, 20 and 27, will be given at the Masonic Temple Auditorium, Circle, Dumbarton, Truxton, Florida and Blue Mouse theaters.

Boy Scouts in uniform are to act as ushers, and members of the Women's clubs are to supervise the exhibitions. The theater managers have agreed to donate the use of their respective houses, the various exchange managers will furnish the films without charge, and Union operators will be on the job as volunteers.

Motion Pictures in Inaugural Ceremonies.

Washington, D. C.—A committee to take charge of motion picture arrangements incident to the inaugural ceremonies of the Fourth of March is to be appointed by Robert Harper, chairman of the general committee and in charge of everything pertaining to the inaugural festivities. It is said that in view of the present-day importance of motion pictures in all educational publicity work, such a committee would prove a valuable adjunct in the promotion of the inaugural. A. Brylawski, one of the pioneer moving picture men of Washington, has been made a member of the general committee, and he will also serve on the finance committee.

Phillips Takes Washington Theater.

Washington, D. C.—Lawrence Phillips, who formerly conducted the Opera House in Alexandria, Va., has taken over the Staunton theater, securing possession of the house from Louis A. Atkinson, who has been operating a chain of theaters in Washington. Mr. Phillips is also well known in the baseball world, being the official announcer of the American League team in Washington.

Benefit for Orphans at Circle.

Washington, D. C.—Dr. William P. Herbst, of the Circle theater; George Mann, of the Famous Players exchange, and E. G. Evans, manager of the Mutual co-operated with the Girls' Civic Club to the extent that 500 orphan children were given a special Thanksgiving matinee at the Circle theater. The program included "The Patch Work Girl of Oz," a travelogue and comedies.

New Hippodrome to Open This Week.

Washington, D. C.—Work on the new Hippodrome theater on Union street is being pushed. W. A. Donlevy, manager of the new theater, states the house will open for business Christmas week. The house seats 900 and is beautiful. Big features and vaudeville will be shown.

Pleased With Children's Shows.

Charlotte, N. C.—Manager H. L. Morrow is well pleased with the manner in which the children's matinees are taking at the Piedmont theater. Recently he started out showing a selected program of Universal educational films. The performances have been highly successful, not from a financial standpoint so much as meeting the wishes of his patrons. Mr. Morrow is a live, up-to-date manager, quick to take advantage of popular demands and in co-operating with the Federation of Women's Clubs he is bringing additional patronage to those of his exhibitions intended largely for adults.

New Jersey

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

M. P. Ex. Co. Serves Schools and Churches.

NEWARK, N. J.—The Motion Picture Exhibition Company, under the able management of Robert S. Sumner, serves a distinctive purpose in this community. Mr. Sumner books films to schools, churches and institutions exclusively. All of the pictures are educational, scenic or topical in character. Mr. Sumner is a keen advertiser, and is distributing several booklets describing methods by which motion pictures can be made both interesting and instructive in the class-room and in the church. The Motion Picture Exhibition Company also are the distributors for the Atlas projector, a machine made especially for class-room use. An example of the work done by the concern is the benefit for the Armenian War Relief Fund on Dec. 15, at which Mr. Sumner furnished the motion picture part of the program. The offices of the company are located in Proctor's Palace theater building, 116 Market street.

Dr. Hespe Building Another.

Jersey City, N. J.—Dr. H. Charles Hespe, president of the Motion Picture Exhibitors' League of New Jersey, is having plans prepared by William Neuman, architect, 202 Ogden avenue, for the erection of a brick, terra cotta and concrete moving picture theater 65x130 feet, at Central avenue near Charles street. The new house will seat 1,400.

Thomas Egan at Unicorn.

Newark, N. J.—Thomas Egan is the successor to Jack Kraemer at the local office of the Unicorn Film, in the Strand theater building, 118 Market street.

Herbert Yudkin Loses Suits.

Newark, N. J.—Herbert Yudkin, manager of the local office of the Nation Film Company, suffered the loss of two new suits valued at $100. The suits were stolen from Mr. Yudkin's automobile Saturday evening while the auto was parked in front of the Proctor's Palace theater. The loss was reported to the police.

C. J. Straehle Managing the Star.

Newark, N. J.—Alterations costing $1,275 have been made on the Star theater, 650 Bergen street, by Mrs. Minnie Albe, the owner. The building is a concrete and brick affair, and after alterations will have a seating capacity of several hundred more than at present. Charles J. Straehle, who formerly managed the house, has again become associated in the same capacity.

Addition Built to Theater.

Union Hill, N. J.—Dominick Orlando, 467 Bergenline avenue, West New York, has the general contract for alterations and an addition to the one-story brick building at 312-316 Columbia street. S. Lottauer, the proprietor, will spend $3,000 in securing the improvement.

To Exploit "The Crisis."

Newark, N. J.—To exploit the film spectacle "The Crisis," the Crisis Picture Corporation has been incorporated under the laws of New Jersey. The registered agent is Fred W. Falkner, with offices at 116 Market street. The authorized capital is $2,000. The incorporators are Thomas McManus, Albert E. Arge and George J. Watson.

Olympia Theater Robbed.

Newark, N. J.—The Olympia theater, 324 Norfolk street, under the management of Isaac Itzkowitz, was entered Friday night and a bundle of carbons and other moving picture supplies were stolen.

"Where Are My Children?"

Newark, N. J.—During the week of Dec. 4 at the Terminal theater, "Where Are My Children?" did exceptionally good business. At the Goodwin theater during the entire week of Dec. 11 the film also did very well. James M. Ashcraft, manager of the northern New Jersey Supreme Photoplay Productions, is handling the film throughout this territory. His offices are located at 56 Proctor's Palace theater building.

"Montclair Moviefied."

Montclair, N. J.—The activities of Montclair were shown in a moving picture entitled "The Mystic Mountainside or Montclair Moviefield."

Supercensors Make a Visitation

Committee, Said to Represent 200,000 Sensible Women, Descends on the Legal Censor Board—Wants Guarantees of Respectability in Work of the Legal Body—Are Appointed Inspectors of Screens.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—The censorial fireworks have started and the equipoise of certain ladies connected with the igniting end of the business assists one to believe that they may have dynamite which might accidentally leave nothing in Baltimore but the smoking ruins of a flourishing motion picture center. They claim to represent 200,000 women. A committee led by Mrs. H. E. Parkhurst descended upon the state censors on Dec. 16. While they blamed their onslaught primarily on the showing of "War's Women" in this city, still, with all due respect to the ladies, we wonder if they haven't found other things so dull that they have been compelled to take up a new amusement?

It was quite a tea party. All the members of the Censor Board, Charles E. Harper, Wm. F. Stone and Mrs. T. B. Harrison, were present, and they had quite a tete-a-tete concerning the problems of moving picture censors. The committee was very graciously received by the members of the board and a petition was presented by the former which read in part:

Want Censors to Guarantee Respectability.

"We come today, not in a spirit of antagonism, but one of co-operation, and encouraged by the apparent desire of the board to do what is right, beg to inquire what power the board has in such a case and what protection they can offer our boys and girls attending the local houses. In other words, may we not expect that the stamp of the censors which precedes each film will be a guarantee of respectability in all cases and at all times?"

Mrs. Parkhurst explained that they were acting, feeling it their duty to protect children in the city from the pictures with a taint of immorality, and yet she admitted that she did not like the moving pictures. Then up spoke Mrs. Troupe and said that she loved them (the moving pictures) and went on an average of five times a week and admitted that there were more good than bad ones. Mr. Stone pinned her down with the question as to the names of some of the bad ones, but she refrained from giving an answer.

No Money to Inspect Screens.

It was then explained to the committee, who by the way are all mothers, that the board could not employ inspectors to examine the screens of all the theaters to see if the eliminations had been made, owing to their having to depend on the fees for the support of the office and that half of this sum had to be turned over to the state treasurer. It was also stated that they had to depend on the police and the public to report any improper scenes being shown at the theaters.

Made the Ladies Inspectors.

The outcome of the whole affair was to the effect that the ladies were advised by the board to notify them of any improprieties which they observe while watching the moving pictures in the theaters. Also be it noted that after January 1 no pictures will be permitted to be shown in the state of Maryland unless they bear the stamp of approval of the Maryland Censor Board.

Theater Company Alleged Insolvent.

Baltimore, Md.—On Saturday, December 16, an order was signed by Judge Dawkins in the Circuit Court requiring cause to be shown by December 26 why a receiver should not be appointed for the Lord Calvert Theater Company, conducting the Gertrude McCoy theater, at Fulton avenue and Baker street, of which F. C. Weber is the manager. The complaint was made by Charles L. Stockhausen and the bill was filed through Attorneys Baker and Orth. It is alleged that the company is insolvent and that fifty shares each of its common and preferred stock are owned by the complainant at a par value of $50 a share.

B. S. Seligman to Guide Crescent.

Baltimore, Md.—The Crescent theater, 1110-12 South Charles street, has again changed its manager and now has Benjamin S. Seligman acting in that capacity. His association, just prior to his present position, was with George M. Mann of the Paramount Washington office. Before this he worked with the Lubin Company and the Mastbaum interests in Philadelphia. Those who have met him like his manner. That he is on the job is illustrated by the fact that he immediately had a masher who annoyed a girl in his house arrested and fined $5 and costs.

Children's Matinees at Walbrook.

Baltimore, Md.—E. R. Beveridge, who, it is understood, is acting as manager of the Walbrook theater at North avenue and Rosedale street, has now inaugurated children's matinees for Saturday afternoons and, from all accounts, they are proving a great success. He ran as his feature on Saturday, December 10, "Rip Van Winkle."

Maryland Theater Benefit.

Baltimore, Md.—During the entire week of December 18 Frederick C. Schanberger, manager of the Maryland theater, ran a benefit for the crippled children of Baltimore and the state of Maryland to aid in providing gifts and Christmas cheer for the little sufferers.

Great Wizard Theater Improves.

Baltimore, Md.—A big improvement has been made in the exterior of the Great Wizard theater, 30 West Lexington street. Bohannan, Lewy & Fuld, the owners, realizing, as they always have done, that it is well to keep abreast of the times, have now had the large lobby of this house, which has heretofore been open, enclosed in a framework of plate glass and wood. It gives a very artistic effect to the house and will protect the patrons who have to wait.

New Ruling on Building Franchises.

Baltimore, Md.—It is understood that, according to a new system, unless a franchise to erect a moving picture theater is taken advantage of within sixty days, that it is forfeited. This happened in the case of John T. Langville, who applied for permission to build a theater at 1318-20-22 East Fort avenue. This ordinance passed the Council some months ago and now it has been reintroduced by Thomas D. Johnson of the Twenty-fourth ward.

Organizations in Buffalo Are Active

Film Club Grows and Will Get Down to Work January 1st—Buffalo Screen Club Wants to Unite Screen Clubs All Over the Country—Big Film Ball Coming —Theater Managers' Association Gets More Members.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Local film organizations are active this week. The following exchanges have joined the recently organized Film Club of Buffalo, viz.: Mutual, General, Merit, Popular, Pathe, World, Metro, Universal, Bluebird, K-E-S-E, Unicorn and Hughes Features. The club will be in working order by January 1.

J. E. Kimberley, World, is president, and C. A. Taylor, Metro, is secretary and treasurer. They are working out a practical program. A grievance committee will be appointed at an early date. One of the subjects to be taken up will be the improvement of the express service in this territory. Twelve out of the fourteen exchanges here have now joined the club.

"The purpose of the club is the mutual protection of the exhibitor as well as the exchanges," said Secretary Taylor. "Any complaint of either side can be satisfactorily adjusted by the club as a body. Any exhibitor can depend on receiving an absolutely fair hearing."

The Buffalo Screen Club continues to take the initiative in uniting the screen clubs of the country into a national body. It is hoped that the first national convention of the clubs will be held in this city. Several out-of-town screen clubs have sent replies that are favorable to the movement. It is expected that Pearl White and Francis X. Bushman will be among the stars who will grace with their presence the Screen club's ball in this city on the evening of January 29.

A band and orchestra, with fifty pieces in all, will supply the music for the dancers. Tickets for nine boxes at the ball have already been sold. The decoration committee claims that the hall will be transformed into a veritable fairyland.

The membership campaign of the Theatrical Managers' Association of Buffalo is proving very successful. The number of members has been increased to forty-five. Jules H. Michael, manager of the Academy, is actively working with his grievance committee and plans of the other committees are progressing.

The managers are co-operating with the New York organizations in the fight against Sunday closing. W. Stephen Bush will address the local association at the Star theater on the afternoon of January 4.

Small Fire in Salamanca,

Salamanca, N. Y.—Recently a blaze started in the projecting room of the Palm Garden theater, filling the place with smoke. The fire was extinguished by Manager W. B. Fox before much damage was done.

W. H. Teeple Moves Family Here.

Buffalo, N. Y.—W. H. Teeple, road representative of the Mutual, Buffalo, has moved his family from Rochester to this city. While in Rochester recently Mr. Teeple met Mr. Cobb, who is with the Eastman Kodak Company and is perfecting an invention for producing cartoon comics. The possibilities of the machine are wonderful, according to Mr. Teeple.

Theaters Change Hands.

The Star theater, Elmira, has been reopened by W. D. Burrill.

Fluke & Evans are the new proprietors of the Star theater of Kane, Pa.

N. F. Johnson, formerly of Hammondsport, N. Y., has taken over the Lyric theater of Elkland, Pa.

Personal Notes.

H. L. Byrne, former manager of the Bijou moving picture theater, Buffalo, has been here on a furlough. For several months he has been with the Seventy-fourth regiment, National Guard, at Pharr, Texas.

M. L. Morley has resigned as salesman for the General Film, Buffalo.

Walter Scheuer of the Dispatch Film Corporation was here recently in the interests of "Purity," which showed at the Family theater. Mr. Scheuer said that later he would probably bring the new feature, "The Crisis," to Buffalo.

Atlantic News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Jack Wells Changes Theater's Name.

ATLANTA, Ga.—Atlanta is to have a Rialto theater. Not a new playhouse, but an old one under a new name. Jake Wells, who now owns and operates the Piedmont theater, in making a new start and with a changed policy, has adopted also the new name, Rialto, the change to become effective Monday.

The continuous performance idea at this house is also a thing of the past. Three distinct shows are given each day, afternoons starting at 3 o'clock and evenings having two shows. Numerous improvements are being made for the betterment of the theater.

Leo Garner Visits Washington.

Atlanta, Ga.—Leo Garner, manager of the New Film Corporation, left for Washington, D. C., Friday on a brief visit to his family and to consult his company in regard to future business. Miss M. E. Karst is in charge during his absence.

Xmas Benefit at the Criterion.

Atlanta, Ga.—The Criterion was open Sunday from 2 o'clock to 10 p. m., under the auspices of a committee of ladies, who have made up their minds that the forty little children who are inmates of the Southern Christian home shall have as merry a Christmas as any other little boy or girl in the city.

Every cent taken in will go to buy dolls and horns and candy for the little tots at this orphan home. A great big Christmas dinner will also be served by the committee of ladies for the little tots.

A. C. Bromberg Goes to International.

A. C. Bromberg, who has been Atlanta manager of the Triangle since its organization, has resigned this position to take charge of the local office of the International.

Mr. Bromberg's resignation became effective immediately, and he assumed the management of the International office Monday morning, December 18. Mr. Bromberg has many friends in the South who will be interested to know of his change.

Federal Film to Open Branch.

Atlanta, Ga.—The Federal Film Company is preparing to open an Atlanta branch in the Moore building on Walton street.

S. A. Lynch Visits Atlanta.

Atlanta, Ga.—S. A. Lynch, known among his friends as one of the finest and cleverest men in the picture business today, spent the week in Atlanta. Mr. Lynch is now one of the largest individual factors in Atlanta film industry, if not in the whole South.

Mr. Lynch is head of the Southern Paramount Picture Corporation, controlling all the Paramount releases in this territory; head of the Southern World Film Company, and also the Triangle Film Corporation for this territory.

Ted Hardcastle Joins Essanay Players.

ATLANTA, Ga.—Announcement was made Saturday of a change in management of the Piedmont theater. Ted Hardcastle, who has been in charge of the house, will soon head a company of Essanay film artists who will produce a number of pictures in the vicinity of Atlanta and Chattanooga, with Mr. Hardcastle as the star. Mr. Hardcastle is well known through his work in a number of successful western reels. His headquarters will be either in Atlanta or Chattanooga.

Cincinnati Exchanges Form New Bureau

Credit Troubles Will Be Handled for Associated Film Exchanges by New Committee—Standing Committees Appointed.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, O.—A credit rating bureau, affiliated with that operated by the Retail Merchants' Association of the Chamber of Commerce, is to be established by the Associated Film Exchanges, which will be, it is believed, one of the first of its sort in the country. Credit troubles have been numerous in the past, giving rise to some warm discussions between film men and exhibitors, and it is thought that a business-like system for determining who is and who is not entitled to credit will enable the film men to separate the sheep from the goats with general satisfaction—excepting, perhaps, to the goats.

President W. C. Bachmeyer, of the Associated Film Exchanges, has appointed the following standing committees for the organization: Membership, Clarence Runey, H. A. Bugie and S. W. Hatch; trade rules, I. W. McMahan, W. S. Wessling, C. C. Hite; entertainment, C. E. Holah, L. W. Greenstein, R. H. Haines; traffic, H. J. Wessel, G. F. Weaver and C. E. Penrod.

Features and Prices at the Walnut.

Cincinnati, O.—With the completion of arrangements under which only films of special interest and drawing power will be shown at the Walnut theater, Manager I. Libson has determined to make permanent the schedule of prices heretofore placed in effect for films of unusual interest. Starting several weeks ago with the Metro presentation of "Romeo and Juliet," featuring Francis X. Bushman and Beverly Bayne, this schedule has since remained practically continuously in effect, as one big attraction after another has been shown, and it has been made the regular thing at the Walnut. For the entire lower floor 25 cents is charged, with 15 cents for the balcony, and, while the balcony is extremely popular with the thrifty, the house has been so well filled for the most part that the lower floor has received its full capacity quite regularly. Following a series of Clara Kimball Young pictures, and that featuring Nazimova in "War Brides," Ethel Barrymore in "The Awakening of Helena Ritchie," was a pronounced hit, Miss Barrymore being one of the best drawing cards on the screen. The success of Mr. Libson's move in placing higher prices regularly in force at a house which has at times been considered a failure, as too much out of the way, is the more interesting, in view of the fact that the regular price at all other feature houses is 10 cents.

Wanted to Film Spanking in Court.

Cincinnati, O.—Eight youngsters, caught in the act of stoning the Hippodrome theater, in Newport, Ky., after being ejected for disorderly conduct, were arrested and publicly spanked in the Juvenile Court by order of Judge Edward Boltz. The crime and its penalty were of some interest as providing amusement for the onlookers,

but a real "punch" was lent to the matter by the anxiety of a film company furnishing news service to one of the big circuits to take pictures of the affair. The Cincinnati manager wrote to the judge, asking permission to film the spanking, pointing out that the pictures would have a deterrent effect on other youthful criminals; but the court refused to see it that way, and this form of poetic retribution to the culprits—film immortality of an undesirable sort for disturbing a film show—was therefore not visited upon them.

Filming Men's Clothing Styles.

Cincinnati, O.—The Associated Film Companies will take moving pictures of the demonstration of men's clothing styles, which will be a feature of the annual convention of the National Association of Clothing Designers, to be held in Cincinnati at the Sinton hotel January 4 to 6. The designers, always have something interesting to spring, and interest in the new styles, while not as great as that in women's styles, is always great. Living male models will be used, parading up and down the Sinton lobby and "Peacock alley," and this will afford splendid scope for the pictures. They will be distributed through one of the news weeklies.

Screening of New Fox Features.

Cincinnati, O.—One of the most interesting advance showing for some time was that arranged by Manager Harry B. Day, of Fox, for the initial presentation to Cincinnati exhibitors of William Farnum in "The Price of Silence." The big ballroom at the Hotel Sinton was used for the exhibition, and was well filled with exhibitors from Cincinnati and neighboring towns, as well as newspaper men and public officials. The publicity value of the picture's showing at this time, due to the recent enactment of a national law prohibiting interstate shipment of child labor products, was fully utilized by Mr. Day, and exhibitors have booked the picture liberally, appreciating the amount of public interest created by it. It will be first shown publicly at one of the large downtown houses.

New Tri-State Film Exchange.

Cincinnati, O.—The newest of the rapidly growing list of Cincinnati film exchanges is the Tri-State Film Company's office, at 23 Opera place. The company distributes in Ohio, Michigan and Kentucky the productions of the Art Dramas, Inc., and Christie comedies, and is pushing its work rapidly, with considerable success. Ralph E. Peckham is in charge.

Canadian Exchanges in Jam

Metro Pictures Transfers Its Franchise From Standard Film to Specialty Film—Interim Injunction Secured by Metro Against the Former's Use of Metro Releases—Independent Metro Releases Not Affected.

By W. M. Gladish, 1263 Gerrard St., E., Toronto, Ontario.

TORONTO, Ontario.—Developments of a sudden and sensational nature concerning several film distributing companies in the Dominion of Canada have occurred during the past week or two and the assistance of the courts has been sought to secure a definite solution of the situation. The case is this:

The Metro Pictures, Limited, with headquarters in Montreal, holding the releasing rights for all regular Metro productions in the Dominion, had vested the Standard Film Service, Limited, with its Canadian franchise after it had passed into the hands of receivers last spring. The Metro Pictures, Limited, with the consent of its fiscal agents, the Prudential Trust Company, decided to transfer its franchise from the Standard to the Specialty Film Import, Limited, which is the distributor in Canada of Pathe releases. At the same time, Metro Pictures, Limited, sent out telegrams to practically every exhibitor in the country instructing that Metro reels be sent to the nearest Specialty Film office instead of to a branch of the Standard. Letters were also sent to each Specialty Film Import branch authorizing those in charge to handle Metro business. Incidentally, seven current Metro subjects were taken out of Customs by the Specialty Film Company, on the authority of the Metro Pictures, Limited.

An interim injunction has been secured by the Metro Pictures, Limited, which restrains the Standard Film Service, Limited, from doing business with Metro releases or from disposing of the Metro reels in any way. At time of writing, an application for a permanent injunction is pending in the court.

Independent Metro Releases Not Affected

The jam between the three companies does not affect in any way, it is declared, the independent releases of Metro, such as the Metro "Romeo and Juliet" and others, as well as the new Bushman-Bayne serial, Sidney Drew Comedies, etc.

According to James Travis, Toronto manager for the Pathe distributing company, the Specialty Film Import, Limited, has definitely secured the Metro franchise in Canada through the Metro Pictures, Limited. "We have not done anything yet with the Metro subjects, however," said Mr. Travis, "and will probably not do so until all legal matters are disposed of. With Metro features along with Gold Rooster features and other Pathe releases, including comedies and weeklies, we will be able to furnish any exhibitor with a complete service."

Both L. E. Ouimet, manager of the Specialty Film Import, Limited, and A. H. Sawyer, manager of the Standard Film Service, Limited, have been in New York to take up matters in connection with the change, while N. A. Brodeur, head of the Metro Pictures, Limited, has remained in Montreal to look after that end of the situation. Mr. Rondeau, of the Montreal office of the Specialty Film Import, Limited, has been in Toronto to watch local developments.

At this writing, no exhibitor has yet been affected by the order of the Metro Pictures, Limited, or the court's injunction regarding the handling of Metro releases which had been booked from the Standard office, but it was intimated at the Toronto Pathe office that if any exhibitor disregarded the instructions action would be taken.

Permits to Make Appeals to Patrons for Charity.

Toronto, Ont.—Official announcement has been made by the Toronto Board of Police Commissioners that all persons appealing for funds for either patriotic or charitable purposes in any theater of Toronto must first secure a written permit from Mayor T. L. Church, regardless of the circumstances or the cause. This will not be issued by the mayor without a recommendation for the sanction from the local chief of police.

The reason for this step is that the appeal thing has been overdone.

Police May Charge 5 Cents a Sheet for Censoring Posters.

Toronto, Ont.—Toronto exchange managers turned wrong side out a few days ago when they received the intimation that the Toronto Board of Police Commissioners had decided to charge five cents per sheet for the censoring of every poster to be used in front of a theater or on a bill board. For a twenty-four sheet poster the charge would be $1.20, which sum is practically equal to the cost price of the poster when bought in large quantities. The Exchange Managers' Association immediately held two emergency meetings to discuss the situation and, with the municipal elections coming off on January 1st, it is more than likely that theaters around town will be used to good effect for a few days before the ballots are cast.

According to one or two exchange managers, if the proposed charge becomes effective it will seriously affect the use of posters. Some say that the burden of paying for the police censors' charge cannot be placed on the shoulders of exhibitors and the posters will be handled at a distinct loss.

Big "U" Notes.

Toronto.—Advertising Manager W. A. Bach of the Canadian Universal announces that the Big "U" in Canada is making arrangements for securing of a number of important British war features, including prints of official war-time views.

A private projection room has been established at the Universal headquarters in Toronto.

Exhibitor Gets Order Against Exchange

Crescent Palace Theater Wins Suit to Get Twenty Episodes of "The Iron Claw"—Got First Paper—No Contract.

TORONTO, Ontario.—A legal decision which emphasizes the necessity of business-like methods between exchanges and exhibitors has just been recorded in Toronto in the case of Rappaport v. Specialty Film Import, Limited, when the County Court jury gave damages to the plaintiff. The case arose from the claim of Abraham Rappaport, manager of the Crescent Palace theater, Dundas street, Toronto, that the Specialty Film Import, Limited, had failed to supply him with the twenty episodes of "The Iron Claw." In defense the exchange company denied that there had been an agreement for the booking and the plaintiff was unable to produce a contract. The jury, however, decided in favor of the exhibitor, partly on the strength of evidence submitted that other exchanges in Toronto did not require a signed contract for bookings.

Specialty Will Appeal Case.

Speaking to the MOVING PICTURE WORLD correspondent here, James Travis, Toronto branch manager of the Specialty Film Import, Limited, declared that steps would be taken for an appeal from the decision. "Mr. Rappaport and I disagreed about the price to be paid for a booking of the serial and that was the end of it so far as I was concerned," declared Mr. Travis. "I then proceeded to release the serial on the same dates with Manager Joy of the Beaver theater. Mr. Rappaport secured the paper from our shipping department for the first episode of 'The Iron Claw' without my knowledge. He claims that the fact that he secured the paper from our office was evidence that he had arranged for the booking."

Mr. Travis produced many signed contracts to show that his office requires signed agreements for bookings, but the court accepted as evidence a statement that some exchanges have not been securing signatures for bookings.

Sidney Taube Joins Regal.

Toronto.—Sidney Taube, formerly Montreal branch manager for the Universal, has joined the staff of Regal Films, Limited, Toronto, Canadian distributors for World Brady-Made pictures, whose headquarters have been established at 37 Yonge street, Toronto.

Roundabout Near New Orleans

Cotton Selling Is About Over and Business Is Steadier—Theaters in Mississippi Are Having Plenty of Patrons and Managers Are Contented—Good Cooking in Mobile—Doughnuts and Releases.

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—A recent "swing around the circle" in the New Orleans territory afforded some interesting notations among the exhibitors and leading houses in the adjacent cities. This section is traditionally affected by the marketing season for cotton. Whether a man has cotton or not, the fluctuations affecting that staple controls his moods just like the weather affects an old man's corns. It matters not whether the price goes up or down, he has that unsettled feeling. Fortunately for the picture business, the cotton season is about at an end for this year and exhibitors are beginning to feel that their feet are on firm ground. This has been a good crop year and the effect is reflected in the patronage at the motion picture theaters. It is getting better.

At Laurel, Miss, Manager W. S. Taylor of the Bijou theater, reported good business and he was correspondingly happy. He has a good house and a substantial patronage. The Ford theater at Brookhaven, which has only been open for a few weeks, has set the people of that enterprising town by the ears. They think it is just the nicest little theater that anybody can have and they attest their appreciation of it by the most liberal patronage. Manager Grady Ford is elated over the business outlook.

At Hattiesburg, Miss., Manager Hammock, of the Lomo theater, declared that business did not warrant any complaint. The Lomo is an attractive show house with a seating capacity of 900 and it is filled at every showing of the program. Hammond, La., has a new theater, the All Star with Bemis and Wallace as managers. It is a very pretentious house for a city of the size of Hammond and started out with an excellent business. It seats 650 persons comfortably and its capacity is none too great for its patronage.

Mobile, Ala., is one of the few cities in this section that boasts of a lady manager of a motion picture theater, but Miss M. Luckel, who presides over the destinies of the Empire theater, maintains an attractive house and sees to it that the attendance is kept up to a consistent standard. She is satisfied with nothing short of the best program and keeps a watchful eye on all of the releases that are shown in the Empire. Another Mobile exhibitor who is constantly on the lookout for all that is of the best for his theater is J. H. King, of the Crown. Besides his theater there is something also that interests Manager King, it is home cooking. Sometimes as he welcomes patrons, the savory odors of corn beef and cabbage of only such flavor as he knows come from his home, reach him, forthwith, within himself, a fierce battle between pleasure and duty ensues. If it is close to six o'clock in the evening, the Crown theater has to get along the best it can for an hour or so. Upon a recent visit of a man prominently connected with pictures, calf tongue and beans were served in honor of the occasion, but as a general thing corn beef and cabbage are regarded as dependable.

Another exhibitor who has a reputation along dietary lines is Bernard Anthony of Ponchatouls. In the evening Manager Anthony runs a fine picture show, but during the day he runs a bakery and occasionally he cooks doughnuts. His doughnuts have as good a reputation as his theater and both are in great demand. When Manager Anthony goes to New Orleans to brighten up his program, he spends about half a day studying recent releases and misses the train home, because he was delayed while making promises to send doughnuts to his exchange friends or spent too much time in explaining that the output of the delicious cakes is necessarily restricted on account of the high price of lard.

Clara Kimball Young and Company Here

New Orleans, La.—The event of the week in motion picture circles was the arrival of Clara Kimball Young and a company of players under the direction of Producer Giblyn. Southern scenes were required for one of the productions. The company originally intended to go to Florida. After the start had been made, they decided to change the point of destination and Miss Young, therefore, arrived unannounced. The selection of New Orleans was partly made because of a slight indisposition affecting the star, but she quickly recovered and immediately began work before the camera in some of the historic locations in the city. While here Miss Young and Manager Giblyn were the guests of Herman Fichtenberg, in whose new theater on Canal street, the Globe, Miss Young appeared on the opening program in "The Common Law." This is the star's first visit to New Orleans and she was delighted with the city and pleased with the wealth of quaint and interesting locations for pictures which it presents.

New Theater in Brookhaven Opens.

Brookhaven, Miss.—Ford's theater was opened on November 30 with the presentation of "The Fall of a Nation" and the house was packed at the initial showings. This new theater has a seating capacity of 800. It is fitted with opera chairs and all of the latest appliances to make it a first-class house in every particular. A Hope-Jones-Wurlitzer organ, in the hands of a competent operator, furnishes the music. Manager Grady Jones is very proud of his new theater and it would be a credit to a city of much larger population than Brookhaven.

A. J. Xydias May Open Exchange.

New Orleans, La.—A. J. Xydias, who gained distinction in Houston, Texas, as an exhibitor who kept his show running in the face of police interference, has been here for some time and has completed arrangements for the opening of an independent motion picture exchange. He will handle states right pictures exclusively and buy such films as he desires. There is no concern of this character here at present and the belief exists that an active film broker can acquire a very lucrative business.

Manager Jack Aunslet's Theater Chain.

Boonville, Miss.—Manager Jack Aunslet, of Boonville, Miss., was in New Orleans last week arranging for service for the chain of theaters which have recently come under his control. He is an old showman and knows how to reach and retain the public's approval. He will operate the Lyric theater at Boonville, the Princess at Lewiston and a new house at Pontococ, Miss., and will make feature houses of each one of them.

Elm Theater Bought by Taffan & Perez.

New Orleans, La.—The Elm theater, one of the best paying and most popular suburban theaters in the city, has been sold by W. F. Currie to Messrs. Tappan and Perez, who took over the business on Monday. Former Manager Currie will go to Denver, Colorado, where he will extend his operations. He has made an enviable reputation here by his ability to take indifferent or run-down theaters and quickly put them on a paying basis. He is a hustler, knows the game and is gifted with the personal equation that enables him to make and keep friends. The new owners of the Elm are experienced showmen, courteous and enterprising and the Elm will not suffer at their hands.

New Orleans Suburban Exhibitors' Luncheon

Meet to Take Account of Business Generally—Many New Theatres—A Complaint Against an Exchange Practice.

NEW ORLEANS, La.—The exhibitors in suburban theaters held an informal luncheon this week, at which many affairs affecting their business were discussed. There appears to be a physical realignment of suburban theaters under way and many of the exhibitors are not certain as to their future footing. There is a disposition on the part of patrons to neglect the rather inadequate places of amusement in favor of those that afford more comfortable service. Some of the make-shift houses are giving way to new ones that are being built with more attention to the requirements of a modern show house. There are about as many new theaters under way as there are old ones being abandoned, so that the average remains the same.

One of the practices of which complaint was made was that of exchange managers giving out advance programs to third parties. The exhibitors who are affected declare that the practice must stop, because it frequently creates conditions that are annoying and may be injurious.

Second Run Pictures in Western Theaters

Kansas City World Film Manager Says That Many Eastern Exhibitors Prefer Second Run Pictures—More Easily Advertised.

KANSAS CITY, Mo.—Richard Robertson, manager of the Kansas City branch of the World Film, recently returned from a short business trip to New York. "There is a very noticeable difference between the exhibitors of the East and those of the Middle West," said Mr. Robertson. In the West every exhibitor, even in the smallest theaters, will run only first run pictures if he can possibly get them. In the East, however, exhibitors are anxious to run second, third and even fourth run pictures. The Eastern exhibitor realizes the value of the advertising which a second or third run picture has had. He knows that a first run picture, no matter how good it is, has to be advertised before it can be successfully shown, and advertising a new picture costs a good deal of money, therefore he would rather let someone else have the first run and do the advertising.

"A good example of the Eastern exhibitor's desire to get second run pictures," continued Mr. Robertson, "is the case of the proprietor of one of the best theaters in a large New York town. The salesman for a film company was trying to get him to sign a contract for first run pictures, and the exhibitor refused to take the contract, but promised to sign for second run pictures if the salesman could get some other exhibitor in the town to take the first run productions. The salesman finally landed a first run contract in the town and came back to the first exhibitor, who immediately signed for second run pictures. He realized that every man, woman and child who sees the pictures once is a walk-

ing advertisement, and when the picture is run a second time in the town it will need very little advertising.

"Western exhibitors, on the other hand, want only first run pictures, and it seems to be almost a matter of family pride to them. The result is that they have to do a good deal of advertising to get returns and to fill their houses. Advertising is the life of any business today," said Mr. Robertson, "but what surprises me is the fact that the Western exhibitor does not take advantage of the second, third and fourth run productions as the Eastern exhibitor does and reap the results of the advertising which the pictures have already had."

C. E. Oelrich Plans New Theater.

McPherson, Kan.—C. E. Oelrich, who bought two local shows from Howard C. Collins, is planning a new house. This will be named the Mikado, and will replace entirely the Grace. Mr. Oelrich will continue operating the White Way.

Another Boy in Calvin Edward's Home.

Kansas City, Mo.—J. Dixon Edwards, one of the most promising of the younger recruits to the Pathe exchange force at Kansas City (he is aged four), has a younger brother now. This is James Calvin Edwards, born December 15, whose lungs are surely built to equip him for talking an arm off an exhibitor. The "Calvin" in the name is a concession to the father, Calvin S. Edwards, Jr., manager of the Kansas City Pathe exchange.

Dick Garrety a Bluebird Roadman.

Winfield, Kan.—Dick Garrety, an exhibitor of Winfield, Kan., and well known in the Kansas City exchanges, recently accepted a position as traveler for the Bluebird at Kansas City. His knowledge of the exhibiting end of the game proved of great value to him in his first two weeks out on the road, and he was enabled to send in a good number of bookings. His territory will consist of the southern half of Missouri and Kansas.

Family Row Parties at Abilene.

Abilene, Kan.—Mrs. A. T. Seelye, who has been managing a moving picture show for about a year, has installed one especially effective innovation. This is the family row party, or line party, handled somewhat differently from the usual specialty of this kind. Many families of the town have their particular rows, in a section where the rows have five to eight seats. Whenever the families telephone that they will use the seats at night, the row is roped off and reserved. On other nights the seats in this row are available for anybody. An important result of this row party plan is that all the members of families are being inculcated with the moving picture habit, instead of the one or two members that usually constitute the "fans" of a family.

H. G. Gill Returns to Universal.

Kansas City, Mo.—H. G. Gill, recently the manager of the Kansas City Motion Picture Supply Co., has returned to the Universal exchange at Kansas City, where he was formerly connected with the supply and publicity departments. His new capacity is that of manager of the supply department. The Motion Picture Supply Company stock on hand was sold.

L. J. Doty, who has been managing the supply department for the past three years, was anxious to go out on the road for the company and this gave him the opportunity. He is making a big success with the road work.

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Kansas City Film Men Progress

Moving Picture Industry Locally Moves Toward Progress—Leading Members of the Exhibiting and Exchange Ends of the Business Join Advertising Club—Will Have a Forum of Ideas and Needs.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, Mo.—The moving picture industry in Kansas City has lacked a public forum where its point of view could be expressed to business men.

The industry is going to get this forum, in the Kansas City Advertising Club. Several exchange men and exhibitors have joined the organization and are being welcomed eagerly by the leading men in it.

"We are certainly glad to receive representative men connected with this big industry," said an officer of the club. Many times the subject of moving pictures is mentioned in our meetings and in our committee work. But heretofore there has been no member who could speak for the moving picture people, and we did not have therefore the facilities for reaching definite conclusions on any situation that arose. We have had meetings in which moving pictures were the subject, and have discussed them at the time—but afterwards, in the meetings, and in casual conferences of members, we were unable to find answers to the many questions that inevitably presented themselves following these discussions."

The situation is peculiarly acute with reference to moving picture advertising and exploitation in Kansas City right now. And the men who will represent the industry in the club will have plenty of opportunity to give counsel and to do actual work along the lines that the club is driving.

The first moving picture men to sign applications for membership were Richard Robertson, manager of the World exchange; C. S. Edwards, manager of the Pathe exchange, and W. B. Tuteur, a local exhibitor who has several theaters. Mr. Tuteur is the representative of the exhibiting end of the moving picture business in the Kansas City Rotary club, which indicates his standing.

It is likely, now that the ice has been broken, that several other exchange men and exhibitors will seek admission to the Advertising club, and it is certain that a general meeting of the organization will be held shortly after the first of the year, at which the moving picture business, with special reference to advertising, will be discussed. It is a certainty that it will be one of the best meetings of the club, in point of attendance and interest.

Kansas Commissioner Calls on Film Men

Exhibitors and Exchange Men Asked to Help Prepare New Legislation for the Industry — Electrical Drive — Inspections.

TOPEKA, Kan.—The moving picture interests are to be consulted regarding legislation in Kansas with reference to theater construction and operation.

P. J. McBride, labor commissioner of the state, who has done much good work in his department, told the exhibitors and exchange men at the big meeting in Topeka last summer that he would seek their advice when the matters of new bills came up affecting his department.

Mr. McBride is now "making good." He has asked L. J. Scott, secretary of the Amusement Association of Kansas, to help arrange a conference of exhibitors and exchange men, to go over the subject of new legislation and amendment of existing laws, and to assist in suggesting changes and new matter.

One of the matters of legislation that will be handled, for instance, is that of using electric power in operating machines. The law now forbids such equipment, strange as it may seem. It is said that electricity is used in some places, but nevertheless the law is being violated. The department is said to recognize that electric drive is far safer as well as better in other ways than the old-fashioned methods, and is eager to get the opinion of the profession on the subject, and to draft a law that will meet the varied needs of the exhibitors of the state, while providing for utmost safety.

In Kansas many of the state departments are in harmony with reference to inspections. Mr. McBride's department assists the fire marshal in keeping track of conditions, and his inspectors watch carefully the fire hazards. Consequently, this phase will be discussed when the conference on moving picture theater regulation meets.

Mr. McBride has done particularly progressive work in Kansas with reference to safety, and his exhibit and museum is one of the finest of such a department in the United States. He has prepared a lecture on safety, in which moving pictures are used, and he has devices and pamphlets on the subject, collected from many sources.

United Theaters Company Opens Branch

Co-Operative Concern to Seek One Theater in Each District and Book Films for That House Only—Claim a Saving to Exhibitors.

KANSAS CITY, Mo.—The United Theaters Company opened a branch office in Kansas City, Mo., 103 Finance building, Monday, December 18, with Ted L. Morse as manager. The company is to be incorporated.

This step marks the beginning in the Kansas City district of a project to reduce the distribution costs of films. The company already has contracts with many leading exhibitors who will secure their bookings through it; it has pictures available of the class that these exhibitors want, and it is said to have ample financial backing. Announcement is not yet ready of the people who are behind the project.

The plan is based on the idea of co-operation of exhibitors, and it has appealed strongly to all the exhibitors who have been tentatively approached. No effort has been made hertofore to get contracts, but Mr. Morse will now undertake that part of the work actively. It is likely that bookings will begin within the next thirty days. The plan is to make contracts with one exhibitor in each city or district.

Says Mr. Morse: "We will pay cash for films and distribute to our members at prices that will be nominal. There are enough good films on the open market to meet the exacting demands of the high class of exhibitors who have already made application and, with our large string, we will be able to make low prices for the high quality. The experience of chain stores and restaurants, the example of the Orpheum and other circuits, are sufficient illustration of the feasibility and virtues of the idea. Since the commodity will be sold before it is bought, and sold to a large number on a plan that reduces the cost of distribution and handling to a minimum, it is obvious that the expense to the company and the exhibitors will be vastly lower than the ordinary expense of securing pictures."

Denver Ball Date Put Off Again

Rocky Mountain Screen Club Long Planned a Big Film Ball—Has Put It Off Again—New Date Will Be When Clara Kimball Young and Her Company Arrives in Colorado—Other Stars Also Will Be Present.

By E. C. Day, Denver Times, Denver, Colo.

THE Rocky Mountain Screen Club ball is off again—that is, it is off so far as the last "definite" date is concerned. The big dance will be held though, not on December 27, as intended, but some time in January or February.

The Screen Club ball has been a prospect for almost every month for a year. Each time that a date has been set something interfered. First of all, a real screen star was needed to lead the grand march and, secondly, the City Auditorium was required to house the big crowd that is sure to attend. When one has been available, the other has not.

Two weeks ago it appeared that both could be had for December 27. Mary Miles Minter, Wallace Reid, Myrtle Stedman and Sessue Hayakawa all promised to be honor guests at the great event. And the city said it would be glad to lend the big building for the occasion.

Then the writer returned from a trip to New York with news that Albert Cappalani, director general of the Selznick studios, together with Clara Kimball Young and her entire company, were coming to Colorado to stage some scenes in "The Easiest Way." Immediately the dance committee began to figure on some plan to entertain the distinguished guests.

For a time it appeared that two Screen Club balls would be held; the first, as planned, on December 27, and the second, when the Selznick troupe came to the city. In the meantime, however, the city discovered that the interior decorating that they are doing in the auditorium will not be completed in time to make the building available for use on the desired date.

So now the Screen Club ball has been postponed. The date will again be definitely set whenever official information is received as to the time that Clara Kimball Young and her company will be in the city. The other screen stars have signified their willingness to come whenever their presence is desired.

The delay will only serve to make the ball the more elaborate. With two months in which to arrange for the event, the committee has set to work on a plan which will render it the greatest dance ever held in the Rocky Mountain district.

Pueblo Has New Commission Will Censor

Censorship Board, to Be Termed Welfare Commission, Brought Into Being by City Council — Members to Serve Free.

PUEBLO, Colo.—The long-threatened Board of Censors is a realty in Pueblo. It was born at a meeting of the City Council this week, when an ordinance providing for the appointment of a commission, which among other things will pass on moving pictures, was made a part of the laws of the city.

The body will not be known as a Censorship Board, however. It is called a Welfare Commission, and in addition to supervising the conduct of theaters and other places of amusement will have charge of city charities and jails.

Appointment of members of the board is expected to be made next week. There will be five on the commission, one representing the city, another representing the women's clubs, a third representing the amusement interests and the remaining two representing the two school districts in the city. The ordinance provides that the members serve without pay for the first year and then, if it is desired to continue the plan, arrangements will be made for providing remuneration.

The establishment of the Welfare Commission is the outgrowth of agitation started at the time the city officials stopped the showing of "Purity."

Manager Scott Reorganizes Staff.

Denver, Colo.—Ward Scott, manager of the Mutual exchange, has announced the reorganization of his staff. E. J. Haslam has been placed in charge of the booking department, Guy Hart in the bookkeeping department, Ross Burtis in the shipping department and J. F. Barber, the oldest machine man west of the Mississippi, in point of service, in charge of the supply department.

New Colorado Theater Company.

Denver, Colo.—A $50,000 moving picture enterprise has just been launched by T. A. Bucy of Sterling, Colo., with the incorporation of a company to operate a string of theaters in eastern Colorado and western Nebraska. Bucy and his associates already control houses in Sterling and Scotts Bluff and on the first of the year will take over the theater of Harry Dubuque at Alliance, Neb. Other additions to the list are planned from time to time.

Des Moines Majestic Reopens for Features

Big Elbert and Getchell Theater Will Show Special Features—Begins on December 24 With Ramona — Other Offerings.

By Dorothy Day, Tribune-Register, Des Moines, Iowa.

DES MOINES, Ia.—December the 24th marks the reopening of the Majestic theater, on Eight street between Walnut and Locust. The Majestic was closed at the beginning of the summer months by its owners, Elbert & Getchell, who operate the Princess Stock Company, the Empress vaudeville houses and the Unique theater.

Last week the management of the Casino, one of the largest motion picture houses here, headed by Abe Frankel, secured a lease on the Majestic for a term of years and will show only the larger photoplay attractions at an admission price of 25 and 50 cents. They will open with the big Clune production "Ramona" for the holiday week and will follow with Ince's "Civilization" for at least two weeks. Early in the new year the new management will show "War Brides," having secured the right from the Midwest Photoplay Corporation, distributors of the Selznick attractions in Iowa, Nebraska, Missouri and Kansas, with headquarters here.

The Majestic is one of the largest and most elaborate photoplay houses in the city and will supply a long demand for a showing of the greater productions in this city.

Exhibitor in Trouble With Ad Men.

Des Moines, Ia.—The Associated Vigilance Committee of the State Advertising Clubs of Iowa are remonstrating with J. Miloslowsky, owner of the Palace theater, one of the largest houses in the city, and his manager, Davis, for the advertising they carried on in connection with the showing of Pathe's "Arms and the Woman."

Fay Bainter, who is making such a signal success in the Stewart & Baker production, "Arms and the Girl," at the Fulton theater in New York, has a wide following of friends here since she headed the Princess Stock Company for the seasons of 1914-1915 and 1915-1916. The Palace management, it is said, took advantage, perhaps with entire good faith, of her popularity and the similarity in the names of the Pathe production and the stage play and exhibited a prominent sign heralding Pathe's picture as the screen version of Miss Bainter's Broadway success and giving the impression to the casual observer through the wording of the sign that Miss Bainter was herself appearing in the picture.

Interstate Film Company Formed.

Des Moines, Ia.—Abe Frankel, one of the owners of the Casino and the Majestic theaters, and W. C. Eddy, a well-known exhibitor and formerly the treasurer of the Iowa Exhibitor's League, are the business managers in a new film company, incorporated in the state of Iowa for $50,000. The new company is called the Interstate Film Company and has opened offices at 702 Mulberry street, next door to the General Film exchange. C. W. Jeffries, formerly the manager of the Des Moines General Film exchange, will be the acting manager of the company, with charge of the office. The company has already secured the right to the Mutt and Jeff comedies in the states of Iowa and Nebraska, together with the rights to Nat Goodwin's "The Marriage Bond." They will handle features in the very near future.

Des Moines, Ia.—R. S. Ballantyne, manager of the local Mutual exchange, gave a showing of "Charity," the Linda A. Griffith-Frank Powell production, to the exhibitors, exchange men, newspaper representatives and interested ministers and charity workers, at the Empress theater, Tuesday the 12th.

Changes Over the State.

Manley, Ia.—Pinta and Sablick have purchased the Rex theater of G. C. Clemmer.

Clear Lake, Ia.—C. E. Carrigan of the Palace theater bought out D. C. Bramson, who runs the Electric, this week.

Williams, Ia.—H. M. Wilson purchased the Electric theater from L. A. Miller.

Ruthven, Ia.—Perry Cedarholm is now the owner of the Electric theater, having purchased same from L. A. Miller.

At the Metro Exchange.

Des Moines, Ia.—At the Metro exchange all they can talk about is the new serial, "The Great Secret," with Bushman and Bayne, but they do get off the subject long enough to tell of the visits of Joe Gerbracht of the Twin Star theater in Ames and W. H. Myers of the Palace in Waterloo. Both exhibitors booked the big Metro production of "Romeo and Juliet."

General Film Reels.

Des Moines, Ia.—Daniel W. Robertson, special representative from the Vitagraph Company of America, came to the General exchange last week, bringing with him the first episode of the new Vitagraph series, "The Dangers of Doris," with Mary Anderson in the lead, for a trade showing.

E. H. Stricklund, formerly the roadman out of the Universal exchange in Omaha, is occupying a similar position at the General exchange here.

C. W. Stombaugh, the manager of the General exchange was in Omaha last week on business.

The people around the exchange report that they cannot supply their exhibitors with paper on "The Girl From Frisco," so heavily is it booked throughout the state.

Mutual Understandings.

Des Moines, Ia.—At the Mutual Harry Hierstiener is so busy he can scarcely take time to tell of what he found out in his trip over the state, securing bookings on the Mutual serials. He reports, however, that the sequel to the "Diamond" is going big and it will be shown in the city the fifth day of the New Year. He has a young

man, Mr. Lusk, assisting him in the serial department now.

Bowen, of Bowen & Becker of Chariton, paid a visit to the Mutual exchange last week.

Pathe Particulars.

Des Moines, Ia.—L. A. Sheridan, manager of the Pathe, feels that he can take a well-deserved vacation since he has booked his Pathe production in two of the largest houses in the city. He will spend the holidays in Kansas City.

Herbert Billings, formerly assistant booker at the Universal exchange in this city, is now acting as roadman for Pathe.

"Big Jim" Garrity of the Pathe deserves to be warmly praised over his steady work and rapid rise in the Pathe offices. He started in as posterman and is now on the road.

Manageress Miss Nichols Has a New Name.

Grinnell, Ia.—Miss M. E. Nichols, manageress of the Broadway theater in this city, is now known as Mrs. M. E. Nichols Myers. The cause is her acquisition of a husband by the name of Myers.

James Beatty Plays Santa Claus.

San Jose, Cal.—James Beatty, of the Liberty theater, with the assistance of the Rotary club, recently played host to sixty-five children from the Home of Benevolence. The youngsters were brought to the theater in a special car and were treated to a performance especially adapted to such an occasion, the program consisting of the Fox production, "The Mischief Maker," featuring June Caprice; "The Rink," with Charlie Chaplin; a Pathe Weekly, and a Bray cartoon. At the conclusion of the performance the children were treated to oranges.

Supply House Finds Country Business Good.

San Francisco, Cal.—The Breck Photoplay Supply Company has been doing an especially heavy mail business of late, the advent of winter having resulted in keeping exhibitors closer to their places of business. An especially heavy demand has been noted during the past few weeks for portable machines for both traveling exhibitors and business men.

San Francisco Briefs.

Ralph Tracy has again taken over the Cortland theater on Cortland avenue, recently sold by him.

F. Barbanell has purchased the Winters theater at Mission street and Templeton avenue.

H. Cawthorn, a well-known local operator, has left for Winnemucca, Nev., where he has accepted a position with the new American theater.

The Excelsior theater, on Mission street, near Onondaga avenue, has been purchased by Casto Bros., formerly of Butte, Mont.

Phil Doll, a prominent local exhibitor, has gone to Chicago on a short visit.

California Jottings.

Fresno, Cal.—The Kinema theater, which has a seating capacity of 1,800, is to be enlarged and space provided for 300 more seats.

Oakland, Cal.—The Franklin Amusement Corporation has been granted a permit to issue shares to K. A. Krueger in exchange for an interest in the theater business and to sell shares to Charles H. Beek, Warner S. Haines, M. A. Krueger, John C. Broadie and E. Floyd Smith.

Lincoln, Cal.—The Photo theater, formerly conducted by B. S. Logan, has been purchased by F. Naso, who has changed the name to that of the Lincoln theater. The house has been remodeled, repaired and renovated and is being conducted as a first-class photoplay house, with vaudeville at regular intervals. Mr. Naso has had wide experience in the moving picture business and has booked a long list of fine feature productions and serials.

Ten Thousand Toys in Theater

New Mission Theater Gives Big Christmas Surprise to Children—Ten Thousand Tickets Distributed, Each Entitling Holder to a Seat and a Present From Santa —Lasted Five Afternoons.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The Kahn & Greenfield circuit, with the co-operation of the organized morchants in the Mission district, played Santa Claus to the children in this district just before Christmas in a manner that did more to attract attention to the New Mission theater than anything it ever did in the line of advertising. Instead of making a contribution in cash for the benefit of a children's Christmas tree, this firm purchased ten thousand toys at a cost of one thousand dollars and announced that these would be given free to children. In order to secure the proper distribution of the toys, tickets to the number of ten thousand were given to the merchants of the district and these in turn gave them to children who applied for them.

A great Christmas tree was erected in the lobby of the theater and inside the doors were two Santa Clauses to distribute the toys. Each ticket was good for the admission of a child and for a present during matinees for five afternoons, and so great was the demand that it was found neccessary to purchase more toys. During these matinees the streets in the vicinity of the New Mission theater were crowded and it was necessary to have the services of six policemen to preserve traffic conditions. Mayor James Rolph, Jr., attended the first matinee and spoke to the children and other prominent men were in attendance at the others. One of the interesting features of these matinees was the fact that, in spite of the great number of free tickets distributed, a gain of about $125 a day was noted in the cash receipts. Many parents accompanied their children to the theater, purchasing admission tickets, and in many cases did not remain to see the show, passing out the side exits after securing the present. The event was a great success from an advertising standpoint and met with the general approval of the business men of the district, as it brought many customers to their stores to secure the tickets, although these were handed out regardless of whether purchases were made or not.

Davis Bros. Launch New Project.

San Francisco, Cal.—Sam and Mo. Davis, two of the oldest and best-known men in the moving picture business in this vicinity, have made their reappearance in the industry, after a short absence. Their last enterprise was a large poster exchange, originated by themselves, which developed to such a magnitude that it was visited by more exhibitors than any other exchange in the city. A good offer induced them to sell and other interests have occupied their attention for the past few months.

The new Davis venture now growing into shape is what might be termed a weekly program-magazine-newspaper. It is an eight-page publication, to be offered exhibitors, the front page to be devoted to the programs of individual exhibitors and having the appearance of having been published expressly for the houses in which it is distributed. The front page will permit exhibitors to advertise as they usually do on circular programs, the other seven pages being devoted to moving picture news to interest film patrons.

It will in no wise be a "trade" paper, containing nothing of interest to the exhibitor from the "trade" standpoint, but for his patrons it will be crowded with spicy news about moving picture people and what they are doing. Abounding in short, snappy paragraphs it will also have special articles on "How to Get in Pictures," "How to Write for Pictures," and the like, and will have a ladies' column, treating subjects of dress, hats, styles and cooking, from the standpoint of moving picture actresses. No special mention will be given to manufacturers or brands, but actors and their doings will be featured

Big Contract for Pathe Exchange.

San Francisco, Cal.—Manager H. E. Lotz, of the local Pathe exchange, states that this branch is now doing the best businessness in its history, both on serials and features. One of the most intersting contracts that has been landed recently calls for a Gold Rooster production each week for the magnificent now T. & D. theater at Oakland, as well as for the San Jose house of the Turner & Dahnken circuit.

Fox Man Returns From Orient.

San Francisco, Cal.—Carey Wilson, who has had charge of the Australian exchanges of the William Fox Corporation for the past year, arrived here recently and after a short stay with Manager William Citron of the local branch left for New York. He reported that this concern had secured a firm foothold in Australia and that the demand for American-made film was steadily increasing.

Eastern Amusement Men Visit.

San Francisco, Cal.—Marcus Loew and Joseph M. Schenck of New York, owners of a chain of theaters in the East, also interested in the production of moving pictures, were recent visitors here and later left for the southern part of the state. They were accompanied by Mrs. Schenck, who is known professionally as Norma Talmadge.

Creditors in Charge of Theater St. Francis.

San Francisco, Cal.—The Theater St. Francis, which was opened last October by N. L. Josey, is now in the hands of creditors. A meeting of these was held a few days ago in the offices of Attorney Leo Kaufman and a committee was appointed to look out for their interests. Charles A. Rosenthal, Jr., who has been manager of the house since it was opened, will continue in this capacity.

Fox Exchange News.

San Francisco, Cal.—Work is being rushed on the new building being erected for the Fox Film on Golden Gate avenue and, from present indications, this will be ready for occupancy in February.

A trade showing of the new Fox comedies is to be made shortly at the Rialto theater and Manager Citron is expecting a large crowd of exhibitors.

Ned Holmes, publicity manager for the new Kellermann production, arrived here recently and is mapping out a campaign of publicity for this picture, which opens the first of the year at the Savoy theater on McAllister street.

Barney Bernard, formerly of the local office of this concern, but who has been at Los Angeles for the past eight months, is back in town.

Peerless Man Visits South.

San Francisco, Cal.—H. Solmson, with the Peerless, has returned from a two weeks' visit to the Los Angeles branch of this concern and reports that Manager McIntyre is doing a great business there, especially on Christmas comedies. Mr. Solmson also recently made a trip through the San Joaquin valley.

Motiograph Representative Busy.

San Francisco, Cal.—Edward H. Kemp, Commercial building, has done quite a heavy machine business of late, exhibitors having shown a tendency to get ready for the winter season by putting in new equipment.

Blue Law Exhibitor Acquitted

Indianapolis Jury Finds in Favor of Exhibitor A. C. Faring of the North Star Theater—Admitted Keeping House Open on Sabbath—Part of Proceeds to Charity—Jury of Business Men Out Eleven Minutes.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—Prosecutions of motion picture theater owners under the Sunday "blue law" came to an abrupt ending in the court of T. Ernest Maholm, justice of the peace, last week, when a jury, after eleven minutes' deliberation, acquitted A. C. Zaring, owner of the North Star theater, at Twenty-fifth street and Central avenue. Mr. Zaring, who is secretary of the Motion Picture Exhibitors' Association, admitted his theater was in operation Sunday and said it was up to the jury to decide whether its operation was a matter of charity or necessity, or both, which are the exceptions made by the blue laws.

After the jury had found Zaring not guilty, Stuart Coulter, deputy prosecutor, said the cases against the sixteen other theater managers would be dismissed.

No evidence was presented, all the facts agreeing. The jury was told a certain per cent. of the profits from Sunday shows are contributed to a charitable fund, from $25,000 to $50,000 having been realized since the fund was created.

Leo M. Rappaport, one of the attorneys who represented Mr. Zaring, pointed out that the blue laws of Indiana were passed sixty-five years ago, which was "before motion pictures were even thought of." He said the law was based on a period that modern civilization is trying to forget and the law as it now stands is obsolete.

"The educational and recreative qualities of motion pictures make them a reasonable necessity if not an actual one," continued the attorney. "They are a permanent educational institution. There is no religious question involved here. Churches themselves have motion picture exhibits, and I would just as soon submit the question involved here to a jury of twelve preachers as to you gentlemen. The fact that from 50,000 to 60,000 people attend these shows every Sunday is ample proof that the public as a whole is in favor of the Sunday operation.

"There probably is no absolute necessity for the Sunday operation of street cars, for the making or distribution of ice cream on Sunday, or for park policemen to be on duty, but we ride to church on the street car, and accept, without question, the other things that are not absolute necessities."

Coulter argued that moving pictures on Sunday are not necessities any more than hunting and other forbidden acts, and said the giving of a per cent. of the profits to a fund does not bring them under the charity exception made by the law.

"Suppose the saloon keepers of the city should agree to give a certain per cent. of their Sunday profits to charity and keep their places open on that ground," argued Coulter, "wouldn't there be a howl go up to heaven. Isn't it just as fair for a saloon keeper to do this to obtain a license to violate the law as a motion picture owner? The saloon men may think it is as much a necessity to keep their places open as motion picture theaters."

Mr. Rappaport replied that a comparison between saloons and motion picture theaters is entirely unjustified.

The jury was composed of high grade business men.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Amusement Center in Barrington, Ill.

BARRINGTON, Ill.—Chester Catlow, an Oregon exhibitor for three years, will have charge of the moving picture programs in the distinctive social center building which his father, Joseph C. Catlow, a retired farmer, has erected for this community at a cost of $25,000. Photoplays will be given Wednesday and Saturday nights. The building is of concrete. The first floor is arranged for a theater and dancing hall with an operating room thoroughly equipped, with mezzanine floor at the rear of the hall. The basement contains space for banquets, and tables, chairs, linens, dishes, silver, cooking utensils, gas range, lunch counter and cafeteria chairs. On the second floor are lodge halls, private kitchens and dressing rooms.

Sabbath Referendum in Byron.

Byron, Ill.—The Sunday moving picture question here probably will be settled by a special election. Both local churches have been making a strenuous fight, and the Woman's club and the Mothers' club have joined in presenting resolutions to the city council to do away with the Sunday shows.

Picture Theaters in Alton's Christmas.

Alton, Ill.—Managers J. J. Reilly, of the Princess theater, and W. M. Sauvage, of the Hippodrome theater, will play an important part in the numerous Christmas celebrations in this city. The plans are under the direction of the Board of Trade, but the local moving picture managers will be the hosts. At 9 o'clock Saturday morning one picture show will be given at each theater. Following the pictures the curtain will be raised to reveal a big Christmas tree on the stage.

Heating Plant for Theater With No Cellar.

Robinson, Ill.—The Crebs Strand theater at Robinson, Ill., was a problem to its owner when he came to consider heating and ventilating it; for it has no basement. There was no place for the usual boiler. The Noble Plumbing and Heating Co., of Princeton, Ind., was consulted and has put in a system with some features of interest. The problem has been solved neatly. There are no radiators and the heated air is blown down into the auditorium from above by a fan. The steam heater is placed in the rear of the theater. An air chamber is placed on a raised table, nine feet high, in the back part of the stage. On this same raised table is an electric fan that draws air from the outside and forces it to pass over stacks kept hot by the steam boiler and then into the air chamber. Pipes lead the air from this chamber passing over the auditorium and in the attic to be diffused through the auditorium by eight drops. There is pressure in the chamber due to the fan and the air is forced to flow fast enough to change the inside air completely six times every hour. Thermostats automatically regulate the temperature. In summer the system can be run without the heating and this cools the theater.

Illinois Theater Notes—Changes.

Canton, Ill.—W. L. Stowell has sold the Dreamland theater to George Hewis of Chicago.

Benton, Ill.—Hamilton & Carroll have purchased the lease on the Mars theater from Ed. Vandegrift.

Rochelle, Ill.—Baxter Brothers have purchased the Majestic and Princess theaters in this city, it is reported. Interested in the new project are Paul Baxter of Joliet, Bert Baxter of Oregon and Delos W. Baxter, who owns the building in which the Majestic theater is located.

Spring Valley, Ill.—L. S. Cusick, proprietor of the Original and Family theaters in West St. Paul Street, has closed those houses and is reported to have left the city. Cusick took over the show house from the Spring Valley Amusement Co. recently and is said to have been unable to successfully finance the project.

Morris, Ill.—The school board probably will install a moving picture machine in the schools.

Kewanee, Ill.—Manager W. J. West of the Willard theater has adopted the potato matinee plan and will try it out for a while, admitting children every Friday afternoon upon the deposit of one perfectly good potato. He has been having a similar event at the West theater in Galesburg, and on one day received 1,765 potatoes, almost nine bushels. In both cities the spuds are given to the poor.

Dixon, Ill.—The Parent-Teachers' Association of the North Dixon high schools has decided to purchase a moving picture machine to use in connection with school work.

Among Michigan Theaters.

Albion, Mich.—George A. Bohm, of the Bohm theater, Albion, has taken over the Censor theater in that city.

Pontiac, Mich.—Harry Goldstein of the Oakland Theater Co., Pontiac, says it will be February 1st before his house is opened.

Michigan Theater Notes.

Zeeland, Mich.—A. Van Kley has filed petitions for a license to conduct a moving picture theater. The first vote taken by the city council stood three to three.

Bridgman, Mich.—Mr. Alguire is erecting a moving picture theater here.

Grand Rapids, Mich.—Cranston Brenton of the National Board of Review will speak Jan. 12 before the Drama League of Grand Rapids.

New Incorporations.

Springfield, Ill.—Certificates of incorporation have been issued to the following:

Frieder Film Corporation, Chicago, capital, $10,000; incorporators, Edward Frieder, Irene M. Frieder and Alfred F. Frieder.

Illinois Mutual Film Corporation, Chicago, capital, $10,000; incorporators, Samuel M. Field, D. J. Sullivan, N. M. Donnelly.

A MOST ACCEPTABLE NEW YEAR'S GIFT
TO YOUR THEATRE MANAGERS
A YEAR'S SUBSCRIPTION TO THIS PAPER
START WITH THIS ISSUE *Send Your Remittance Today.*

POET ON CENSORSHIP.

E. L. Masters Says Official Supervision Lowers Tone of Pictures.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

BELOIT, Wis.—Moving picture censorship has actually put in our picture houses a lower form of the film art than would have come without any censorship except the public itself.

This statement is attributed to Edgar Lee Masters, of Chicago, noted for his book of poems, "Spoon River Anthology," in an address before the New Drama society of Beloit. He declared that the whole tendency of censorship is to debase and render less free every art against which it sets judgment.

Wisconsin Theater Notes.

Milwaukee, Wis.—Leo A Landau, formerly manager of the Regent and Royal theaters in Kansas City, Mo., is now manager of the Butterfly theater in this city. He will enlarge the orchestra.

Cudahy, Wis.—The Empire theater is under new management.

Portage, Wis.—William Helman has retired from the management of the Majestic theater and it is now operated by George Koberstein. He had been associated with Helman in the operation of the place.

Iola, Wis.—F. E. Maney has leased the Iola Opera House and has purchased the equipment of E. H. Parks for operation of a moving picture show.

Superior, Wis.—The Princess theater has been sold to J. A. White.

Mondovi, Wis.—Larson & Claflin have sold the Gem theater to H. E. Smith.

Portage, Wis.—Manager Koberstein, of the Majestic, arranged to donate the proceeds of each Monday night's show for several weeks to the Woman's Auxiliary, which is raising a fund to erect a new hospital.

Nebraska Theater Notes.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

PLAINVIEW, NEB.—Fred Jewell has moved the Bijou theater to the Frost block. Mr. Devlin will open a moving picture theater in the building vacated by the Bijou.

Hastings, Neb.—"The Birth of a Nation" is booked for a return engagement for two days early in January.

In the Dakotas.

Grand Forks, N. D.—J. M. Freeman and M. Garber have commenced remodeling the C. S. Reed building on De Mers avenue for use as a moving picture theater, seating 250. It was planned to open the house about Dec. 20.

Fort Pierre, S. D.—C. E. Coyne has sold the lease on the Majestic theater to F. H. Gillett, who is now operating that photoplay house.

Plaza, N. D.—E. Balsukot will erect an opera house here.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Philadelphia Filmdom Notes

Happenings of Local Interest—A Valuable Kind of Usher—Some Big Features at the Leading Picture Houses—Some Advertising That Has Attracted Attention—New Shows and Reopenings—Owl Theater a Success.

From F. V. Amiato, 144 N. Salford St., West Philadelphia.

A Valuable Kind of Usher.

Philadelphia, Pa.—John F. Hayes, of the York Street Palace, boasts of having one of the smartest and most efficient girl ushers in the city. Her name is Miss Anna Amberg, and her cheery disposition and demure ways find favor with patrons. Her aim is always to find seats in any section of the house desired by a patron, and to do it as if it were a pleasure and not a task. Mr. Hayes also controls the Gloucester Opera House, Gloucester, N. J., of which Mrs. J. F. Hayes is manager. "Pearl of the Army," Pathe's latest serial, has been booked for the latter house. Courtesy to patrons and promot payment of film bills are Mr. Hayes mottoes.

Some Big Feature in Local Houses.

Philadelphia, Pa.—First run pictures appearing at local theaters during the week of December 11th include a wide variety of features. "Civilization," is in the second week of its run at the Lyric. Joseph Vion, the traveling manager and Messrs. Marcus and Newman, the local representatives are elated over the drawing power of the picture.

Following the engagement of Annette Kellermann in "A Daughter of the Gods" at the Chestnut Street opera house, Messrs. McCarthy and McSween have arranged to present there D. W. Griffith's "Intolerance." The latter picture opened on Friday evening, December 22, and the house was closed the fore part of the week to permit of special decorations and orchestral rehearsals.

Marie Doro and Hobart Bosworth in a film version of Charles Dickens' "Oliver Twist," a Paramount production, was shown at the Stanley the forepart of the week, followed for the last three days by Lou Tellegen in "The Victoria Cross."

At the Arcadia, Douglas Fairbanks in "The Matrimaniac" and Charles Chaplin in "The Rink" continued throughout the week. E. H. Sothern in "An Enemy to the King" played the entire week at the Belmont. Anna Pavlowa in "The Dumb Girl of Portici" has been booked for Saturday at the Dreamland, 36th street and Haverford avenue.

Praise for Pathe Advertising.

Philadelphia, Pa.—M. E. Comerford and Frank Morris, called on H. Osborne, of Pathe, to express their gratification at the direct results which the Pathe full page advertising of "Pearl of the Army" had exerted on business at their houses. Both agreed that advertising in general and Pathe advertising in particular was the greatest thing ever.

Sherwood's Organ Pleases.

Philadelphia, Pa.—The new organ at the Sherwood, 54th and Baltimore Avenues, is a fine instrument, rich in tone and played by a clever performer at every show. The high class patronage of the house warranted the installation of such an instrument.

Blatt's Enterprise Made Owl Success.

Philadelphia, Pa.—How an enterprising and wide awake manager may make a success of a none too promising house is demonstrated by the case of Mr. S. B. Blatt, whose Owl theater at 23d and South streets, has enjoyed a good deal of solid prosperity since its opening about three years ago. At the start it was a five cent house, giving five reels for that price, but as public taste became educated Mr. Blatt realized that features were the best policy. Consequently, on Easter Monday of this year he commenced to show a feature program each day, retaining the five cent admission for matinees and increasing the evening prices to ten cents for adults.

During last summer prices at the Owl were never dropped for a single day and even during the height of the infantile paralysis scare the daily matinees were uninterrupted. The paralysis scare was even taken advantage of to re-decorate the house, which while commodious and well ventilated was not distinguished for elaborate appointments. When the ban was lifted patrons who had not visited the house during the epidemic were pleasantly surprised. The walls are now paneled and oil paintings of leading screen stars centred in each panel; foliage and flowers encircle the stage and an orchestra dispenses music, to accompany the features.

The attendance since the fall re-opening has shown neighborhood appreciation of the efforts for a better and more complete playhouse.

An Advertising Idea That Insures Interest.

Philadelphia, Pa.—Facsimiles of $50 Confederate notes were distributed to patrons of the Olympia Theater by S. Swartzman. The reverse side of the phoney bill contained the program of the house. Two other bits of advertising enterprise were shown by Jay Emanuel of the Ridge Avenue Theater and Mark Wilson, of the Imperial. The former served warrants commanding the presence of patrons and the latter distributed cleverly "faked" telegrams.

Belmont to Reopen Xmas.

Philadelphia, Pa.—Felt Brothers have closed the Belmont Theater temporarily. It is expected that the house will re-open on Christmas Day.

Programs on Backs of Picture Stars.

Philadelphia, Pa.—Programs printed on the backs of beautifully colored portraits of leading screen stars are fast becoming the rage here. The George H. Kline Poster Company, who furnish the novelty, will presently occupy No. 1305 Vine street as an addition to 1307 Vine street for their showrooms.

New Uniforms at the Victoria.

Philadelphia, Pa.—The pretty girl ushers at the Victoria are now wearing a natty maroon uniform dress trimmed with a large white collar and small brass buttons. The effect is striking yet not over conspicuous.

THE MOST PROFITABLE NEW YEAR'S GIFT
TO EVERY FILM MAN AND PICTURE THEATRE MANAGER—A YEAR'S SUBSCRIPTION TO
THE MOVING PICTURE WORLD
Send Your Order Today and Begin With First Number.

Seattle Exchange Men's Club

Formative Meeting Held on December 12—Will Meet Every Tuesday in Dining Room of the Woman's Exchange—Object Will Principally Be the Discussion of Live Topics for the Good of the Trade.

By S. J. Anderson, Benvenuto, East Seattle, Wash.

SEATTLE, Wash.—Scattle actually is to have an exchange managers' club, at least. The need of such an organization has long been felt, and spasmodic attempts to establish one have been made several times before, but it has never progressed any further than the attempt. Now, however, it is an assured thing, according to the managers who were at the first meeting called, Tuesday, December 12, in the private dining room of the Woman's Exchange. At this meeting plans were decided on. This is to be every Tuesday at the same time and place as the first meeting. An outline of the subject for discussion was also suggested, with a view to bringing about better co-operation between the different exchanges.

Those present at the meeting were Carl Stearn, K-E-S-E manager; Frank L. Hudson, manager of General Film Co.; Frank S. Fountain, Progressive (Paramount) manager; C. J. Kerr, Metro manager; R. A. Grombacher, Triangle manager; J. S. Woody, manager of Mutual; Mike and Al Rosenberg, of the De Luxe Feature Film Company; Al. Bloom, manager of the Reelplay Feature Film Company.

Strand Raises Admission Price.

Seattle, Wash.—W. H. Smyth, manager of the Strand theater on Second avenue, has raised his admission price permanently to 15 cents. This is the last of the first-class downtown theaters to raise its admission from 10 cents, and the exhibitors find that the people like their shows just as well as when they paid the lower price to get in. In fact, Mr. Smyth says they seem to like them better, for his shows this week, "Miss Jackie of the Navy," featuring Margaritta Fisher, and "The Rink," featuring Charlie Chaplin, have repeatedly brought the audience to its feet with enthusiastic applause. This is very unusual for a Seattle motion picture audience.

Theater Magnate Buys $21,500 Bull.

Seattle, Wash.—The highest-priced pure-bred Holstein ever sold on the Pacific coast was bought the other day by John von Herberg of the Greater Theaters Company and manager of the Liberty theater of this city. The bovine considered so valuable is Fiderne Mutual Fayne Valdessa, a junior yearling with a very aristocratic ancestry, bred and raised in Fiderne, N. J. Mr. von Herberg bought him at the Sixth Pacific International Livestock Show, outbidding three dairymen who came with the intention of buying the yearling. As soon as he was sure of his prize Mr. von Herberg chartered a box stall car and had it attached to one of the fast passenger trains. In this way Fiderne Mutual Fayne Valdessa was brought to his future home in a manner befitting so august a "bovinity." His future home is at Kent, Wash., where Mr. von Herberg has a herd of ninety pure-blooded Holsteins.

Mutual Office Notes.

Seattle, Wash.—Manager J. S. Woody of the Northwest Mutual office has called in his representatives from Portland and Spokane, G. A. Reid and R. P. Madden, for a conference Christmas week. This is for the purpose of making preparations for the business expected on account of Mutual's new stars, Nance O'Neil and Margery Rambeau. Mr. Woody says that the recent increase of business in his territory has been such as to cause him to increase his purchases of film one print a week on each subject.

Metcalfe Starts Manufacturing.

Seattle, Wash.—An announcement has just come to W. L. Stern, sales manager for G. A. Metcalfe, making temporary headquarters at Seattle, that a large manufacturing department has been added to the activities of the San Francisco headquarters. Complete machinery has been installed and a competent staff of experts engaged for the production of all kinds of motion picture apparatus. Already work has started on the new Metcalfe Selfeed arc controller, the Metcalfe speed regulator, and motor drives. A special projection machine is one of the devices that will probably be presented to the Coast exhibitors in the near futuer. A new branch store has also been started by Metcalfe at Phoenix, Ariz.

L. M. Hyslop Marries.

Seattle, Wash.—L. M. Hyslop, booking manager for International in this city, surprised us the other day by asking us to congratulate him. It seems that Mr. Hyslop, who has spent many contented bachelor years in San Francisco, found himself lonely when he came to establish International's office in this city; so he mailed a letter to the girl who used to brighten his "blue" days in San Francisco, and, behold, a day or two later Miss Josie V. Parsons steps onto the Seattle dock from the San Francisco boat. Mr. Hyslop meets her, and together they journey to the court house, the minister's, and—well, next day Mr. Hyslop demands congratulations from the World correspondent.

Washington State Personals.

Seattle, Wash.—A. D. Johnson, who has recently opened the Jackson theater in Kirkland, reports a good run of business with his new Paramount program.

N. C. Hopkins, part owner of the new Lincoln theater of Port Angeles, has sold out his interest, to enter the tailoring business in Seattle.

Seattle Exchange Jottings.

Seattle, Wash.—E. R. Redlich, coast division manager for Fox, with temporary headquarters in this city, has just returned from a trip through Montana, where he has been making bookings for the new Fox comedies that are to be released the first of the year.

B. L. Lipman, traveling representative for the De Luxe, is spending a few days in the city, after a trip through southern Washington and eastern Oregon.

C. E. Waite, traveling representative for International, has just returned from a very successful trip through the Washington territory.

Judge R. A. Gunnison of Alaska was a caller at the Triangle office this week. Judge Gunnison is on his way to New York.

D. F. Le Roy, who has been touring the entire West with C. R. Coulter's road attraction, "The Escape," is spending a few weeks in Seattle. Mr. Le Roy has been as far east as the Mississippi during his last business trip.

Visitors on film row this week were W. E. Tibbets, Alhambra theater, Portland; W. H. Allen, Jr., Vaudette theater, Portland; H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo theater, Tacoma; Edwin James, Majestic theater, Tacoma; L. D. Rose, new manager of the American theater, Bellingham; H. C. Thomas, Dream theater, Hoquiam; M. J. Cline, Hoquiam; L. J. Quagliotti, owner of a chain of theaters in Vancouver and Victoria, B. C.; Mr. and Mrs. Cheneaux of Port Angeles; M. Christie, Rialto theater, Everett; Mrs. E. J. E. Perrine, Rose theater, Roslyn; E. W. Grossbeck, Enumclaw; J. E. Musgrave, Sequim.

SPOKANE FILMDOM NOTES.

By S. Clark Patchin, East 18 Eleventh Ave., Spokane, Wash.

Stilwell Theater's Big Benefit.

FOR the purpose of aiding the poor of Spokane the C. E. Stilwell theaters gave part of the receipts of December 18 to the Good Fellowship Fund, which in turn is distributed to the poor.

Manager C. E. Stilwell, whose company owns the Rex, Class A. Rex and Unique theaters, gave 40 per cent. of the gross receipts of the day to the cause.

These theaters play to thousands of persons daily and the contribution to the fund was a large one.

Feature Hits in Spokane.

Spokane, Wash.—During the past two weeks Spokane moving picture patrons have witnessed some of the leading productions and the shows were well patronized.

"Civilization" played to two audiences daily for a week in the Clemmer and Miss Marguerite Clark in "Miss George Washington" played to almost capacity houses all of last week.

E. H. Sothern drew large audiences to the Liberty in his appearance in "The Chattel."

"The Fall of a Nation" played to large audiences in the Casino.

Utah May Have Censorship Law

A Picture, Not Named by Our Correspondent, Recently Caused a Lively Censorship Discussion by the City Commission—Mayor Has Power Enough to Handle Any Situation—Censorship in Next State Legislature.

By H. W. Pickering, Desert News, Salt Lake City.

SALT LAKE CITY, Utah.—The next session of the state legislature, which convees in this city next month, may see the introduction of a censorship bill. Nothing definite in this regard has been learned, but the introduction of such a bill is regarded as quite probable.

A short time ago, agitation in regard to the showing of a certain photoplay at one of the local houses, resulted in the subject of censorship coming up for discussion by the city commission. The first plan was to rush through an ordinance to forestall an announced rebooking of the film in question for another run. Instead, it was decided that, under existing ordinances, the commissioner of public safety, who is also the mayor, already had the power of censorship through his chief of police. The municipal question thus stands at this point.

A great many persons, however, were impressed with the need for some sort of action and it is possible that this feeling will culminate in an effort to secure a state censorship law. Certain ones objected strenuously to the poster and newspaper advertising of the film upon which criticism was centered, and public protests were made. It is certain, however, that the photoplay was shown in Salt Lake at a time when a combination of circumstances made it unfortunate for a film of a "daring" nature. As stated by one protestant, the public had been through an epidemic of the nude. Several "art" stores had kept their show windows filled with photographs of women "in the altogether"; "esthetic" dancers had crowded the vaudeville bills and captivating poses of damsels dancing about in pillow-slips had been run in some of the newspapers as paid matter. Thus "harassed," it is believed that some of the people were rather ready to accept the photoplay as the well-worn but burdensome "last straw."

Minneapolis News Letter

By John L. Johnston.

604 Film Exchange Building, Minneapolis, Minn.

F. A. McInerney to Manage Lyric.

Minneapolis, Minn.—Frank A. McInerney, former sporting writer of the St. Paul Dispatch and Daily News, the Minneapolis Journal and Chicago Post, and recently publicity man for Elliott & Sherman enterprises, has been appointed manager of the Lyric, the E. & S. photoplay house here. Mr. McInerney succeeds William B. Mick and he has already begun an aggressive campaign for an increased patronage at the theatre. Some sterling productions have been booked and Mr. McInerney is arranging for the premier showing of "The Crisis" at the theatre the latter part of this month.

"Purity" in Minneapolis.

Minneapolis, Minn.—One of the youngest exchange managers in the city, J. A. Bachman of the DeLuxe Films gave a private showing of "Purity" at the New Garrick theater, Thursday, December 7, to Mayor and Mrs. W. G. Nye, members of the press, defunct censor board, and Art Institute faculty and board of trustees, clergymen, judges and exhibitors and the picture won high praise from those in attendance. Mayor Nye has not officially passed the film as yet but he has practically assured as much. The Metropolitan, Minneapolis' largest legitimate theatre is among the number bidding for first run of the feature.

Prominent Theater Managers in Twin Cities.

Minneapolis, Minn.—Managers of the most prominent theatres of the Twin Cities are:—Minneapolis, New Palace, Harry G. Billings; New Garrick, Lowell V. Calvert; The Strand, James A. Keough; The Lyric, Frank A. McInerney.

New Aster and New Grand, William Koch; New Garden, J. F. Cubberley; The Crystal, J. Barnet; Lake, East Lake and New Lake, Henry P. Greene; Calhoun, Frank Thayer; Nicollet, David G. Rodgers; Pantages, Harry Cornell; Bijou, William Koenig.

St. Paul—Starland, Morton Nathan; Blue Mouse, W. C. Campbell; Alhambra and Gem, James G. Gilosky, New Princess and New Majestic, Bert Goldman.

The Strand, W. Maitland; New Palace, B. Wagner, Sr.; Hippodrome, George A. Bovyer; Dale, Julius B. Relsman; Verdi, Faust and Victoria, Henry J. Breilein; Seven Corners, Samuel Cone; Hamline, Henry P. Greene.

Charles Coburn Joins Zenith Road Staff.

Minneapolis, Minn.—Charles Coburn, of Duluth, Minn., has been added to the road staff of the Zenith Feature Film Co., Inc. exchange here. Mr. Coburn will cover Northern and Western Minnesota.

Great West Film to Make Second Feature.

St. Paul, Minn.—Wallace D. Coburn, Edward Eckles and Director C. M. Giffen are making preparations for the filming of the Great West Film Co.'s second feature. This feature will be photographed at the Western studios, Malta, Mont., and will be taken from one of Coburn's poems, put into scenario form by the poet. Mr. Coburn will play the leading male role and his female lead is yet to be selected. Work of cutting down "The Sunset Princess" from eleven reels to six is nearing completion at the company's laboratories on University avenue. This feature is scheduled for release early in January.

Minneapolis, Minn.—Tom Kress, formerly with the World Film Corp., Chicago and Kansas City, but for the past year handling state right features in Iowa and Minnesota, has been appointed road representative for the Mutual Film Corp. in the Northwest.

Edwin F. James Gets Big Theater

Portland's Former T. & D. Playhouse Leased to Present Owner of the Majestic—Will Be Devoted to Moving Pictures and Music—Lease Period Is Ten Years—Mr. James Will Still Conduct the Majestic.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—Edwin F. James has taken a lease on the showhouse formerly occupied by the T & D and will open the big theater Christmas Eve or thereabouts. The lease period is for ten years. It is understood that the only parties to the transaction were Edwin F. James, lessee, and the Blodgett Company, Ltd., owners of the building, lessor. The monthly rental was not made public but it is not supposed to be much less than that demanded by P. S. Brumby, representing the Blodgett Co., in previous negotiations.

The eventual disposition of the big theater has been the subject of much discussion among both vaudeville and picture theater managers from Seattle to San Francisco. The theater, which seats 2,200, is ranked among the big houses of the city, and the fact that it is again in the photoplay field should liven the local situation considerably.

Will Be Called the Broadway.

When interviewed, Mr. James said the name Broadway theater had been decided on for the house, and that the Broadway Amusement Company would be incorporated to operate it. Straight pictures will be shown, but special attention will be paid to the musical interpretation. Concerts and overtures will be features of the shows. An orchestra will furnish the music. Mr. James announced that the policy of the house would be big features similar to those now enjoying long runs in big houses in other metropolitan cities.

Many Changes Being Made.

At the time of this writing crews of mechanics are making alterations in the building. The old box office off to one side will be used as a private office and an elaborate ticket booth will be built in the center of the lobby.

One of the biggest changes will be the new projection room. This will be located on the lower floor and a straight throw of approximately 110 feet will be obtained. The present lamp room is at the rear of the top gallery.

Painting, carpeting throughout the house and refurnishing the big mezzanine and rest rooms are now going forward.

Management Same as Majestic.

The management of the new Broadway will be the same as that of the Majestic. Edwin F. James will be at the head with W. M. Rogers as superintendent of operations. Both of these men will retain their respective positions at the Majestic. Girl ushers will be employed at the new Broadway.

Favorable Lease Secured.

Mr. James was highly optimistic about the venture. He said the lease was in every way favorable and an inspection of the house by the writer showed that the $30,000 worth of furnishings placed in the theater by John W. Considine two years ago were as good as new. These furnishings include elaborate drapes, furniture, stage sets and electrical equipment with wonderful possibilities.

The theater was built in 1914 and housed Empress and Orpheum vaudeville attractions under the ownership of John W. Considine. Turner and Dahnken conducted the house from May until October 21 of this year. Since that date, negotiations have been conducted to lease it by Portland, Seattle and San Francisco parties. It was rumored at different times that the Rialto people of San Francisco and Alex Pantages had secured it.

New House for Walla Walla.

Walla Walla, Wash.—Announcement is made that a new theater costing $30,000 will be built here in the spring by A. W. Eller and Thomas R. Eastman. Mr. Eller now operates the Bijou Grand theater. Plans have already been drawn for the house, showing it to be of Gothic architecture and seating 1,000. It will be built to accommodate vaudeville and road shows as well as moving pictures.

Foresees a Big Month.

Portland, Ore.—E. J. Myrick, of the Columbia, anticipates big holiday business and is preparing for it with seasonable surprises in the way of stunts. He put over some good stuff last year and says he is going one better this season. For the holidays he has Douglas Fairbanks in "The Matrimaniac" and Frank Keenan in "The Sins Ye Do." After the first of the year comes Mary Pickford in "The Pride of the Clan."

Marshfield House Opens.

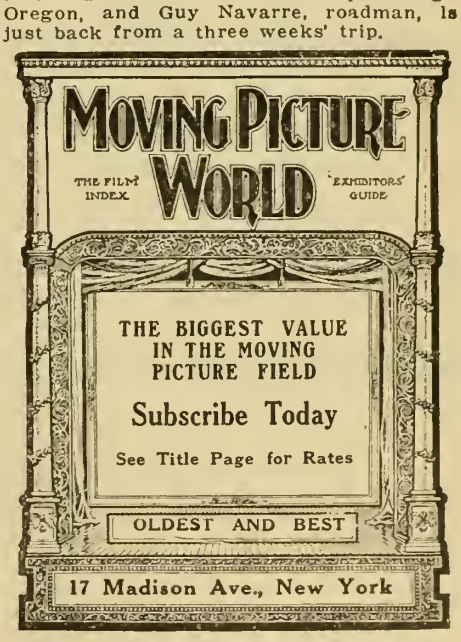
Marshfield, Ore.—After being closed for about two months, the Orpheum theater reopened December 16. The new owner is E. M. Thurber. He has remodelled the building, put in a new front, a ladies' rest room and increased the size of the foyer. The Orpheum seats about 600.

"Stone" in Hawaii.

Portland, Ore.—C. H. Johnstone, manager of the Reliable Film Service, reports that W. A. Stone, formerly associated with the company here, is now conducting the Reliable Film Service at Honolulu, his address there being 116 King street. The Hawaii enterprise is an offshoot of the Portland company. Before leaving here several months ago Mr. Stone said he contemplated establishing a branch in Shanghai.

Artcraft Notes.

Seattle, Wash.—H. G. Rosebaum, manager for Artcraft's Northwest territory, returned this week from a trip through Oregon, and Guy Navarre, roadman, is just back from a three weeks' trip.



TRIANGLE PLAYS

Important To All Exhibitors

Because of an erroneous impression created by an advertisement appearing in these columns last week, definite and authoritative announcement is herewith made that

MACK SENNETT—KEYSTONE COMEDIES

may be booked as a separate series only by application to Triangle Exchanges throughout the country, and in no other way.

The advertisement of last week concerning the new booking policy for Mack Sennett-Keystone Comedies has seemingly caused the belief that these comedies would be released independently of Triangle offices. We wish to state that there is no ground whatever for this impression. As heretofore Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges.

KESSEL & BAUMAN.

TRIANGLE FILM CORPORATION,
1457 Broadway,
New York.

TRIANGLE PLAYS

RELEASED WEEK OF JANUARY 7TH

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IN

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KAY BEE

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CHARLES RAY and LOUISE GLAUM

IN

"THE WEAKER SEX"

KAY BEE

A thrilling and convincing drama with a vital theme. Such a cast! Every role of importance is filled by an artist.

THE MOVING PICTURE WORLD SAYS:

"The whole release constitutes a valuable contribution to the art of motion-picture production."

Beginning the week of January 14th, the Triangle Program will consist of six reels released on Sunday and six reels released on Thursday. There will be two five-reel subjects made by Kay Bee or the Fine Arts Company, as before, each accompanied by a one-reel Triangle Komedy.

Calendar of Daily Program Releases

Releases for Weeks Ending January 6, and January 13

(For Extended Table of Current Releases See See Pages 146, 148, 150, 152.)

General Film Company

Current Releases

MONDAY JANUARY 1, 1917.

SELIG—On Italy's Firing (Three parts—Topical).

SELIG—Selig-Tribune No. 105 (Topical).

VITAGRAPH—Title not reported.

TUESDAY, JANUARY 2, 1917.

ESSANAY—The Girl God Made for Jones (Two parts—"Black Cat Feature") (Comedy-Drama).

KALEM—That Terrible Tenderfoot (Comedy).

WEDNESDAY, JANUARY 3, 1917.

ESSANAY—A Dollar Down (Comedy).

—Yosemite Valley (Scenic).

VIM FEATURE COMEDY—Title not reported.

KALEM—The False Prophet (No. 21 of "The Girl From Frisco") (Two parts—Drama).

THURSDAY, JANUARY 4, 1917.

SELIG—Selig-Tribune No. 106 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 5, 1917.

KALEM—The House of Secrets (No. 12 of "Grant, Police Reporter") (Drama).

VITAGRAPH—Title not reported.

VIM—Title not reported.

SATURDAY, JANUARY 6, 1917.

ESSANAY—When the Man Speaks (Fourth of "Is Marriage Secret") (Two parts—Drama).

KALEM—The Mogue Mountain Mystery (No. 113 of "The Hazards of Helen") (Drama).

SELIG—In Payment of the Past (Drama).

General Film Company

Advance Releases

MONDAY, JANUARY 8, 1917.

SELIG—Title not reported.

SELIG—Selig-Tribune No. 107 (Topical).

VITAGRAPH—Title not reported.

TUESDAY, JANUARY 9, 1917.

ESSANAY—Among Those Present (Two parts—"Black Cat Feature") (Drama).

KALEM——Rival Romeos (Comedy).

WEDNESDAY, JANUARY 10, 1917.

KALEM—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).

—Yosemite Valley No. 2 (Scenic).

VIM FEATURE COMEDY—Title not reported.

KALEM—The Resurrection of Gold Bar (No. 22 of "The Girl from Frisco") (Two parts—Drama).

THURSDAY, JANUARY 11, 1917.

SELIG—Selig-Tribune No. 108 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 12, 1917.

KALEM—Title not reported.

VITAGRAPH—Title not reported.

VIM—Title not reported.

SATURDAY, JANUARY 13, 1917.

ESSANAY—The Sinful Marriage (Fifth of "Is Marriage Secret") (Two parts—Drama).

KALEM—The Fireman's Nemesis (No. 114 of "The Hazards of Helen) (Drama).

SELIG—Title not reported.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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This paper has never carried a line of business placed because of claims of an actual weekly circulation of thousands of copies more than the gross number actually printed. It has never been called upon to defend itself, either in the courts or in the office of some irate advertiser, against the charge that thousands of expensive colored inserts had been consigned to the scrap heap because there was no room for them in an edition less by thousands than the advertiser had been led to expect would be printed.

The MOVING PICTURE WORLD has never had a page of advertising secured through deliberate and known **MISREPRESENTATION** in regard to any other publication.

At no time has the MOVING PICTURE WORLD attempted to secure business—either subscriptions or advertising—by false intimations that we especially represented any particular branch of the motion picture industry or that we were the official mouthpiece of either the organized or unorganized exhibitor.

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After All
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Fraud
In the form of
A Sugar
Coated Pill

In concentrating its energies upon the business of constantly improving what it has to sell instead of indulging in scurrilous and maliciously untair MISREPRESENTATION against its competitors, the MOVING PICTURE WORLD stands well nigh alone in its field.

Whatever business we may carry in this fast approaching new year or in the years to come, let us assure you, will be carried with that same satisfaction of knowing that it has been secured absolutely without **MISREPRESENTATION.**

Calendar of Daily Program Releases

Releases for Weeks Ending January 6 and January 13

(For Extended Table of Current Releases See Pages 146, 148, 150, 152.)

Universal Film Mfg. Company

(Serial No.)

SUNDAY, DECEMBER 31, 1916.

REX—The Prodigal Daughter (Drama)..... 02044
IMP—No release this week.
POWERS—Sammie Johnsin Slumbers Not (Cartoon-Comedy) 02045
BIG U—The Mad Hermit (Reissue—Two parts).... 02046
UNIVERSAL SPECIAL FEATURE—Liberty No. 20, "A Daughter of the U. S. A." (Two parts—Dr.) 02047
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 1—"The Vanished Jewels"—Two parts—Drama) 02048

MONDAY, JANUARY 1, 1917.

RED FEATHER—Polly Put the Kettle On (Five parts—Drama) 02049
NESTOR—Practice What You Preach (Comedy).... 02050

TUESDAY, JANUARY 2, 1917.

GOLD SEAL—An Old Soldier's Romance (Three parts—Drama) 02051
VICTOR—Bombs and Banknotes (Comedy)..... 02052

WEDNESDAY, JANUARY 3, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—On the Trail of the Lonesome Pill (Two parts—Comedy) 02053
UNIVERSAL—Animated Weekly No. 53 (Topical).. 02054
LAEMMLE—Alone in the World (Reissue—Drama) 02055

THURSDAY, JANUARY 4, 1917.

REX—The Red Stain (Two parts—Drama)..... 02056
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—The Uprising (Reissue—Drama)..... 02057

FRIDAY, JANUARY 5, 1917.

IMP—The Moral Right (Two parts—Drama)..... 02058
UNIVERSAL—Screen Magazine No. 4 (Topical).... 02059
VICTOR—How to Be Happy Though Married (Com.) 02060

SATURDAY, JANUARY 6, 1917.

BISON—Blood Money (Two parts—Drama)..... 02061
LAEMMLE—No Laemmle this day.
JOKER—Love in Suspense (Comedy)..... 02062
REX—The Wall of Money (Reissue—Drama)..... 02063

SUNDAY, JANUARY 7, 1917.

REX—No release this day.
IMP—The Whelp (Drama)..... 02064
POWERS—The Trials of Willie Winks (Cartoon Comedy) 02065
—The Forbidden City (Educational)..... 02066
BIG U—The Jewel of Death (Two parts—Reissue Drama) 02066
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 2—"Suspected"—Two parts—Drama) 02067

MONDAY, JANUARY 8, 1917.

RED FEATHER—Fighting for Love (Five parts—Drama) 02068
NESTOR—One Thousand Miles an Hour (Comedy).. 02069

(Serial No.)

TUESDAY, JANUARY 9, 1917.

GOLD SEAL—The Mystery of My Lady's Boudoir (Three parts—Drama) 02070
VICTOR—A Gentleman of Nerve (Comedy)..... 02071

WEDNESDAY, JANUARY 10, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—A Limburger Cyclone (Two parts—Comedy) 02072
UNIVERSAL—Animated Weekly No. 54 (Topical).. 02073
LAEMMLE—The Face Downstairs (Reissue—Drama) 02074

THURSDAY, JANUARY 11, 1917.

JOKER—When Damon Fell for Pythias (Two parts—Comedy) 02075
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—Shattered Ideals (Reissue—Drama)..... 02076

FRIDAY, JANUARY 12, 1917.

IMP—Honorably Discharged (Drama)..... 02077
REX—The Whispered Name (Two parts—Drama).. 02078
VICTOR—The Wrong Mary Wright (Comedy-Drama) 02079

SATURDAY, JANUARY 13, 1917.

BISON—The Bad Man (Two parts—Drama)..... 02080
LAEMMLE—No regular Laemmle this day.
JOKER—Mines and Matrimony (Comedy)..... 02081
IMP—John Bates' Secret (Drama)..... 02082

Mutual Film Corporation

SUNDAY, DECEMBER 31, 1916.

VOGUE—Jealous Jolts (Two parts—Comedy)..... 05254-55
GAUMONT—Reel Life No. 35 (Subjects on reel: Olive Industry in California; Modish Coiffures; Most Unique Basket (Armadillo); The Value of Venom; How to Open a Glass Stoppered Bottle (Mutual Film Magazine)..... 05256

MONDAY, JANUARY 1, 1917.

MUTUAL—Pangs of Jealousy (Two parts—Drama).. 05257-58
MUTUAL STAR PRODUCTION—A Gilded Youth (Five parts—Drama—American—No. 163).....

TUESDAY, JANUARY 2, 1917.

GAUMONT—Mutual Tours Around the World No. 9 (Subjects on reel: Rio de Janiero (capital of Brazil); A Ramble Around Luchon, France) (Travel) 05259

WEDNESDAY, JANUARY 3, 1917.

MUTUAL—Mutual Weekly No. 105 (Topical)..... 05260
GAUMONT—See America First No. 69 (Pasadena,—Cal.)—Kartoon Komic (Miss Catnip Goes to the Movies) 05261

THURSDAY, JANUARY 4, 1917.

MUTUAL—(Title not yet reported)..... 05262

FRIDAY, JANUARY 5, 1917.

AMERICAN—(Title not yet reported)..... 05263

SATURDAY, JANUARY 6, 1917.

STAR COMEDY—The Girl Who Can Cook (Comedy) 05264

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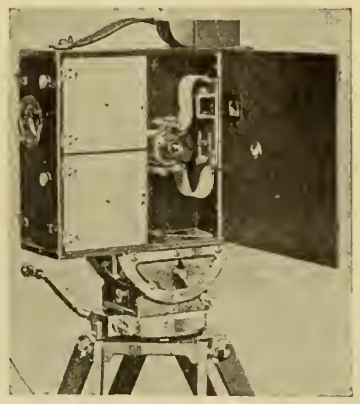
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That's how one camera man of wide experience puts it—the speed with which a Universal can be set up, threaded, focused and operated makes it the camera to be preferred.

Camera complete with Tessar Lens F 3.5 and two metal magazines (200-foot capacity), $300. Finest tilting and Panoramic Head Tripod, $90.

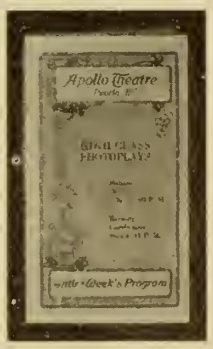
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is a class creation for theatres of class. It will supplement the elegance in your theatre appointments and tie up with your service and the general tone of your establishment. It is a beautiful work of art; it comes in twelve rare designs and is printed in three colors. It will not be thrown away but kept as a daily reference by your patrons. You print your full week's program on its inside pages and make it

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Stories of the Films

General Film Company

BIOGRAPH.

TWO MEN OF THE DESERT (Reissue Dec. 25). The cast: The partners (Henry Walthall and Walter Miller); the young authoress (Blanche Sweet).

The young authoress had come to the edge of the desert for her mother's sake. There she met the two young prospectors and a romance began. But the men were about to go across the desert, where they had heard rumors of gold. They decided to play square and before going determined to let the coin decide who should ask the young authoress the all-important question. The flip of the coin decided the older should try his luck first. He learned the girl did not love him. But the other she promised to marry when he should return from the gold lands, and the care of her sick mother, who would then be restored to health, should no longer interfere with her happiness. The young partners soon reached the other side of the desert, where success came to them far beyond their expectations.

The girl, however, had met with sorrow on the passing of her mother. The two young men decided to return, but on their journey across the desert the younger fell over a precipice and broke his leg. The water supply gave out and while the older sought water on the desert he himself fell exhausted with thirst. He was found, however, and restored. In like manner the younger partner fell into the hands of friendly but ignorant Indians, who took him to their camp, where through their crude nursing fever set in. His own health restored, the partner sought him, but found him gone. Then came the temptation not to continue the search. He thought of the woman at home and the advantage he might take. He returned and told her the other was dead.

At first she could not believe him, but on the persistent urging of the man she gave in. Thus came their stolen happiness in the joy of a child that was to come, but the younger partner, restored after several months, decided to return. He appeared outside of the cabin and would have gone away on the other's explanation had not the woman heard his voice and come out. He was able to forgive, but the woman told her husband she could have nothing more to do with him after this deception. There was only one thing for her to do—to wait until after the birth of the baby; then the baby came. Her trunk was packed and about to be taken away when she saw the baby lying in the father's arms. Then her mother heart repented and she stayed.

KNICKERBOCKER STAR FEATURE.

THE DAWN OF WISDOM (Three Parts—Dec. 22).—Leonore Harris, a cabaret dancer, is taken ill and her physician orders a rest. She goes into a quiet mountain village and becomes the object of interest and speculation for the mountaineers. She informs Sheriff Jones she wants to rent a cottage. The sheriff proves as efficient in real estate as in the performance of his duties as an officer. She becomes a neighbor of John Bingham, a young mountaineer, who, however, is married and has a daughter. The city visitor is not long in attracting his attention and he becomes a rival of Sheriff Jones.

Young Mrs. Bingham's brother is not long in perceiving his brother-in-law's duplicity and threatens to bring him to task if he does not desist. Her health regained, Leonore returns to the city and John, taking his savings, accompanies her. Arriving in the city, his "rube" appearance is noticeable and Leonore induces him to purchase a "sporty" wardrobe. He patronizes the cafe where Leonore dances and is king of the place—upon liberal distribution of money. He accompanies Leonore home with a couple of "about-towners" and his bankroll disappears. But it is not until morning brings soberness that he realizes his loss.

His money gone, Leonore spurns his attentions. He is no longer a welcome guest at the cafe. Meanwhile back home Mrs. Bingham is mourning his departure and, with her brother and daughter, decides to search for him in the city. Sheriff Jones furnished the address of Leonore and the shabby trio call upon Leonore at the cafe, only to find John has returned to the mountains. They return and in the sunset a great mistake is realized, from which is born a greater love.

VIM.

HE WINKED AND WON (Dec. 21).—Kate, president of the Suredeath Street Railway Company, has a daughter, Ethel, who is the apple of her eye. Babe, an inventor of a safety device for the controller of a trolley car and possessor of a funny little wink, arrives to demonstrate his invention to Kate.

Through the aid of Florence, his confederate, whom he has managed to install in Kate's office as a stenographer, Snorky, president of a rival traction company, learns a demonstration will be given on a certain date. Snorky plants a bomb underneath the car so that when the lever strikes a certain mark the bomb will explode.

However, Babe has asked Ethel to accompany him on a trial spin a few hours before the demonstration, and their entrance blocks Snorky's escape. Finding himself trapped in the death car, Snorky raves and a desperate struggle takes place between him and Babe.

Babe overpowers Snorky and hurls him off the roof of the fast-flying car just as the bomb explodes. The explosion throws Babe and Ethel high in the air, but with Babe's usual good luck, he and Ethel land safely in Kate's auto.

FAT AND FICKLE (Dec. 28).—Babe is happy over his engagement to Florence, but the minute he thinks of breaking the news to her mother, Kate, his dream of joy is ended. For Kate's ex-husband was a pugilist and his friends always considered him "some pug," yet at home he was Kate's little lambkin, for Kate carried a wallop in each hand that had a bigger kick than a Krupp gun. Babe thought "safety first" should be his motto; yet, instead of being rough with him when she heard the news, Kate only smothered Babe with hugs.

Later, however, Babe meets Ethel, a blonde vampire who drives all thoughts of home and Florence out of Babe's head until the time came to tell Florence that she was no longer a member of the "engagement club." Kate hears the news and her past training with her ex-hubby stands her to good effect until Babe, declaring truce, proclaims Kate the lady of his choice.

Trouble begins between Florence and her mother over the possession of Babe. During the melee Babe escapes and seeks safety at the side of Ethel, only to receive an awful blow when he learns Ethel already owns a husband. Then Babe figured, although her mother may be a little rough, it was cheaper to get married than to work, so Babe beats it back to Florence and Kate, where a happy reunion occurs.

BEFORE THE SHOW (Dec. 29).—The small-town vaudeville manager, before the afternoon performance, discovers his propertyman has quit without notice, so is compelled to hire one of the hangers-on, Slippery Pokes. Pokes is installed and made man of all work. Bills are to be posted, props collected, scenery put in place, trunks delivered to dressing rooms. This all falls to Pokes' lot. Stylish Kate, the scrubwoman, is secretly in love with Jabbs, the manager. Jabbs objects to her attentions and several times has to call her down and remind her of her position.

The Limber Brothers arrive and, after tipping Pokes, are shown to the dressing room. The Ham Family also arrives. The greatest trouble is created when the Fickle Sisters put in an appearance and smile upon Jabbs. Jabbs places them in the star room. Pokes discovers Jabbs making love to the sisters and informs Stylish Kate, who, with a pistol, makes things so lively that had the police not interfered the afternoon performance would have been delayed.

VIM FEATURE COMEDY.

A FINANCIAL FRENZY (Dec. 27).—I Due Love is gratified by the news that his salary has been raised and goes home to lunch, but instead of finding the usual smiling wife he finds a note saying she has "gone shopping." Packages commence to come in C. O. D. He goes looking for his wife and finds her loaded with bundles; she drags him into a fashionable cafe and he decides to humor her. Mrs. Love eats the most expensive things and shows hubby more purchases, one of them being a necklace; he is stunned and attempts to bear up by drinking highballs. In the meantime his boss has seen him. His suspicion is aroused by the fact that he is drinking heavily and seems to have bought his wife all sorts of presents. He also learns that Love had not made a deposit at the bank, and has him arrested. After Love has convinced him of his innocence, Mrs. Love explains she has inherited $50,000 from her uncle's estate.

KALEM.

THE FALSE PROPHET (No. 201 of "The Girl from Frisco—Two Parts—Jan. 3).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Daniel (Ronald Bradbury). Directed by James W. Horne.

A faker, calling himself Daniel II, with his three "saints," comes to Santa Loma with warnings that the end of the world is near and calling to the populace to give up their worldly possessions and prepare for the day of doom. He quickly gathers an ignorant following about him and Barbara, seeing the manner in which they are being duped, attempts to expose him. But her first efforts result in serious danger, for she is mobbed by Daniel's followers for her "sacrilege." But Barbara works quietly away with the aid of Wallace, and on the day that Daniel had prophesied for the end of the world springs her coup, with the result that following some stirring dramatic scenes the prophet and his "saints" are lodged behind bars.

ESSANAY.

THE GIRL GOD MADE FOR JONES ("Black Cat Feature"—Two Parts—Jan. 2).—The cast: Jones (Bryant Washburn); Faith Garland (Alice McChesney).

Jones was searching everywhere for the girl he wanted for his wife, and all the time she was literally sitting beside him. It happened this way. Jones was in a railroad wreck. Pinned beneath the cars with him was a girl. Death hovered over them. It was dark and Jones could not see the girl's face, but from her voice and her bravery he knew he could love her if he lived. They were rescued and separated, but immediately Jones was released from the hospital he began his search for the girl. In this Jones obtained the aid of a magazine editor friend, who suggested he write the story of the wreck. The editor sent Faith Garland, his secretary, to Jones to take dictation of the story. Lo, and behold, Faith was the girl God had thus made for Jones.

A DOLLAR DOWN (Split Reel—Jan. 3).—A vaudeville actor lands at Banana harbor and soon wins the queen of the settlement away from the boss of the gang of stevedores, because of his smart appearance in his "dollar down" suit. He becomes a subject for violence on the part of the harbor front workers and it is only when he resorts to a grotesque makeup that he frightens his foes and has the field to himself. The reel is shared by 500 feet of beautiful scenic, taken in Yosemite valley.

WHEN THE MAN SPEAKS (No. 4 of "Is Marriage Sacred?"—Two Parts—Jan. 6).—The cast: James Gordon (Edward Arnold); Irma Alvord (Marguerite Clayton); Reggie (Sydney Ainsworth); Andrew Carson (Thomas Commerford); Horace Alvord (John Cossar).

The failure of a man to resent insults often is mistaken as cowardice. It was the case with James Gordon. He killed a man in a fit of anger and afterward resolved never again to lose his temper. Gordon weds Irma Alvord, a social butterfly who worships courageous men. However, she detects him passing off an insult from his secretary and is disgusted with him. She makes no secret of her disgust and it influences her friends to begin to loath Gordon. Finally, driven to a frenzy by the taunts of his wife and friends, Gordon breaks his resolution. He invades a party in his home and virtually "cleans house," hurling guests right and left. By such cave-man tactics he wins back Irma's love and the respect of those who once had sneered at him.

SELIG.

SELIG-TRIBUNE NO. 98 (Dec. 7).

Galveston, Tex.—The American steamship Ausable arrives from Buenos Aires with a cargo of 180,000 bushels of Argentine wheat.

New Orleans, La.—Movie theaters accept pota-

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toes as admission fee, and turn all receipts over to the Orphan Asylums.

Galveston, Tex.—Paulluu Thurston gives a now Americun interpretation of the Hula Hula.

New York, N. Y.—"Uncle Sam's" dreadnaughts steam majestically out to sea after their visit for the Army and Navy football game.

Washington, D. C.—President Wilsun and members of the Supreme Court and Diplomatic Corps attend requiem muss for Franx Josef, late Emperur of Austria.

Saratoga, Cal.—William G. McAdoo, Secretary of the Treasury, and his wife visit Senator James D. Phelan.

Chicago, Ill.—

Influenza microbes an' the bugs' grippe an' cold,
Scarlet fever, typhoid an' diseases new an' old,
Measles, whuoping cough an' chickenpux so moan,
Is thu bacterin that'll getcha
If your teeth aint clean!

Bedloe's Island, N. Y.—With President Wilson and a distinguished company of guests as spectators, the illumination of the Statue of Liberty begins "America's Electrical Week."

Philadelphia, Pa.—The University of Pennsylvania defeats Cornell University in their annual football game, by a score of 23—0.

Carlisle, Pa.—What "Uncle Sam" is doing for his Indian charges is well illustrated at the annual military inspection and pageant by the students of the Carlisle Indian School.

Chicago, Ill.—A ten-mile rollerskate race, through the crowded streets, furnishes plenty of thrills to both participants and spectators.

SELIG-TRIBUNE NO. 99 (Dec. 11).

New York, N. Y.—President Wilson arrives and officiates at the ceremony of lighting the Statue of Liberty.

Taft, Tex.—With only half a crop planted last year and with twenty-cent cotton in sight, Charles P. Taft shows foresight in turning his great cattle ranch into a cotton plantation.

Corpus Christi, Tex.—Evan with turkey at thirty-eight cents a pound, the soldiers on the border are not forgotten on Thanksgiving.

San Francisco, Cal.—32,000 people in 800 automobiles make up a caravan of discovery when they ride over 28 miles of boulevards on the opening day of the Exposition Marina.

Washington, D. C.—Tom Taggart, leading a delegation of senators, representatives and newspapermen, greet Vice-President and Mrs. Marshall on their return to the Capitol for the opening of Congress.

Wakefield, Mass.—Major John M. Portol, of the Massachusetts National Guard, inspects the new Berthier type of machine gun.

Marysville, Cal.—The world's largest gold dredge is launched and christened by Miss Phoebe Bevan, assisted by W. P. Hammon, the "father" of gold dredging in California.

Los Angeles, Cal.—Eddie Rickenbacher wins the Championship Sweepstakes at Ascot park in his Duesenburg. Time, 150 miles in 133 minutes and 1 second.

Hammond, Ind.—Miachel Innik, clad in this suit of home-made armor, with whiskers attached, and armed with two revolvers, a dagger, 2 hatchets, a knife and 165 pounds of ammunition, shoots the clerk, a juror and Judge Chas. Grenwald in the court-room.

Denver, Colo.—700 cow ponies are purchased by the British and French Commissioners for army horses and await shipment to the front.

Latest fashion in evening gown and wrap, posed by pretty model, is presented in this number of The Selig-Tribune.

THE GOLDEN THOUGHT (Three Parts—Dec. 25).—The cast: Tom Daton (Tom Mix); Bess Jackson (Victoria Forde); Gene Hammond (Barney Furey); Estella Hammond (Lily Clark); Doc Breede (Sid Jordan); Bill Blevins (Pat Chrisman). Written by J. A. Lacy. Directed by Tom Mix.

Tom Daton, deputy marshal, is ordered to Chico County to keep an eye upon a number of desperate characters reported to have been terrorizing that vicinity. Bess Jackson, a beautiful young woman, acts as faro bank dealer in an adjacent county, and when Tom arrives there he is much attracted by her beauty.

Gene Hammond, a wealthy mining man, bids his wife farewell and goes to Chico County to develop a claim. There Doc Breede, leader of a gang of desperadoes, resents the appearance of the deputy marshal on the scene, and plans with his gang to make away with Tom. He plots with confederates that they shoot through a window and kill the deputy marshal making it appear that Hammond did the shooting.

The shots are fired, but just at that instant, Tom unconsciously withdraws from range, and it is one of Doc Breede's pals who is struck by the bullet. Hammond is arrested by the sheriff charged with doing the shooting. His revolver, which had been tampered with, is placed in evidence. Hammond's wife hearing of his incarceration, rushes to his aid.

Tom, the deputy marshal, believing in Hammond's innocence resolves to force a confession from Doc Breede. He does so, and after an exciting battle with the desperadoes, members of the gang are rounded up. As a reward for breaking up the plot, Tom claims Bess Jackson as his bride.

THE RIGHT HAND PATH (Dec. 30).—The cast: Allen Kent (Robyn Adair); Dora Warren (Virginia Kirtley). Written by Hetty Gray Baker. Produced by Burton L. King.

Allen Kent leaves his home to seek fortune, but fortune is found to be elusive. There is a saying that the unnoticed passing of a stranger in a crowd, may, by the least turn to one side or another, become the deciding factor of one's whole life. Allen comes upon the parting of the ways, and he is undecided whether to take the left-hand path or the right. However, he chooses, and his pathway leads him into the life of a pugilist.

After five years, Allen finds himself without money, without friends, and one who has lost his cunning in the squared circle. Again he finds himself seated on a bench facing two pathways, and he wonders what would have happened if he had take the other path that day five years ago.

Allen determines to find out, and in so doing, discovers that the straight and narrow way is the only course which leads to health, prosperity and love.

SELIG-TRIBUNE NO. 100 (Dec. 14).

New York, N. Y.—James W. Gerard, Ambassador to Germany, and his wife, leave for Berlin, after a vacation in the United States.

Tarrytown, N. Y.—John D. Archbold, late multi-millionaire and president of the Standard Oil Company, is buried.

Washington, D. C.—President Wilson leaves the Capitol after delivering his message at the opening session of Congress.

Philadelphia, Pa.—Miss Clara C. Haywood, society leader, turns to the billiard table for recreation.

Brooklyn, N. Y.—A $1,000,000 fire visits this city and threatens destruction.

New York, N. Y.—Nifty novelties in cats and rabbits are shown at the feline annual show.

Chicago, Ill.—A few of the star attractions in the $2,000,000 Stock Show now being held.

New York, N. Y.—The ship returns from the Gold coast with a crew of Fantee natives and a new dance, known as the "Slue-foot Slough."

Here are the latest combinations in feminine footwear. These silver attractive evening slippers with gray silk stockings are the very latest.

New Orleans, La.—The Shriner's convention here brings into competition the best Masonic drill teams in the South.

SELIG-TRIBUNE NO. 101 (Dec. 18).

Sacramento, Cal.—Governor Johnson drives the first stake for California's new $10,000,000 canal.

Oakland, Cal.—The Falketind, largest wooden ship ever built on the Pacific coast, is nearing completion.

Washington, D. C.—Congressman Adamson of Georgia, the gentleman who put the "dam" in the Adamson law.

Newark, N. J.—Riders prepare for grueling contest in the coming international six-day bicycle race.

New York, N. Y.—"Open Window" and "Walk to Work" week comes to a successful conclusion, with the long hike participated in by 700 persons.

Manchester, England.—Despite German's peace proposals, England continues to pour thousands of British troopers into the trenches.

Latest Fashions.—Pretty models pose for latest creations in furs and in evening gowns.

Lebanon, Pa.—A visit to the steel mill proves that European soldiers are shooting sewing machines, iron pots and old castings at their enemies.

Norfolk, Va.—The Southern Commercial Congress opens with a parade of the National Guard, sailors and cadets.

ON ITALY'S FIRING LINE (Three Parts—Jan. 1).—Scenes depicted are those of the army of Italy, and in the advance through the Alps toward the Austrian frontier.

The scenes of warfare shown are: Artillery duels; bursting shrapnel and shells; soldiers charging through barbed wire entanglements in actual conflict; life in the advance trenches; scouts scaling seemingly almost impassable mountain heights, and other details.

IN PAYMENT OF THE PAST (Jan. 6).—The cast: Edward Sampson (E. J. Brady); Robert, his son (Robyn Adair); Gracia (Virginia Kirtley), Mrs. Sampson (Eugenie Forde). Written by Marc E. Jones. Produced by Burton L. King.

Jupiter is quoted as stating that if there be any in the past who owe aught to those about them, it is the will of the gods that they be reborn, that payment may be made.

In the days of the ancient Romans there lived an emperur whose favorite loved a slave girl, who had been seized by the emperur's orders. This favorite was willing to sacrifice his life that the beautiful girl, whose likeness he had molded into an artistic statue, might be spared.

Edward Sampson, a financier, is proud of his son Robert, who is studying art in Paris. With his wife, the financier embarks on a boat en route to France to pay the young sculptor a visit. Robert finds his work deteriorating because he can discover no model to give him inspiration.

On the boat is Gracia, a stewardess, who, when she and the financier meet, have a sudden unaccountable feeling of having met ages before. However, Sampson saves the girl's life and Mrs. Sampson decides to make of Gracia a companion. They arrive in France, and when Gracia and Robert meet, again comes the mysterious feeling that they, too, have loved in the long ago. The girl furnishes the inspiration for the young sculptor's work of art, and they are later happily married.

Universal Film Mfg. Co.

POWERS.

THE TRIALS OF WILLIE WINKS (Cartoon Comedy—Jan. 7).—Willie Winks is a friend of our old acquaintance, Sammie Johnsin. He has had an unfortunate experience with a goat, and he goes to get his dog to chase the animal. The goat, however, chases the dog instead. Willie finds pressing business elsewhere, and warns his friend Sammie to look out for trouble. They are not quick enough in getting away, however, and the picture ends in an orgy of bumps. On the same reel is an educational picture.

IMP.

THE MORAL RIGHT (Two parts—Jan. 5).—the cast: Gerrardi Garabaldi (Douglas Garrard); Francelia Garabaldi (Francelia Billington); Paul Arnold (A. W. Wertz). Scenario by Fred Payton. Produced by Douglas Gerrard.

Gerrardi, an Italian, has come to America and saved enough to send for his sweetheart, Francelia. He finds enjoyment in preparing for her coming. He confides his secret to one of his customers, an attorney, John Wainwright. On the passage over Francella, traveling steerage, is insulted by a drunken passenger, and Paul Arnold, an artist, comes to her rescue. Her beauty appeals to him and he engages a first-class cabin for her. She tells him about her lover who is waiting to welcome her. But Arnold has other plans

He knows that the steerage passengers exit by a different passage than do the cabin passengers. She leaves the ship with him. When she does not see Gerrardi, Arnold suggests that she go with him to his mother until they can locate her lover. She reluctantly consents.

At Arnold's studio she learns there is no mother, but knowing no one and being unable to speak English, she accepts conditions as she finds them. One day while driving with Arnold and waiting to make a crossing she sees Gerardi. At first overjoyed, she then realizes the life she is living and hides her face in shame.

Gerrardi has seen her, and he goes in search of her. His quest is in vain. When he returns he finds Francelia at his home. Weepingly she tells her story, and, Gerrardi leaves to find Arnold. The two struggle in the studio and Gerrardi kills Arnold. At the trial Wainwright is his attorney. He calls Francelia as a witness. She tells her story and gains freedom for her lover, who later becomes her husband.

THE WHELP (Jan. 7).—The cast: Bruce Reid (Millard K. Wilson); Toto (Edith Roberts); Andy McCall (Malcolm Blevins); Emoe (Raymond Whittaker); Baby (Elizabeth Janes). Scenario by Harvey Gates. Directed by M. K. Wilson.

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Toto lives with her uncle, Emoe, who compels her to dress as a boy and earn her board by picking pockets. Toto's ambition is to be like other girls. She dresses up much to the enjoyment of herself and her small sister.

One day while Toto is dressed as a girl, Andy, a detective, tries to flirt with her—but gets his face slapped, and is reprimanded by Sergeant Bruce Reid.

The whole force is on the lookout for a band of pickpockets. Andy sees Toto counting money. Bruce has seen Toto steal, but has lost track of her in the crowd. Andy follows her home, where she gives the money to Emoe. He leaves and is taken in custody by Bruce, who notices his stealthy actions.

Andy enters Toto's room and tries to force his attentions on her. The little sister goes for help and, meeting the Sergeant, takes the latter home. The girl is struggling in Andy's arms. Andy is discharged and the sergeant takes Toto and her little sister to his home to be cared for by his mother.

UNIVERSAL SPECIAL FEATURE.

LIBERTY, A DAUGHTER OF THE U. S. A. (Episode No. 20—Two Parts—Dec. 31).—The cast: Liberty (Marie Walcamp); Pedro (Eddie Polo); Lopez (G. Raymond Nye); Bob Rutledge (Jack Holt); Major Winston (Neal Hart); Senorita Travario (Hazel Buckham).

Liberty, Bob Rutledge, Pedro and Senorita Travario leave Mexico to join Major Winston in Washington and are followed by three Mexican spies, one of whom catches Liberty on the rear of the train. But Pedro rushes out and saves the girl, throwing the spy off the rapidly moving train.

Lopez, the bandit chief, is dying from wounds inflicted by Bob and Jose Leon, and his followers besiege the hacienda to prevent his body from falling into American hands. An American detachment has been ordered to gain possession of the corpse.

Lopez commands his men to set the hacienda afire. This they do, losing many of their own number, for the Americans arrive just as the chief is being carried away. Forced into their own trap, they are caught in the explosion of the powder set to blow up the peon houses. Lopez's body is later found among the ruins.

Major Winston, sole survivor of his detachment, is in Washington. Bob is disgusted to learn that the Secretary of War will not accept Winston's statements without corroboration. The secretary causually remarks, "Well, now that Lopez is dead, I guess that ends it." Bob springs to his feet, horrified, shouting, "Why, man, there's a thousand such as Lopez still alive. Get them all and you've done something. You officials sit here and let politics command your feelings while true Americans are being murdered." He shakes his finger under the nose of the Secretary. Replying that all Americans were warned to leave Mexico, and that the War Department has stood slander, insult and everything else that hurts a man, the secretary draws a vivid word picture of what peace means, and then what war would mean, asking Bob which he would choose.

Meanwhile, the Mexican spies are following orders from Chihuahua to get Pedro as a traitor. While he and Senorita Travario are in a hotel, chatting, she sees the two Mexicans. She becomes frightened. Suddenly a spy leans over the railing of the balcony and fires, but the girl jumps in front of Pedro. She is instantly killed. After firing several more shots which wound Pedro, the insurrectors attempt to escape in a taxi, when Bob fires at them. The shot causes the machine to catch fire and explode.

Pedro, dying, asks Liberty to see that he and Senorita Travario are buried in Mexico, and murmurs that he has found his love too late. Liberty and Bob are escorted by Winston to meet the President of the United States, who congratulates them and tells them that $50,000 was offered by the government for Lopez, and that it will be paid to a daughter of the U. S. A., Miss Liberty Horton. Hero Bob interrupts and says that she is no longer Miss Horton, but Mrs. Robert Rutledge. All the guests cheer and the orchestra strikes up the national air.

THE PURPLE MASK (Episode No. 1—"The Vanished Jewels"—Two Parts—Dec. 31).—The cast: Patricia Montez, called "Pat" (Grace Cunard); Phil Kelly (Francis Ford); Eleanor Van Nuys (Jean Hathaway); Pete Bartlett, Kelly's assistant (Pete Gerald); Bull Snnderson, another assistant (Jerry Ash); Silk Donahue, kid glove Apache (John Duffy); Stephen Dupont, an art dealer (John Featherstone); Jacques, the Van Nuys butler (Mario Biannchi). Written by Grace Cunard. Produced by Francis Ford.

Patricia Montez, niece of the wealthy Eleanor Van Nuys, is the most popular girl in the American colony of Paris. Her one idea is to bring comfort to the suffering poor. Her aunt, Mrs. Eleanor Van Nuys, is likewise charitably inclined. The Children's Asylum, a refuge for orphans, is the principal hobby in Mrs. Van Nuys' scheme of charity.

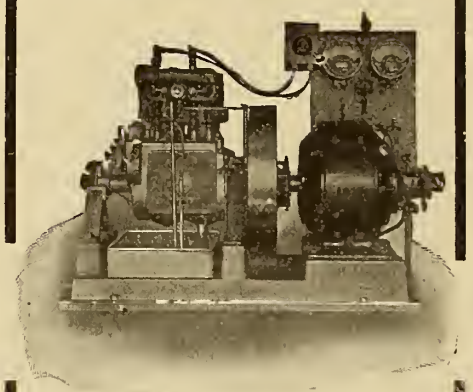
To her friends, Patricia is affectionately known as "Pat." The result of Pat's popularity has been to give the spirited girl an excellent opinion of herself, and when Phil Kelly snubs her she resents it and resolves to go to any length in retalintion. Kelly is a famous detective, known all over Europe as "The Sphinx." Pat's first venture, in retaliation for Kelly's rudeness, is to steal her aunt's jewels. She then notifies Kelly. Pat hides the jewels in her dressing table drawer. They are stolen by Jacques, the butler, who takes them to the rendezvous of his fellow Apaches, the Cafe Chat Noir.

Pat has noticed Jacques' suspicious conduct and follows him to the cafe. She is followed by Phil Kelly and two of his assistants. Pat is disguised as an Apache's sweetheart, and bribes her cabman to assume the role of her lover.



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They enter the cafe and participate in the festivities. Pat sees Jacques displaying to his pals the Van Nuys' heirlooms. By deftly whirling her dancing partner to the table where Jacques sits, she manages to stumble and strike the butler's arm.

The jewels fall from Jacques' hands. Pat picks them up and as she is leaving the place Phil Kelly confronts her. In her surprise, Pat drops the gems upon the steps. She dodges past the detective and makes her way home. Kelly observes the jewels lying on the ground, and pocketing them, departs.

THE PURPLE MASK (Episode No. 2—"Suspected"—Two Parts—Jan. 7).—When "Pat" drops the jewels in her hurry to escape from Detective Kelly, she dashes into the house of a poor woman, who lives near the street entrance to the Apache cafe, the Chat Noir. She begs the woman to hide her, and lies on a bench, covered over with a blanket, while Kelly searches for her in vain. When the detective has left Pat promises to repay the woman for her kindness.

Kelly plans a surprise for the Apaches. He enters suddenly and holds them up at the point of a gun, while the police guard the other exit through the sewer. Kelly shoots out the lights and there is a fight in the cafe in the half darkness. Most of the Apaches make a run for the door, but some of them hide behind the bar. Many of the gang try to escape through the sewer, and there is a terrific fight with the police, in which several on both sides are drowned in the sewer. The next day Kelly calls at the Van Nuys home to return the jewels. He tells Pat that he has seen a girl at the Chat Noir who looked much like her.

Pat is as good as her word and sends many gifts of food and clothing to the woman who befriended her. A shock awaits her on her return. Her aunt has received bad news from her lawyer. Poor investments have caused her fortune to dwindle, and she is almost penniless. Pat comforts her aunt, and says that she has a way to regain the money. She sends for the butler, and intimates to him that she knows all about his real avocation. She intimates that she wishes to join his band. He tells his accomplice, Silk Donahue, to be at the Cafe Chic at 9:30 that night.

Pat and her aunt are also on hand at 9:30 and Kelly is there with his men. At a nearby table is a pearl dealer, with a fine string of pearls. Pat sees them and says to her aunt that they would pay their debts. Suddenly the lights go out. When they are turned on again the pearl dealer is lying face down on the table and the pearls are gone. Kelly will not allow anyone to leave the room. He finds a handkerchief of Pat's near the man's chair and orders all to be searched. He is convinced that the thief is found, and is ready to snap handcuffs on Pat's wrists.

RED FEATHER.

POLLY PUT THE KETTLE ON (Five Parts—Jan. 1).—The cast: Mr. Vance (Thomas Jefferson); Polly Vance (Ruth Clifford); Miss Johanna Webb (Miss Maddox); Chester Creigg (Douglas Gerrard); Myra Vance (Marvel Spencer); Nellie Vance (Lena Baskette); Susie Vance (Zoe Rae). Scenario by Elizabeth Hendrix. Produced by Douglas Gerrard.

Polly Vance is at a loss as to where to get the next day's food. The children scream, "Polly, put the kettle on," but she finds only a few tea leaves. The kids are disappointed when they find no jam. Polly, though only eighteen, has been mothering these children a long time. Polly enters her father's workroom, where he is pouring over the plans for the invention which he is confident will bring them riches. He becomes irritated when Polly reminds him of their poverty, and she leaves the room. Polly obtains a position with Johanna Webb, a spinster. Chester Creigg, Miss Webb's nephew, has completed his preparations for leaving home. He is returning to college, this being his finishing year. Chester is impressed with Polly's good looks and there seems to be a mutual attraction.

After some weeks Polly is overjoyed to learn that Chester is coming home. Chester has been awarded a prize at college for writing the best play. In the meantime Vance, Polly's father, has completed his invention. He takes the model to a well-known manufacturer, only to be told that the invention is already on the market.

Chester has a tilt with his aunt because he will not submit to her arrangement for him to enter a bank, as he has chosen play-writing for his profession, and she disinherits him. Polly comes in with some wool and the old lady finds it is not the right color. Chester listens as the spinster scolds Polly. Polly is told to leave, and they go off together. Chester cannot convince Polly that it is the proper thing for her to allow him to help her until she gets another job. As he walks aimlessly on he is attracted by an excited crowd. He finds a man has fallen and been injured. He takes him home and has the doctor called. Polly comes home and finds Chester at her father's bedside. She is overcome with emotion at his goodness. Later

Chester prevails on Polly to allow him to send her to the hospital for training as a nurse. While she is there Chester takes care of the family, though he is hard up, not having sold any of his plays.

On a visit to Polly's house he finds a fire started accidentally by one of the children. He is overcome by an explosion of the father's chemicals and is taken to the hospital, after risking his life in rescuing the children. One of the neighbors comes to the hospital and tells Polly she will care for the children if Polly will nurse Chester.

Chester is made blind by the fire. Polly feels it is incumbent upon her to help him, so she secretly goes to the old aunt and tells her of her nephew's plight. She says that Chester has sworn not to touch a cent of hers. They hit upon the plan to tell Chester his aunt has suddenly died, leaving all her wealth to him. In this way he is brought to her old home with Polly as his nurse. Polly in the meantime has sent his finished play to a play-broker.

A friend of Chester's, Pendleton, a famous oculist, comes rushing in his old boyish fashion and brings the newspaper speaking of the great new play, "Polly Put the Kettle On," and of the mystery surrounding the identity of the author. Of course, it is Chester's play, and he bemoans the fate that makes it impossible for him to see his first play. Pendleton suggests an operation. Polly takes care of the patient. Her sweet face is the first thing that greets Chester's restored vision. He is too overcome for words. But he finds the speech when he sees his aunt Johanna. Her spirit has been refined in the fires of adversity, and there is a happy reunion.

REX.

THE GILDED LIFE (Dec. 29).—Written and produced by the Smalleys. Two sisters take different paths, one to a humble, honest home, the other to a gilded life of luxury. One night the husband, a night watchman, discovers burglars at work upon his employer's safe. He reaches the scene at the moment of the explosion and is felled by the heavy door. His body is taken home to his faithful wife, Alice.

Alice's sister, Helen, reads of the disaster, and offers assistance, which is refused. Alice secures employment, and the mission workers send some one each day to care for her children.

Helen determines to leave her sinful life. She goes to her sister's home and finds Alice absent. The mission worker comes and takes her for Alice. This deception she carries on for some time. Phil, upon learning of Helen's life in the mission, is deeply moved. He offers her any concession if she will only come back. Helen confides in an old minister, who requests that she return with him.

Phil comes to Alice's home. Alice, upon learning of Phil's relation to Helen, insists that he leave her house. Just then the minister arrives with Helen, who quotes from the Bible: "That joy likewise shall be in heaven over one sinner that repenteth more than over ninety and nine just persons, which need no repentance." Alice is awakened to a fuller understanding and the minister marries Helen and Phil.

THE RED STAIN (Two Parts—Jan 4).—The cast: Dorothy Forrest (Molly Malone); Elbert Santley (Jack Nelson); Cecile Forrest (Annette Defoe); Hubert Forrest (Fred Montague); Butler (Burton Law). Scenario by Harvey Gates. Produced by George Cochrane.

Cecile Forrest is a hard-hearted, worldly girl, but Elbert Santley, who is in love with her, cannot see this part of her nature. He is in the contracting business, as is also Hubert Forrest, Cecile's father. Santley asks Cecile to marry him, but she only laughs. He tells her that he has hopes of obtaining a contract for a big job. Forrest overhears this.

Dorothy, Cecile's sister, is secretly in love with Santley, who scarcely notices her. Forrest tells Cecile that if she will pretend great interest in Santley's plans and give him an opportunity of seeing them, he will give her a diamond bracelet. Cecile accordingly phones Santley that she would like to see the plans. He is overjoyed, brings them to her.

While they are looking at them Cecile pretends to faint, and Santley carries her out into the garden. Dorothy meantime has hidden in an alcove adjoining the library and is astonished to see her father come in, gather up the papers and take them to his room. Sensing that her lover is being duped, she enters her father's room and demands the papers. He vainly tries to make her leave. When she sees that her father intends looking at the papers she picks them all up and rushes to the window, which she breaks with her bare hands, calling to Santley.

Santley has become suspicious, and he rushes into the house, followed by Cecile. The papers are scattered over the floor. When Santley reaches down to pick them up he notices that some of them are covered with blood. He then sees that Dorothy's hands are bleeding profusely. The father is all contrition, thinking that he has been the means of causing her to be injured, but Dorothy recovers, and Santley procures the contract, and now realizes that he loves Dorothy, who has risked so much for him.

VICTOR.

BOMBS AND BANKNOTES (Jan. 2).—The cast: Janitor (Wallace Beery); President of Bank (Dana Ong); His Daughter (Gertrude Astor); John J. Villian (Jack Tornick). Written by Harry Wulze. Directed by Wallace Beery).

The Janitor arrives, turns his things over to the Jap valet, puts on overalls and jumper and gets to work.

The President and daughter arrive, the President bawls the Janitor out for not keeping things dusted. The Janitor falls for the girl, but she won't have him until he gets fruit and flowers (from a customer's hat). John J. Villian arrives, demands his money or the banker's daughter. The banker gives him the money, and Villian leaves, but vows to return. The girl and Janitor become quite friendly. That night the girl returns to the bank for a forgotten powder puff. Villian and his confederates also return to rob the bank.

The girl hurries to the vault room to hide. The Janitor hides in the vault and the girl tries to open it, but part of her dress becomes caught in the door. Crooks attack the vault. The girl gets away, calls the police and returns to the bank. The President has in the meantime been caught by the crooks, and he and the girl are both held as prisoners. The Janitor gets out of the vault, finds a keg of powder with a burning fuse, lights a cigarette from the fuse and sits thinking. Villian tries to get away and the powder explodes. The Janitor and Villian are blown through the roof and fall upon the rest of the crooks. The Janitor captures them. The cops arrive and remove their prisoners. Then the Janitor awakens to find himself being beaten by the President and is thrown out of his private office.

HOW TO BE HAPPY, THOUGH MARRIED (Jan. 5).—The cast: Ethel Kenyon (Agnes Vernon); Steve (M. K. Wilson); Ernest (Jay Belasco). Written by Harvey Gates. Produced by F. A. Kelsey.

Since her marriage, Ethel has become very careless about her personal appearance, while Steve, her husband, is fond of dress.

One day Steve telephones that he is bringing Ernest, a former sweetheart of Ethel's, home for dinner. He suggests that she powder her nose, and this piques Ethel. When the two men arrive, Ethel, in a made-over gown, meets them. Ernest is profuse in his compliments and arouses the jealousy of Steve.

The next day, without phoning Ethel, he brings Ernest home again and finds her a forlorn-looking sight. Ernest soon finds an excuse to leave. Ethel is very angry. She goes to the phone, orders three or four gowns and tickets for the opera, then makes Steve take her to supper afterwards, and they ride in a taxi. She looks stunning in her now gown and Steve realizes that "clothes make the woman."

LAEMMLE.

THE FACE ON THE SCREEN (Dec. 30).—Florence, trying to escape fortune hunters, is residing at the seashore, when her maid dies. Florence has pretended to be the maid of this woman and she continues the deception. Her death is cabled to her attorney in New York, who advises her cousin and his wife, who have an adopted son, Harry.

Later Harry meets the girl in her disguise as maid, and both are impressed. In a spirit of mischief Florence applies to his parents for a position and secures it. But when Harry shows his preference for the maid instead of for a rich society girl, she loses her position. They decide to elope.

Harry's funds run low. They secure a chance to act for the movies. The attorney visits the cousins, and is shown a photograph of the maid. He recognizes Flo. After a long search, he at last sees her face on the screen. He visits the studio. Her adventure is over, and she marries the man who loved her for herself alone.

BISON.

BLOOD MONEY (Two Parts—Jan. 6).—The cast: Belle Blaire (Louise Lovely); Cheyenne Harry (Harry Carey); Sam Blaire (Jack Richardson); Dan Beckham (William Gettinger); Bud Cameron (Vester Peggy). Written by Harry Carey. Directed by F. A. Kelsey.

The sheriff, Dan Beckham, and his deputy, Bud Cameron, are posting signs offering a reward for the capture of Cheyenne Harry, accused of holding up a Wells Fargo shipment. Shortly after they have tacked the sign to a tree Cheyenne Harry removes it. He then goes to the camp, enters the saloon, seats himself in the corner and leaves after listening to the sheriff boast of what he will do when he captures Cheyenne Harry. He then mounts his horse; rides into the saloon and compels the men to stack their guns and give up their money.

Encamped near a stream are Belle Blaire and her husband. Sam, who is lazy, forces her to do the work. Pursued by the sheriff, Cheyenne's horse stumbles, and he falls into the stream, while the animal goes on to the Blaire camp, and is found by the sheriff.

Some time later Cheyenne, wounded, comes to the Blaire camp. Sam takes him prisoner and sends Belle to the sheriff, so that they will get the reward. Belle does not wish to do this, but her husband compels her to go. Belle returns with the sheriff and Harry is taken to jail. Sam gets the reward, goes to the saloon and proceeds to gamble and treat every one. A fight ensues and he is killed.

In the meantime, Belle unlocks the jail, allowing Harry to escape. Returning, she discovers her dead husband, and kneeling beside his dead body, finds the money soaked with his blood.

BIG U.

THE FLASH OF DEATH (Dec. 28).—Jack, a drunkard, insults Mary, a school teacher, and is beaten by the superintendent, who falls in love with her. They are married and Jack, in revenge, shoots him in front of his own house. Mary hears the shot and finds her husband wounded. She drags him in and bolts the door, but Jack forces his way into the house, and Mary sends a pet dog to the village with a note. Just as Jack is about to grab Mary, he is struck by lightning and dies as help arrives. Harry recovers.

THE MAD HERMIT (Two parts—Dec. 31).—A battle between settlers and Indians results in a hand-to-hand fight between a scout and a brave. Gray, the scout, loses his memory and wanders away into the mountains, attended by the sister of the Indian he fought, who falls in love with him. Gray's wife, Grace, thinking her husband dead, accepts a proposal from Lieutenant Lloyd.

Miners complain of a madman who throws rocks at them and seems impervious to their shots. The soldiers and miners try to capture him, but fail. On Grace's wedding day she sees the "Mad Hermit," and recognizes him as her husband. She tells him that she will kill him if he interferes with her happiness. She returns home. Gray follows and is confronted by Lloyd. A fight ensues. The squaw, furious with jealousy, sees their shadows on the window shade and shoots. Lloyd, wounded, staggers to Grace, but is pushed aside by Gray, who tenderly lifts the woman and starts away with her.

L-KO.

ON THE TRAIL OF THE LONESOME PILL (Two Parts—Jan. 3).—The cast: The Janitor (Phil Dunham); the Chinese Beauty (Lucille Hutton); the Mandarin (Vin Moore).

Phil has lost his job as a janitor, and is in

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search of another. He wandere into an opium joint, and ie given a pipe. He wanders off in imagination to the realme of the Celestiai Empire. Here he finds himself in the home of a Mandarin. The Chinks, who guard the great personage, begin to make it hot for Phil, but the most beautiful of all the maidens begs the Mandarin to spare his life. He does so, and makes Phil guardian of the fish pond.

The home of the Mandarin is a magic piace, and all eorts of visions keep appearing and disappearing before Phil. The beautiful maiden comee to him as he is engaged in fishing in the pond, and begs him to rescue her from the power of the Mandarin, who holds her captive against her will. He is delighted to help her, and gets an idea. They retire behind opposite sides of the ornamentai shrubbery, and throw their clothes out to each other. Then they emerge, Phil as a Chinese maiden and Lucille as a janitor.

The Chinks take charge of the veiled maiden, and take her back to the Mandarin. Lucille is ieit to assume the duties of the keeper of the fieh pond. She has her own ideas as to the way to fish. Phil ailows his veil to slip, and the Mandarin discovers the substitution. There is a fight, in which every one becomes involved. At last Phil roils from the bunk with a terribie thud and realizes that he has had a "pipe dream."

JOKER.

LOVE IN SUSPENSE (Jan. 6).—The cast: Gale (Gale Henry); Her Father (Milburn Moranti); Heinie ("Heinie" Conklin); Bill (William Franey); Porter (John Cook). Written by Karl Coolidge. Directed by William Beadine.

The village constable is also proprietor of the only hotel. Heinie is in love with Gale, the constable's daughter, and she returns his love, but the constable does not like Heinie. Bill, a traveling salesman for a fake jewelry house, arrives and dazzles Gaie. Heinie proposes to Gale and is accepted. Heinie and Bill fight. Bill licks Heinie and Gale shifts her affections to the victor.

Her father receives word that there is a white slaver around, whose method of carrying country girls to the city is to lock them in a trunk. Seeing Bill asleep on the porch, Heinie slips up behind him and cuts his belt. Bill is busy holding up his pants and cannot fight back.

Gale, in cleaning Bill's room, finds a lot of jeweiry. She hears Bill coming and hides in the trunk. Heinie decides to commit suicide and, placing the gun to his head, fires. But the shot hits the horses attached to Bill's wagon and they run away. The trunk, with Gale in it, falls off the wagon, and rolls off down a cliff. it is smashed and Gale gets out. The constable misses his daughter. Hops into a flivver and starts for the depot. Bill misses his trunk and starts back to the hotel for it. Gale tries to puli herseif up the ciiff. Heinie determines to end his iife by hanging and throws a rope over a tree. The end of it goes down the cliff to Gale. Poor Heinie is puiled off the ground, and is saved just in time by Gale. Bill and the father meet and the latter demands his daughter. They come to Heinie and Gale, just as she is accepting him.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (No. 4—Jan. 5).—A new mail handling device, by which mail bags can be collected and delivered automatically eight at a time, on the fastest trains. Even eggs can travel in safety when in proper containers.

The modern method dealing with accidents to horses is illustrated next. The special auto ambuiance which draws the animal in by electric motor is seen. Then the ciectric crane which lifts the horse into the operating room. The method of operating, so as to cause the least pain to the animal and the greatest convenience to the surgeon is shown.

The method of making biscuits "just like mother used to make" is illustrated, and the recipe and full directions shown.

The Nature Study is a series of views of the Venus fly-trap, attracting its victim, a fly, by the sweet odor of its deadly leaves, and then closing on the insect, and crushing it.

Animated Sculpture, by Willie Hopkins, entitled "Birds of a Feather," closes the reel. The clay forms of pigeons change to a Dutch man and woman. The landscape, all of clay, changes to suit the scene.

NESTOR.

PRACTICE WHAT YOU PREACH (Jan. 1).—The cast: Paul Clemons (Eddie Lyons); Lucile Clemons (Edith Roberts); Ned Hastings (Harry Nolan). Scenario by Ben Meredyth. Produced by L. W. Chaudet.

Paul Clemons is a matinee idol and cultivates his admirers. One morning his wife, Lucille, unintentionally opens a letter from Mrs. Phil Hargraves to her husband, in which she speaks sentimentally of the previous evening. Lucille has a serious talk with Ned Hastinge, an old sweeheart of hers.

Need meets Paul at the club, teils him he is in love with a married woman and that they are sailing for Honolulu at four. Paul thinks it a good joke. He knows Ned is an old sweetheart of his wife's, but gives no thought to the matter.

At three o'clock Paul arrives home, with peace offerings, but finds the house empty. He reads a note from Lucille in which she agrees with him that married persons have the right to live their own lives, and says she is sailing for Honolulu at four.

Paul rushes wildly to the dock. Net introduces him to Mary, who has recently become his wife, and Paul, grabbing Lucille, dashes from the deck of the steamer as the call "All ashore" is heard.

GOLD SEAL.

AN OLD SOLDIER'S ROMANCE (Three Parts—Jan. 2).—The cast: Ezra (William V. Mong); Laura (Nellie Allen); Charles (Charles Borien); Joe (Harry Holden); Jim Lou Short); Father O'Connell (Mr. Witting); Tim Owens (Wadsworth Harris). Written and produced by William V. Mong.

Ezra, a veteran, is living at the Soldiers' Home, where he is beloved by all, with the possible exception of the cook, who makes life miserable for every one around him. Ezra's penchant is children.

One day he is sent to deliver a message, but in passing through the park he discovers a baby and stops to play with it. He forgets all about the note until he is nearly home. The next day he is called "on the carpet" and expects to be reprimanded for the undelivered note. Instead he is informed that has inherited a large sum of money from a relative.

He takes Joe, one of the soldiers to whom he is specially attached to share his new home, but he is lonesome and unhappy with all the ceremony of the retinue of servants. One day he visits an orphan asyium and brings home seven or eight babies, secreting them in different parts of his room. They are later discovered by the butler. All of the servants leave, and Joe and Ezra attempt to care for the babies themselves.

Joe goes out to buy supplies and encounters a woman. She faints, and, reviving her, he takes her back to the house with her baby. She is received by Ezra, who gives her complete charge of all the babies. She decides to tell Ezra her story. When her baby was born her husband, Charles, was a bank teller and they were happy. Laura developed an illness which required expert care, so Charles raised the amount of a check. When this was discovered he fled. She says he is now hiding in a cave.

Ezra determines to take Laura to the husband. Just as they are exchanging greetings Jim, a detective, who has been following Laura, arrests Charles. In the fly leaf of the Bible which Charles is reading is found an inscription which identifies him as Ezra's son. Through the efforts of the bishop, who has interested Ezra in the orphans, Charles is allowed to go free. Ezra makes up the deficiency.

Mutual Film Corporation

SIGNAL FILM CORP.

THE LASS OF THE LUMBERLANDS (Chapter 10—Two Parts—Dec. 25).—Holmes has given his note for $27,000 for the building of his lumber railroad past the station called Shady Creek. The note is payable the 16th of the month, by which time the extension must be finished. He cannot meet the note by that date, and it is his plan not to complete the extension of his road, because to do so would give his timber rivals access to the mills and ruin the market for himself. So Holmes conspires with his crooked foreman, "Big Bill" Behrens, to engineer a strike of the workmen building the extension.

Behrens pays a mining prospector to come into the construction camp with bogus news of a gold strike some miles distant, and he stampedes the men. They become crazed with the "news" and desert their work to get to the place the prospector mentions. It is a crucial situation for the small timber holders, but Helen, with the help of Little Bear, her half-breed Indian friend, saves the day for them.

It happens that a football game is on in Capital City, where the executive offices of Holmes' lumber trust are and where Helen is visiting. In this game Little Bear is playing. He makes a hero of himself and wins the adulation of the spectators. Helen signals him into the grandstand as the game finishes and tells him of the situation in the construction camp. She appeals to him to get one hundred workmen to take the places of those who have quit the construction force to follow the false news of the gold strike.

Little Bear responds to Helen's appeal by recruiting from the crowd in the grandstand one hundred men—his statement to them of the situation stirs their sporting blood. They board a special train for the place where the construction force has been working. An employment agent, in the pay of Holmes, witnesses all this and phones the lumber king, who gets his foreman, Behrens, on the wire and causes him to hire a bunch of dissolute cowboys to hold up the train and prevent the football crowd from taking up the work laid down by the men who deserted to go to the alleged gold field.

The special train is ready and the rescruits are aboard, but there is no engineer. In this emergency Helen springs into the engine cab and throws wide the throttle. The train moves out. Just then one of Holmes' cowboys races alongside the cab, lassoes Helen, and jerks her out of the engine onto his saddle. She fights with him, braces herself against the horse and makes a flying leap back into the cab, where she resumes control of the throttle. The closing of the chapter on the screen shows construction work under way by the football recruits.

VOGUE.

JEALOUS JOLTS (Two Parts—Dec. 31).—The village queen loves Ben, a hay baler. Paddy, a cowboy, loves the girl and is favored by her parents. Ben hides in the doghouse and it is lassoed by Paddy and given a thrilling ride, nearly ending disastrously. He escapes, however, and is pressed into a bale of hay by the cowboy. Gypsy's father steals the hay and Gypsy is starting to feed the horse when she sticks the pitchfork into Ben. The next day Ben is buried alive by Paddy. The girl is tied to the chair by her father, but escapes, and doing so, sets fire to the house. She is pursued by her father and Paddy. Ben, who has escaped and donned a diver's suit, which he has filled with air, causing him to ascend to the cloud, is shot and falls at the girl's feet. The constable comes upon them and later they are married, while Ben is chased by his former wife, a washwoman.

THE LAND OF NOWHERE (Two Parts—Jan. 7).—Rube has a Bowery belle for a sweetheart. He meets another girl and falls in love with her. As a result of the double love affair Rube gets mixed up in a series of complications. After cleaning up the dance hall Rube is hit with a bottle and knocked out. His spirit is seen to leave his body and ascend to a fanciful spot. There are a royal queen, dancing girls, woodnymphs, corpyhees, etc. Rube is welcomed and he proceedes to enjoy himself. After some time Rube awakens and finds himself on an operating table. He wrecks the hospital and is finally subdued by a policeman's club.

GAUMONT.

REEL LIFE (No. 30—Dec. 10).—A complete rearrangement of "Reel Life" subjects brought an almost entirely different set of subjects to the screen December 10 in "Reel Life" No. 32. First in interest perhaps is "Where Benedictine Is Made." The pictures show the abbey at Fecamp, France, where the monks have been making this distinctive cordial since 1510. The various processes are pictured, as well as an array of 600 bottles containing imitations that have been confiscated from time to time. The process of manufacture is a secret.

"Radium, the Most Costly Element," is another interesting subject on this reel. The price of radium has not followed the cost of high living, having decreased 50 per cent. in recent years. It is now only worth $37,000 an ounce. The American method of manufacture from carnotite is shown.

MUTUAL TOURS AROUND THE WORLD (No. 17—Dec. 19).—The splendid work being done on the western front by the French colonial troops from Morocco has drawn so much attention to that North African land that the Gaumont Company sent a cameraman to catch for the screen its most picturesque features, "Life in Morocco" is first shown. The pictures are mainly of life in the interior, showing the arrival of a caravan, the unloading of the camels, a camp of nomads, a covered street, a village fountain, a snake charmer, a juggler, and dancing the tango. There are pretty pictures of Meknes, a town in the interior of Morocco. The palace of the sultan is particularly attractive. There are views of the gate of Bab-el-Mansour built in the XVIII century, and also of a typical street.

The castle of Chantilly consists of the "Small Castle," built in the fifteenth century, and the "Large Castle," built in the thirteenth century. This was destroyed during the revolution, but was reconstructed by the Duc d'Aumale in the middle of the last centry. The castle has been donated to the Institute of France and is now a museum. The various apartments are shown: The hall of hunting trophies, the hall of the

guards, the study, the grand salon, the picture gallery and the library.

"By the Blue Mediterranean" pictures the Gulf of St. Tropez, one of the most beautiful that wash the shores of Provence. A tour of the gulf is taken, showing the wonderful pines at Foux, the quaint towns of Ste. Maxime and St. Tropez, and the ancient citadel defending the latter place.

SEE AMERICA FIRST (No. 67—Dec. 20).—By reason of the geographical propinquity the homes of former President Thomas Jefferson and President Woodrow Wilson are shown in this issue, which is called "Picturesque Virginia." It shows historical landmarks of Charlotte, Staunton and Afton, together with some beautiful mountain scenery.

At Charlotte is Monticello, the home of Thomas Jefferson. There are a number of views which give an excellent idea of the place just as it looked in the days when it was the home of the author of the Immortal Declaration of Independence. The monument to him is shown, commemorating his purchase of Louisiana.

In the picture of Augusta County, in which Staunton is located, there are beautiful panoramic peaks in Virginia, and the valley. In Staunton itself the cameraman paid particular attention to the birthplace of Woodrow Wilson. There are also some views of educational institutions and panoramas of the mountains and the valley.

On the same reel is a Gaumont Kartoon Komic by Harry Palmer, entitled "Curfew Shall Not Ring."

THE VAMPIRES (Episode Seven—"The Master of Thunder"—Three Parts—Jan. 4).—The cast: Philip Guard, cub reporter (Edmond Mathe); Normandin (Marcel Levesque); Satanas (Henri Leubas); Irma Vep (Juliet Musidora); Mrs. Guard (Florence Simoni); Venenos (Chas. Moriss).

After Phil Guard and Normandin capture two Vampires, Irma Vep and Moreno, the latter is guillotined and the woman is condemned to life imprisonment. The authorities as well as Philip, good reporter that he was, were lulled into security, thinking the Vampires were now powerless. They did not even know about Satanas, who was now leader of the band. Before her incarceration for life, Irma Vep is sent by the authorities to Algeria to testify regarding a crime committed there.

Before leaving the detention home to board the vessel, she receives comforting information from a priest. The man is really Satanas in disguise. Satanas tells her that once on shipboard she must feign illness and be sent to the infirmary near the stern of the vessel. With his wonderful electric gun Satanas will destroy the ship, the projectile striking near the bow. Thus Irma will have a chance to regain her liberty. Even if she dies, that will be better than a life spent in prison.

The ship is destroyed and Irma Vep is saved. She does not find Satanas, being afraid to disclose her identity in Algeria. She works her way back to Paris, whither Satanas has also returned. The head of the Vampires plans to destroy Philip Guard. The reporter is bound and gagged in his room and left to wait for the explosion of a bomb which will destroy him and those dear to him. Fortunately Normandin arrived, hears the clock-work tick of the infernal machine, and throws it into the garden just in time to save Philip.

Satanas is living as a wealthy man in a new apartment, but the faithful Normandin penetrates his disguise and finds one of the shells for the electric gun. Normandin is accompanied by his son, who enters the apartment upon a pretext. When he thinks he is alone he admits his father. Normandin hides in a chest, a fact known to Satanas, who has been watching through a mask on the wall, which is really a peep-hole from another room.

The boy and Satanas struggle, after the former sees the chest locked and fears that his father is to be smothered. The fight is going in favor of the Vampire, despite his young adversary's revolver, when the door is broken and Philip and the police enter. Satanas is overcome and Normandin is released. He is suffering from a slight wound. His own son has shot him, grazing his big nose!

The Vampires hold a meeting to discuss the capture of their chief. Irma Vep appears for the first time after her return and is loudly welcomed by the band. Venenos, the "man of poisons," takes from his pocket directions Satanas left with him in case he was captured. The request is for a certain letter to be smuggled to him in prison. This is done. Satanas chews the letter into a pulp and drops dead. The paper had been steeped in a deadly poison.

REEL LIFE NO. 36 (Jan. 7).—The recent change in the subject matter of various releases of "Reel Life" brings to the screen in Number 36 several entertaining series of pictures which have previously been announced. First on the reel is "Turpentine from Waste Timber." This shows the method now employed in the South whereby stumps are removed from the ground and shattered by explosives, and the splintered woods forced to give up their turpentine by distillation.

The second section of the reel, "An Argosy from the Arctic," pictures the trophies and spoils brought back from the frozen North by a whaler. There are views of whalebone, an ivory tusk taken from an extinct mammoth that perished ages ago when the far North had a tropical climate, and the method employed by an Eskimo in harpooning a walrus. The ship also brought back a native.

"English Walnuts in the United States" takes the spectator to a large California grove. How the pickers work, how the walnuts are dried and culled, the methods of the packers in testing and grading and sacking are among the interesting processes pictured on the screen.

A fourth section of the reel is a chapter in the Gaumont series entitled "Design Your Own Gown." These pictures are for women who plan their own costumes, and have proved deservedly popular.

TOURS AROUND THE WORLD, NO. 10 (Jan. 9).—This reel takes spectators through the foothills of the Pyrenees, to Budapest, Hungary, and to see the life of the natives in Egypt. The Pyreuees are extremely picturesque. There are deep gorges not more than eight or ten feet wide, dashing cataracts, and rugged valleys. Especially pleasing is the picture of the Hourat gorges, through which rushes the Ossau river. Then at Laruns the Ossau comes out of its troubled mountain bed to become a peaceful river.

Budapest, situated on both banks of the Danube river, is the largest city of the Kingdom of Hungary. In addition to a general view of the city there is a picture of the celebrated Elizabeth Suspension bridge, a good view of the river boats, and pictures of the houses of Parliament.

Life in Egypt pictures the Procession of the Sacred Carpet, taken every year to Mecca and returned to its Mosque at Cairo with stately ceremonies, the Khedive taking part. Other pictures show native soldiers, women transporting water from the Nile, an Arabian cafe, an Egyption market place, and the primitive methods of agriculture and irrigation still practiced.

SEE AMERICA FIRST, NO. 70 (Jan. 10).—First comes a general view of the historic town of Lexington, Va., then a picture of the North river, a tributary of the James. The whole nation knows of the Washington and Lee University, that celebrated institution of learning established here as Augusta Academy in 1743. When Robert E. Lee was its president it was known as Washington College, and at his death the name of the South's greatest hero was added. There is a picture of the university, as well as of the Lee Memorial Chapel, the Westminster Abbey of the Confederacy, where the great leader of the lost cause lies buried.

There are also pictures of the home of "Stonewall" Jackson, of the monument to this military genius, of the Washington statue given by the state to the Virginia Military Institute, and of this school, known as the West Point of the South. The ruins of Liberty Hall, the school of the patriotic Scotch-Irish destroyed by fire in 1803, stands as a memorial of the love of learning of the citizens of a century and more ago.

Near Lexington is the famous Natural Bridge. It is shown in this release. This span of earth ranks as one of the wonders of the world. It is 215 feet high, 100 feet in width, and has a span of 90 feet. Other beauties of nature, including Lost River, the stream that runs under a mountain, are also shown.

On the same reel Harry Palmer has an animated whimsicality called "The Gourmand." This Gaumont Kartoon Komic describes in humorous fashion the antics of a man who believes in high living.

MUTUAL.

MUTUAL WEEKLY NO. 103 (Dec. 20).

London, England.—King George reviews troops. New battalion departs for the front.

New York City.—City's adult blind receive semi-annual allowance. Commissioner of Charities Kingsbury will change method of distribution, the blind hereafter receiving check by mail.

Salonica, Greece.—Colonel Christidonlon, hero of Cavalla, lands his troops here.

Paris, France.—New styles projected in colors. Paquin's dresses and mantles shown in the Trufhault Rosegardens.

Barnegat, N. J.—Army transport Sumner on reef. All on board saved.

London, England.—The Lord Mayor's Show—1916. Subtitle: New Lord Mayor, Sir William Dunn.

Washington, D. C.—Bryan lunches at White House.

Paris, France.—A new tractor cultivator; it loosens the dirt more thoroughly than the old-style plow.

New York City.—Seven hundred hike from City College to Yonkers. Health Department commemorates "Walk-to-Work" week.

Washington, D. C.—Defense Council meets. With Civilian Commission they outline definite plan of procedure.

New York City.—Hotel Baltimore ice gardens open. Correct skating costumes are worn by girls from the Hippodrome Ice Ballet. Miss Daisy De Witt of the Midnight Frolic wearing a Palm Beach costume.

Sacramento, Cal.—Work starts on $10,000,000 canal. Governor Johnson drives first survey stake for channel which will connect State capital with Suisun bay.

Ascot Park, Cal.—Drivers daro death on speedway. Rickenbacher wins championship sweepstakes race.

Havre, France.—The British steamer Strathalbyn strikes a mine and goes down in eight minutes.

A wreck on the Irish coast.

MUTUAL STAR COMEDY.

GRIMESY THE BELL HOP (Dec. 30).—Grimesy is a bell hop in a small country hotel. "Uncle Tom's Cabin" troupe came and Grimesy fell in love with the ingenue, Little Eva, and did everything to make her stay in the hotel. The first night's performance was unsuccessful and the manager decided to jump the hotel bill. He demanded that Little Eva give him all of her money. Grimesy heard of the scheme and hid in one of the trunks. When the trunk arrived at the station Grimesy jumped out and forced the manager to give Eva her money back, and just before boarding the train Eve kissed Grimesy.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

THE RIGHT TO BE HAPPY (Five Parts—Dec. 25).—The cast: Ebenezer Scrooge (Rupert Julian); Bob Cratchit (John Cook); Mrs. Cratchit (Claire McDowell); Tiny Tim (Francis Lee); Jacob Marley (Harry Carter); Fred, Scrooge's nephew (Emory Johnson); Caroline (Roberta Wilson); Scrooge's sweetheart (Francelia Billington). Scenario written by E. J. Clawson. Directed by Rupert Julian.

Scrooge was a "grouch," the greatest the world of literature has ever known. His former partner, Jacob Marley, had been dead more than seven years when the eventful Christmas Eve. closed in on London. So imbued had Scrooge become with greed for money that his world, his sun, moon and stars were represented in bank notes and the securities he dealt in. He had not given Marley a thought since the day he buried him—and Scrooge celebrated that day by driving the best of business bargains. On this Christmas Eve Bob Cratchit, his faithful clerk, had been sent home with a gruff word instead of a "Merry Christmas" and had been told because he was to have the day off he must come to work extra early on the following morning.

Scrooge's nephew had made his accustomed call to ask the old "grouch" to dine with him; and Scrooge had been his usual surly self in refusing. Kind-hearted collectors for charity had called, and Scrooge had turned them away with a snarl. There was no Christmas spirit, so far as Scrooge was concerned—and in his accustomed mood of "grouchings" he ate his lonely meal and went to his lodgings, embittered,

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morose and decidedly "anti-Christmas" in spirits.

In lodgings so cold that anybody but Scrooge would freeze, the old "grouch" prepared to spend the night. He was so miserly that he would not burn coal or use candles to dispel the gloom. Outside the cold was growing more intense; the merry voices of young and old picking up Christmas cheer and passing glad tidings in friendly salutations, grated on Scrooge's ears and made him hate more hitterly the world and everyhody in it.

Suddenly Scrooge is aroused by the clanking of chains and footfails on the stairs, and before he realized what was transpiring the ghost of Jacob Marley was standing at Scrooge's elhow. The subsequent events transpired through the visits of three ghostly messengers—Christmas Past, Christmas Present and Christmas Future.

These apparitions led Scrooge through his childhood, youth and manhood; recalled in vivid reality the varying phases of his career, and Christmas Future shows him what he may expect, under conditions that involve his change of heart and attitude toward mankind.

When Scrooge awakens we see his change of heart, exemplified in wondrous ways; behold him ae the kindly man, huhhling over with the Christmas spirit; see him transfigured, a lovahle and kindly old man, solely hent upon making up in charitahle and humane deeds for the wasted years of his ill-spent life.

BLACK ORCHIDS (Five Parts—Jan. 1).—The cast: Marie De Severao (Cleo Madison); Emile De Severac (Richard La Reno); George Renoir (Francie McDonald); Zoraida (Cleo Madison); Marquis de Chantal (Wedgewood Nowell); Sehastian De Maupin (Howard Crampton); Ivan De Maupin (Francis McDonald); Proprietor of L'Hihour Blanc (William J. Dyer).

Marie, the daughter of Emile De Severac, a novelist, is home from the convent. She is hetrothed to George Renoir, an artist friend of her father, who is devotedly in love with her. Marie has suddenly developed flirtatious symptoms and to warn and guard her against the trouhle she is likely to create for herself and others, unless she ceases her folly, De Severac tells her the plot of his unpuhlished story, "Black Orchids."

Zoraida is a sorceress whose only aim in life seems to be the entanglement of men in her meshes. Sehastian De Maupin is envious of his son Ivan, who is temporarily in Zoraida's favor, and to get rid of the youthful lover the father uses his influence to have his hoy sent to the front line of battle in the war then raging.

Sehastian De Maupin, thinking himself now in sole possession of Zoraida's affections, introduces her to Marquis De Chantal, a rich and handsome nohleman, upon whom Zoraida turns her attentions. Enraged because Zoraida seems to have ahandoned him, De Maupin arranged a dinner at which he plans to poison De Chantal and be thus rid of his rival. Zoraida changes the cups and De Maupin drinks the poisoned hrew, dying instantly.

Ivan now comes home from war, wounded in hody, hut still fired in his heart with love for Zoraida. The wretch quickly turns her affections again toward Ivan, creating jealousy in De Chantal's heart, and a duel results. Ivan inflicts what is helieved to be a fatal wound upon De Maupin and goes with Zoraida to an estate De Chantal has hequeated to her in a will he made when the count was hasking in the woman's favor.

De Chantal is indeed fatally wounded, but lives long enough to avenge himself upon the fickle Zoraida and her youthful lover. In the castle De Chantal he has willed to Zoraida is an air-tight vault and there the count causes the woman and her lover to be entrapped, where they must die of suffocation, while De Chantal at last expires of his wound, upon the doorsill of the living tomb of Zoraida and Ivan.

When Emile De Severac has finished the narrative, his daughter, Marie, is penitent and remorseful, hecause she has given her sweetheart pain, and the once fickle and flirtatious girl lives now with her eyes open to the danger of her folly.

METRO PICTURES CORP.

VANITY (Popular Plays & Playcrs—Five Parts—Jan. 1).—The cast: Phyllis Lord (Emily Whelen); James Burke (Tom O'Keefe); Robert Armstrong (Edward Martindell); Dick Armstrong (Paul Gordon); lieutenant of police (W. W. Black); Tom Mason (J. W. Hartman); Bessie Allen (Esther Evans); Crandell (Norman Kaiser); butler (Tom Cameron); Mrs. Scott (Dixie Marshall); Martel (Emile Agoust). Scenario written by Wallace C. Clifton. Directed by John B. O'Brien.

Rohert Armstrong, faisely accused of a murder committed thirty years ago in a western gamhling hall, faces the alternative of imprisonment or paying hlackmail. A letter from Tom Mason, formerly a minor, prepares him for a visit, at which time he must make his choice. Armstrong confides in his son, Dick, assuring him that the murder was committed by Mason, who used trickery to make it seem that he (Armstrong) was the culprit. Dick hroods over the injustice to his father, and Armstrong cannot conceal his nervousness.

The visitor comes and makes his demands. Armstrong grapples with him as the lights are turned off. Suddenly there is a shot, and when the lights are turned on again Mason is lying dead on the floor. Fearing the servants will enter, Dick drags the body through a window to the grounds outside, takes Mason's pistol out of his pocket, fires a shot into the body and places the weapon in the dead man's hand. Dick returne to the house and a policeman hurries to the scene.

Dick thinks he has covered up his tracks, bnt Burke, chief of detectives finds the other hullet in the body and has no difficulty in connecting the murder with the Armstrong family. He does not succeed in getting a confession from either father or son, and decides to resort to strategy.

Phyllis Lord is a model in Martel's estahlishment for women'e apparel. The discrepancy hetween the gowns she wears to display to customers and her own modest raiment eats into the girl'e consciousness. Then, too, she is hefriending Bessie Allen, a young wife who has been deserted by her hushand, and finds herself unahle to help Bessie as she wonld like. A wealthy woman who is huying gowns boasts of having won five hundred dollars at Crandell's, a fashionable gamhling resort, on a five-dollar wager. Phyllis obtains a card of admission to Crandell's, without permission borrows one of Martel's gowns, and visits the gamhling house. She loses the money she has hrought and fifty dollars more which Crandell loans her.

Burke, who has heen watching the girl, has Phyllis dismissed from Martel's, making it appear that she has stolen money, and she is placed in such a position that she is ohliged to accept Burke's offer to help him with a case. She consents to get a confession from Dick Armstrong. She is installed in a handsome apartment and given beautiful clothee. Bessie Allen, who is ill, is taken to a hospital.

Burke puts a dictaphone into Phyllis'e apartment. The pre-arranged conrtship progresses favorahly. Dick finds the trick Phyllis has played and denounces her. Phyllis is heart-hroken, and anxious to atone for what she has done. She goes to Dick's father, and Armstrong, greatly agitated, w rites a confession saying that he alone shot Mason. At police headquarters Dick is put through the third degree, and finally he gasps, "I did it."

Phyllis, in the next room, hears him, and rushes in with Armstrong's confession. Burke's lieutenant makes out a warrant for his arrest. Phyllis goes home, exhausted, when a messenger hrings a letter from Bessie, written just before her death. The letter encloses her marriage certificate, and photograph of the hushand who deserted her. Phyllis rushes to the minister who performed the ceremony, and takes him to Burke's office. It is Burke who is Bessie's hushand, and as he has illegally married another woman, Phyllis threatens him with arrest on a charge of higamy. She offers to exchange her documents for Armstrong's confession, and Burke accepts. Then Phyllis falls sohhing into a chair, holding out her hands in snpplication to Dick.

THE GREAT SECRET (Serial Producing Co.—Jan. 1).—The cast: William Montgomery Strong (Francis X. Bushman); Beverly Clarke (Beverly Bayne); The Great Master (Fred R. Stanton); Dr. Zulph (Edward Connelly); "Bull" Whalen (Thomas Blake); Jane Warren (Helen Dunhar); Mrs. Matilda Clarke (Sue Balfour); Sara Loring (Belle Bruce); Eunice Morton (Dorothy Haydel); Thomas Clarke (W. J. Butler); The Spider (Charles Ripley); The Rat (Art Ortego); The Shadow (Tammany Young); Wee See (Charles Fang); Hadji Mahal, East Indian servant (Baron Wenther). Written and directed by Wm. Christy Cabanne.

Summary of Chapter 1 (Prologue).—The Secret Seven is a hand of wealthy conspirators dominated hy a super-criminal called The Great Master. Thomas Clarke, a member of The Secret Seven, desperately ill, decides to leave his millions to his niece, Beverly Clarke, and sends for her. She is kidnapped by hirelings of Dr. Zulph, one of The Secret Seven, who plots with Jane Warren, Clarke's housekeeper, to kill him. William Montgomery Strong, wealthy clubman, comes upon the kidnappers, disarms one and holds the others at bay.

THE CASKET OF TAINTED TREASURE (Chapter 2).—While Strong stands hetween the gangsters and Beverly, she runs toward a roadway, pursued hy one of them. He overtakes her as she falls exhausted on a railroad track, directly in front of an approaching train, and rescues her just a second before the train passes. He then revives Beverly, who shows him the message from her nncle and he takes her to Clarke's house, where the old millionaire

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discloses a secret passageway in which is a vault containing a casket filled with the millionaire's tainted treasure.

Clarke tells Strong and Beverly he has a weak heart and is near death and asks the clubman to take care of his niece. The butler announces that Zulph is at the door. Strong and Beverly depart by the secret passageway and go to the girl's home, where she introduces her rescuer to her mother. Strong is beginning to tire of his role as hero. He offers the casket to Beverly, but she insists that he keep it until she can put it in a safe deposit vault, and he consents, going to his apartment where he telephones to Eunice Morton, his fiancee, and arranges to bring her and her mother to his room that evening to look over plans for a home he is to build.

Meantime Dr. Zulph, finding that Jane Warren has taken one drop of the deadly potion, instead of administering the fatal two to Clarke, revives her and threatens to torture Clarke unless he signs the will. The old man collapses with fright and Zulph pronounces him dead. The physician then searches for the casket, realizes Beverly has it, and sends the kidnappers to her home.

She flees from them and is pursued to Strong's apartment, where they lock her in a closet and hide just as Strong, Mrs. Morton and Eunice enter. Beverly cries for help and Strong opens the closet door. Seeing a beautiful girl hidden in the apartment, Mrs. Morton tells Strong explanations would be impossible as well as painful and departs with her daughter.

Strong, in a rage at Beverly, accuses her of having staged the whole kidnapping scene to compromise him and intimates that it is a blackmailing plot. He orders her out of the place. After her departure the gangsters, in search of the casket, attack Strong. One of them blackjacks him and he falls into their arms.

FOX FILM CORP.

THE ISLAND OF DESIRE (Five parts—Jan. 1).—The tale is that of a curious expedition to a pearl lagoon off the South Sea Islands in search of untold treasures. The members of the party are a newspaper reporter, a degenerate Australian, who is literally steeped in gin, and a cunning Chinese, who supplies the money to fit out the vessel.

When they arrive at the island, they find only a girl, Leila, who was shipwrecked with her father long before. Leila is so glad to see white men again that she eagerly shows them a bag of beautiful pearls brought up from the ocean bed by her father, who disappeared shortly afterward.

The pearls are so tempting to the Australian and the Chinese that they form a combination against Leila and the reporter, Bruce Chalmers, when the latter refuses to aid them in robbing the girl. The struggle which follows for the possession of the pearls and the lagoon is very realistic.

INTERNATIONAL FILM SERVICE.

INTERNATIONAL SPLIT REEL (Dec. 25).—"Krazy Kat Takes Little Katrina Out for an Airing." Animated cartoon comedy by George W. Herriman.

"The Home of the Oyster." A pictorial study of the oyster industry, showing the capturing and preparing of this shellfish for the market.

PATRIA (Episode 1, "The Last of the Fighting Channings"—Three Parts—Jan. 1).—The cast: Patria (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland); Rodney Wrenn (Allan Murnane).

Patria Channing, an orphan, heiress to an immense fortune and the largest munition works in America, is about to celebrate her coming of age. The story opens at Newport, where she is visiting her friend and chaperone, Mrs. Wrenn, whose son, Rodney, has proposed marriage, which Patria considers seriously until she meets Captain Parr, formerly of the U. S. Army, but now doing secret service work for the government, and they fall in love with each other.

Captain Parr is in Newport to take note of the activities of Baron Huroki, chief of the Japanese Secret Service, and Senor Junn de Lima, of Mexico, who are together plotting against the peace of the United States. They are trying to put through a contract with Channing's for an immense supply of munitions which are to be shipped secretly to Mexico, but are blocked by the Channing policy of not furnishing the sinews of war to those who conspire against the country's peace. Parr intercepts Huroki's message to his agent in New York directing them to probe the private life of Peter Ripley, the principal trustee of the Channing estate, and causes a warning to be sent to Ripley.

The scenes change to the library of the old-fashioned Channing mansion in New York where Peter Ripley lives. It is the eve of Patria's birthday and he writes to inform her of a sacred trust that now devolves upon her, the bequest of her forefathers. The warning from Parr is received, but before Ripley can act Japanese spies gain access to the Channing mansion. He puts the letter to Patria in his pocket and crosses the room to the fireplace over which there is carved "Pro Patria Nobis." He pushes in the letters of the word "Patria," and the back of the fireplaces slides to one side, revealing a secret stairway. Ripley goes down the stairway to the door of the vault, which he is about to open when he is surprised by one of the Japanese spies, who has followed him. He shoots the spy, but not until he is seriously wounded himself, crawls up the stairs from the vault and closes the secret opening. He phones to Patria at Newport and while telling her what has happened, a second Japanese spy interrupts him and the pistol shots exchanged between them alarm Patria at the other end of the wire.

Patria has been enjoying herself at the birthday party given for her by Mrs. Wrenn. She confides in Captain Parr, who volunteers to get her to the midnight train in his motor launch, the ferryboat having made its last trip. Their plan is overheard by Huroki, who urges De Lima to prevent it by carrying Patria off and keeping her all night, thereby forcing her into marriage with him, and thus gain control of the Channing munition plant in the interests of both Mexico and Japan. De Lima consents, and together with the aid of Kato, Huroki's subordinate, they get to Parr's motor launch ahead of him and connect the ignition wires with the gasoline tank.

De Lima takes possession of another motor launch and awaits developments while Huroki hurries to catch the train. When Parr with Patria attempts to start his launch, there is an explosion and both are in danger when De Lima comes to the rescue. He takes Patria into his boat but pushes off before Parr can get aboard. Patria draws a revolver and threatens the Mexican. He is so astounded that he falls overboard, and Patria leaving him steers the launch back to the rescue of Captain Parr.

In De Lima's launch they race for the train which they catch in the nick of time. But Huroki and his faithful Knto concoct new villiany. They attempt to wreck the train and almost succeed, but Captain Parr saves Patria from death and they reach New York unharmed.

CHRISTIE FILM CORP.

HIS MODEL WIFE (Jan. 1).—The cast: Mr. Newlywed (Harry Ham); Mrs. Newlywed (Billie Rhodes); The Artist (Neal Burns); Henry Snoop (Eddie Barry); The Model (Lillian Marshall).

Henri de Brush wins a prize with his painting from the nude. Mr. and Mrs. Newlywed, happy though married, are at the exhibition with Mr. Snoop, their legal adviser and friend—perhaps. Mrs. Newlywed is so struck with the painting that she arranges to meet the artist, though Snoop tries to prevent the introduction. De Brush asks her to call at the studio. This makes hubby take notice and he tells Henri that his wife does not visit studios. Newlywed's interference and lack of trust makes his wife angry and, at home, she vows to go if she pleases.

Next day hubby is at the office and wifey does go to the studio, finding Henri beginning another masterpiece of undrapedness. The model is out for a few moments. Henri tells Mrs. Newlywed to come back in an hour, as he will have the picture then outlined. But Snoop sees Mrs. Newlywed leave and he goes up. De Brush says the model has gone out for a moment. This is enough for Snoop, who rushes to the office and tells Newlywed his wife is posing in the nude.

Grabbing a gun, they rush to the studio. The model has returned, and through the keyhole Snoop sees her form but not her face. The model takes refuge in the dressing room as Newlywed breaks down the door and begins a

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furious chase after Henri that takes them over rooftops and back to the studio, as the model comes in and reveals Snoop's hastiness and the trouble he has caused. Mrs. Newlywed comes and makes it hot for Snoop for suspecting her. Hubby forgives wifey, and vice versa, and they go home, leaving De Brush to make a wreck of Snoop.

WORLD PICTURES.

A WOMAN ALONE (Five Parts—Jan. 1).—The cast: Nellie Waldron (Alice Brady); Tom Blaine (Edward T. Langford); Rufus Waldron (Edward M. Kimball); Samantha (Justine Cutting); Stephen Carter, Jr. (Arthur Ashley); Stephen Carter, Sr. (J. Clarence Harvey); Michael Flynn (Walter D. Greene). Written by Francis Marion. Directed by Harry Davenport.

Nellie Waldron, a light-hearted young girl, living on a prosperous farm with a kindly uncle and aunt, becomes engaged to Tom Blaine, a telegraph operator. Blaine is transferred to a little wayside station, far removed from all other habitation, and before going persuades Nellie to marry him.

At first, love for her husband absorbs Nellie's whole thought, but gradually the intense loneliness at the deserted post begins to pall on her and she longs for companionship and her old home.

She meets Stephen Carter, Jr., a wealthy idler, traveling about with his father. During his enforced stop at the little station, Carter amuses himself by flirting with Nellie and finds her an eager listener to his stories of life in the "big city. However, when he tries to persuade her to go with him she refuses.

After his departure, Nellie is more lonely and dissatisfied than ever. Tom, who is perfectly contented, cannot understand her attitude, and resents her longing for other companionship. He upbraids her for complaining and hot words are spoken. Tom arrogantly tells her if she does not like the life, she may return home and remain there.

Heartbroken, Nellie goes back to her uncle's house. Stephen again meets her and tries to induce her to go to the city with him. While he is pleading with her, John, who has somewhat repented his hasty action, enters—his suspicions, previously aroused by a note Stephen had written to Nellie, are confirmed when he sees the two together. Denouncing Nellie, he tells her he is through with her and she may go with Stephen.

Cast out by her aunt, Nellie leaves for the city to strive to forget her unhappiness. She struggles, but without success. One day she is knocked over by an auto driven by Flynn, who she had known at the Wayside station. Through Flynn, Stephen is informed of her whereabouts and, unknown to her, he secures a position for her and gradually gets her into his debt.

Unhappy among her uncongenial associates, Nellie realizes that life surrounded by gayety and people can be equally as lonely as life at a deserted wayside station. Longing for John, she writes, begging forgiveness, and hinting at a great secret.

Stephen, feeling that he has waited long enough, reveals the truth of her position to Nellie and demands payment for his favors. While she struggles against his advances, the door is opened and John rushes in. Stephen is thrown out, and husband and wife realize that love is the only thing in the world.

DIXIE FILM CORP.

JUST A SONG AT TWILIGHT (Five Parts—December).—The cast: Lucy Winter and Lucy Lee, her mother (Evelyn Greeley); Carlyle Turner (Pedro de Cordoba); George Turner, his son (Richard Bartholmess); Stephen Winter, Lucy's father (Charles Wellesley); Mrs. Lee, Lucy's mother (Nellie Grant); John Mallory, a fake oil land promoter (Frank Lyous). Directed by Carlton S. King.

Lucy Winter, raised in the lap of luxury, has reluctantly accepted the suitor of her father's choice. George Turner, whose aunt has recently died, leaving him a necklace of peculiar antique beauty, has decided to search for his father, whom he has always believed dead. Passing a beautiful old southern mansion, which somehow seems strangely familiar, he sees a sign, "Gardener Wanted," applies for the position and is accepted by the girl Lucy, with whom he falls in love, to the chagrin of her banker father, who orders him to leave, after recognizing the necklace which the boy has given Lucy in lieu of an engagement ring.

During a troubled sleep Father Time leads Winter's conscience to review his past. This extends over eighteen years, during which we see Winter installed as gardener at the Turner mansion. He becomes the pal of his master, Carlyle. They both love the same girl, Lucy Lee, who elopes with Winter. Their married life is one continued struggle. Previously Turner has given the antique necklace to Lucy as a wedding gift. This she later places in Carlyle's hands as security for one of the loans he made to her in their stuggle against poverty. She has led her husband to believe the money came from her mother, but he knew the truth, and accepted Carlyle's friendship, planning his ruin at the same time.

Through the loss of Lucy's love, Turner passes many restless nights, eventually resorting to morphine, which finally masters him. Winter rises to the position of bank cashier, forecloses a mortgage on the Turner mansion, ousts Carlyle as bank president, and becomes president himself. Turner has been wrongly convicted of murder and sent to prison for life. Lucy, realizing the despisable character of Winter—and really in love with Carlyle—dies of a broken heart.

We see Father Time leading Winter's conscience back into his body, and he wakes, calling "Lucy! Lucy!" George Turner arrives at the house and reads a number of letters, including one from his father, accusing Stephen Winter of being the cause of his troubles. He determines on revenge and hastens to the Winter mansion. Pity takes the place of anger at sight of Winter, and the old man tells George how it happened, giving his promise that he will secure his father's pardon. Soon George is able to bring his father from prison to the Winter Mansion. Winter tries to make amends to Carlyle, and the two leave the room arm in arm and the children give each other the previous promise, "I will."

GREATER VITAGRAPH.

MY OFFICIAL WIFE (Five Parts—December).—The cast: Helene Marie (Clara Kimball Young); Sacha Weletsky (Earle Williams); Arthur Lenox (Harry T. Morey); his wife (Rose E. Tapley); Marguerite Lenox (Mary Anderson); Basile Weletsky (Arthur Cozine); Constantine Weletsky (Charles Wellesley); Olga his wife (Louise Beaudet); Baron Friederich (L. Roger Lyton); Eugenie (Eulalie Jensen). Directed by James Young.

The marriage of Marguerite Lenox to a wealthy Russian, and her subsequent widowhood, occasions a trip to Russia by her father, Arthur Bainbridge Lenox. He is a handsome man in the early forties. The noble Weletsky family, into whom his daughter has married, have never seen either Lenox or his wife; but desire Lenox's co-operation in the settlement of his daughter's estates. The summons comes while they are in Paris. A passport for two, man and wife, is secured, But Mrs. Lenox is of delicate health and decides to let her husband take the journey alone.

The Nihilist, "Helen Marie," is also preparing a trip to Russia. Of unknown identity, her activities are yet notorious, and the police of Russia are warned. Knowledge of the passport is brought to her by a young Nihilist girl employed in Mrs. Lenox's services. Helene Marie has a just cause against the Russian aristocracy. When hardly more than a child, she saw her family butchered in cold blood.

She carries through a ruse whereby Lenox permits her to cross the Russian frontier as his wife. Her charm begins to work upon his susceptible nature. The pair are continually brought into contact with personages and officials dangerous to Helene Marie. Finally, at the hotel in St. Petersburg she reveals her identity to Lenox and dares him to betray her secret. She charms the rich aristocratic Weletskys and Sacha Weletsky falls in love with her.

The strain on Lenox induces him to resort to a drug for sleep. He forestalls his daughter's contemplated journey to Petersburg (from the Russian provinces) and attempts to take "his official wife" back to western Europe. Her work in Russia has been completed. She would gladly go—but the Weletskys beg her to remain and attend a ball. She learns the Czar is to be in attendance. It is her one chance to become the Joan of Arc of the Nihilists.

She refuses to go back with Lenox. Lenox therefore purposely misses the train. He re-

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turns to the hotel—finds his "official wife" being wooed by Sacha. But he accompanies her to the ball. During the evening his hand touches the pistol in the folds of her gown. He realizes her object is the Czar's assassination. He averts this tragedy by a sleeping potion which he gives to Helen Marie in a glass of punch. She collapses and he carries her home.

Meanwhile the secret service has sent a telegram to the real Mrs. Lenox in Paris which brings her to Russia. Lenox's secret is, however, protected by the police, because of his saving the life of the Czar. Helene Marie induces Sacha to elope with her in his yacht, which is fired upon from the forts and Helene reveals her identity. The young man renounces rank for love of her, but his yacht is sunk by the imperial guns.

INDISCRETION (Five Parts—Jan. 15).—The cast: Penelope Holloway (Lillian Walker); Jimmy Travers (Walter McGrail); Marcellus Holloway (Richard Wangemann); Mrs. Travers (Mrs. West); Margery Travers (Katharine Lewis); Reginald Rivers (Thomas R. Mills); Mrs. Rivers (Josephine Earle); Doctor McIntosh (Thomas Brooke); Harrigan (Robert Gaillard). Directed by Wilfred North.

Marcellus Holloway, a rich widower, buries himself among his books and allows his only daughter, Penelope, to bring herself up. At the age of eighteen she was courageous and self-reliant, also self-willed and independent, with a disregard for the restraints of convention. She causes gossip by fishing on Sunday and galloping wildly about on her colt.

An old friend, Mrs. Travers, and her son, Jimmy, visit them. Jimmy and Penelope become friendly. Mrs. Travers induces the father to allow Penelope to enter a fashionable boarding school with her daughter, Marjorie. At the school Penelope's behavior is not as dignified as it should be.

Her father dies and Penelope refuses to see her friends or return to school. Jimmy finally persuades her to come and make his mother a visit. She goes and at a party in her honor meets Mr. and Mrs. Rivers and enjoys Rivers' company, causing his wife much anger. At the golf club she continues flirting and Jimmy remonstrates with her without success. Mrs. Rivers puts detectives on her husband's trail and they follow Rivers and Penelope to a roadhouse. On the way Jimmy joins them. They arrive just as Rivers is beginning to show his real self to Penelope and she faints. The detectives take Rivers away, while Jimmy goes to Penelope. Mrs. Rivers starts a divorce suit, naming Penelope as a corespondent. Penelope goes to Mrs. Rivers and pleads with her. Mrs. Rivers sees she is innocent and returns with her to the Travers' home, where Jimmy takes her into his arms.

SELZNICK PICTURES.

THE FOOLISH VIRGIN (Five Parts—December).—The cast includes Clara Kimball Young, Catherine Proctor, Sheridan Tansey, William Welsh, Conway Tearle, Marie Lines, Agnes Mapes, Edward Elkas and little Jacqueline Morhave. Directed by Albert Capellani.

Mary Adams, a young school teacher, when not engaged in her work, dreams of the days when the world was peopled by knights and beautiful ladies in distress. She is so imbued with the spirit of romance that when a strange young man rescues her from a street ruffian she idolizes her hero, picturing him as a regular Sir Galahad. Mary's rescuer is Jim Anthony, a mechanician with inventive talents. His invention is stolen and, embittered by the experience, Jim becomes a burglar. Mary, knowing nothing of this, falls in love with and marries him.

Anthony is a product of the slums and in his wanderings has lost track of his mother. Learning that she is living in the mountains of Carolina, Jim persuades Mary to go with him to visit her. He takes with him a bag of jewelry, the plunder gained in his recent robberies.

The young couple find Anthony's mother living alone in a hut. The old woman has become a wretched creature. She fails to recognize her son, who asks for a night's shelter for himself and wife. While unpacking, Mary discovers the jewelry and confronts Jim, who confesses his crime.

Horrified by the discovery, Mary orders Jim from the room and locks herself in. She goes to sleep on a couch in the main room. The old woman finds the jewels and her cupidity leads her to attempt to murder the man she does not know as her son.

Mary finds Jim unconscious from his wound and hurries to the village for medical aid. She keeps away from him and on his recovery he returns to the city and makes restitution of the stolen property. A reconciliation is brought about several years later.

PANTHEA (Five Parts—December).—The cast includes Norma Talmadge, Roger Lytton, George Fawcett, Earle Fox, Murdock McQuarrie, Count E. Von Strohelm, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winifred Harris, Eileen Pelsey, Stafford Windsor, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey. Directed by Allan Dwan.

Panthea, a Russian musician suspected of revolutionary activities, escapes the surveillance of the secret police and goes to England. She meets, loves and marries a young English composer, whose ambition is to have one of his operas produced. The couple move to Paris, where Panthea meets a Russian nobleman who knew her in her mother country and who has a powerful influence in musical circles. Panthea's husband becomes desperately ill through the failure to secure a hearing for his opera and the physicians express their belief that unless the boy's ambition is speedily realized there can be no cure.

Panthea urges the Russian baron to produce the opera. Driven to desperation to save her husband she accepts the baron's full-blooded proposal and sacrifices herself. The opera is produced with triumphant success. Her husband discovers the sacrifice that Panthea made for his sake and at first turns from her in loathing. Panthea, in despair, kills the baron, who has failed to live up to his end of the agreement. The story ends with Panthea and her husband reunited and bound for exile to Siberia.

THE ARGYLE CASE (Five Parts—December).—The cast includes Elaine Hammerstein, Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Frank Evans, John Fleming, Mary Alden and Robert Vivian. Directed by Ralph W. Ince.

The story is that of the mysterious murder of John Argyle, a multi-millionaire, in the library of his home. Circumstances point toward Argyle's adopted daughter Mary, who is the beneficiary under his will. Argyle having quarreled with his son Bruce. Just as the case begins to look black for Mary, Asche Kayton, a great private detective, is called in by Bruce and takes hold of the investigation. His methods are scientific and swift and the trail leads to a den of counterfeiters, where, by use of the dictograph and other modern devices, the real murderer is run to his lair. Kayton falls in love with Mary, who is finally vindicated. Kayton's reward is the girl.

PARAMOUNT.

SNOW WHITE (Famous Players—Five Parts—Dec. 25).—The cast: Snow White (Marguerite Clark); Prince Florimond (Creighton Hale); Queen Brangomar (Dorothy G. Cumming); Berthold, huntsman (Lionel Braham); Witch Hex (Alice Washburn).

Snow White is a motherless princess, who arouses the jealousy and hatred of Mary Jane, her mother's former lady-in-waiting, who is the ugliest woman in the kingdom, but aspires to the throne. She gives her heart to the witch, Hex, in return for which she becomes beautiful and wins the love of the king. While hunting the king falls from his horse and is killed, leaving Mary Jane, who has been rechristened Brangomar, upon the throne.

Brangomar forces Snow White to work in the kitchen and takes her lovely clothes away from her. When Snow White accidentally meets a young hunter she becomes interested in him and he is fascinated, though neither has any idea who the other is. So they are dumbfounded when he comes to Snow White's castle and presents a letter to the queen, asking for the hand of Snow White—for he is the Prince Florimond, who has been sent to ask for the hand of the little princess, whom he has never seen.

Brangomar, who believed that the prince was

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coming to sue for her hand, is furious. She decides to kill the little girl and forces old Berthold, a hunter, and Snow White's devoted slave, to promise to kill the child. He is to bring her the heart of Snow White as proof of his act. Berthold takes Snow White into the woods and tells her what he has been forced to promise and she tells him to kill a pig and take its heart back to the queen. While he is doing this, a bird leads Snow White to the cabin of the seven little dwarfs, where she wins their undying gratitude.

When the queen discovers that Snow White has escaped her, she tries to kill her with a magic comb and then inveigles her into biting a poisoned apple. Snow White falls prostrate and is discovered by the dwarfs, who carry her body in state to the palace, where the queen rejoices until the furious Prince Florimund threatens to kill her. In the excitement the dwarfs drop the casket, in which there lies the body of Snow White, and she awakens. The apple had stuck in her throat and she had not swallowed it. The witch turns Brangomar into a peacock and all ends happily.

HE MEANT WELL (Klever Comedy—Jan. 1).—Victor Moore calls on his sweetheart and asks her to marry him. She refuses and Vic is downcast. She tells Vic that she will marry him on condition that he does one good deed, to prove that he is kind, considerate and helpful. Vic leaves his sweetheart and passes a gang of boys who are playing. One says, "Look at the dude; let's soak the lid," and they begin throwing potatoes at Vic. Turning around to scold them, he backs into a baby carriage just as a potato hits the lid and knocks it off onto the head of the baby in the carriage. Vic, picking the hat off the child's head, tries to apologize. The baby's mother is very angry and lets Vic know it. He starts to chase the boys and catches up with the leader, who runs into a Boy Scout. As Vic starts to spank the boy, the Boy Scout interferes and calls Vic's attention to the sign on the fence reading "Do one good deed every day." He offers Vic a Boy Scout badge; 25 cents is the price. Vic buys it and, imbued with the Boy Scout motto, gives the boy who threw the potato a dime. He salutes the Boy Scout and starts down the street.

Old Silas Green goes to the shed for eggs, only to find a cat "setting" on them. He throws it out just as Vic comes along. Vic figures that here is a chance to do a good deed, so he picks up the cat and carries it to Silas Green's house. He rings the doorbell and Green, who has a bad foot in bandages, answers the bell. Vic, giving him the cat, asks him to take it in. Green is furious. Vic is nervous, drops the cat on the old man's foot and Green starts after him with a scythe. Vic gets away and comes upon a blind man, who is waiting on the corner for someone to take him across the street. Vic leads him across the street. Flossie Fluff, a friend of Vic's, passes and Vic turns to tip his hat and give her a smile. The coal man, who has just put in a ton of coal, has left the coal hole open and Vic walks the blind man right into it. Vic looks for his charge, discovers the coal hole and hearing shouts below reaches down and pulls him out. The blind man—who is not blind at all—is wild with rage and, taking off his colored glasses, makes a swing at Vic, who ducks and, grabbing the blind man, pushes him upside down into the coal hole. Vic picks up the sign the blind man has left behind, realizing that the laugh was on him. He continues onward to his good deed and looks to his badge for encouragement. Presently the shouts of "Help! Help!" attract his attention. Looking toward the corner he sees a woman holding a child, crying for help. They are taking a moving picture, but Vic, not knowing this, rushes into the crowd to rescue the poor, defenseless woman. He reaches her, knocks the movie man over who is attacking her just as the movie director and the cameraman rush up and kick him out of the picture.

Despondent and wornout, Vic wanders back to his sweetheart's house. As he takes off his hat under her window, she is looking out, and the cake knife which she has in her hand drops and goes through his hat, which he is holding in his hand. She throws Vic a rose and asks him to bring up the knife.

He starts upstairs with the knife and hears a noise next door which arouses his curiosity. He stops to listen. It is the headquarters of a secret society known as "The Avengers." Vic, leaning against the door, happens to knock it with the knife. One of the members inside opens the door suddenly and Vic falls into the arms of the Avengers. They think he is a spy and, rather than harm, decided to make him a member of the society.

In the meantime, Vic's sweetheart is waiting impatiently. After putting Vic through the degrees he is declared a full-fledged member. A certain member of the society is a traitor and it is decreed that he must die, so the chief deals cards and whoever draws the black ace must do the deed. Vic draws the black ace and is scared stiff.

The chief gives him a stiletto and a photo of the traitor and he is told to start out to do the deed. He is also informed that he will be watched night and day. After giving him the sign of the society, he is sent on his way. Vic attempts to stop to see his sweetheart, but the traiter makes him continue with the mission. The trailer goes on ahead and just as Vic starts to go down the street his sweetheart, who has been listening to what has been going on, touches Vic on the shoulder and tells him that she knows all and that she will watch over him and tell him when he is in danger. Vic stops to buy some chestnuts from a vendor, who, trying to show his pleasure in waiting on him, makes the society sign. Vic, thinking he is a member, flies for his life, leaving the money and chestnuts.

He approaches a barber shop just as his trailer comes up and he is told to go into the shop to look for his victim. He gets into the chair and is lathered up when the barber, after wiping his hands, rolls same to dry them. Vic thinks he is also a member of the society and makes one leap from the chair, knocking over a barber who is shaving another man, and grabbing his hat, which he had put on the water tank, knocks it over on the head of a man who is being manicured. He rush out—lathered face and all—down the street, where he meets his sweetheart, who is also following him.

She accidentally rolls her hands and, thinking she is a member of the same society, leaves her. In the meantime the police have been tipped off about the Avengers society and they make a spectacular raid. The members escape, thinking Vic has betrayed them. They start out to find him. Vic, still running, comes across an ammunition factory; the door is open, so he goes in. He sees a box of bombs.

By this time the trailer has met the chief and they follow Vic to the ammunition factory. Vic lock the door; he climbs a ladder just as the Avengers members reach the door. He throws a bomb which he has lighted and it explodes, knocking them all senseless just as the police arrive. This brings about the arrest of the entire Avengers society.

Vic's sweetheart, seeing what has happened, goes to Vic and telling him that she is not a member of the society agrees to marry him.

BRAVING BLAZES (Black Diamond—Jan. 8).—This story tells about "The Swede" and The Tad. "The Swede" sweeps the streets and The Tad drives a dump cart. While talking one day the fire department runs past and they envy the fireman. They stop the political boss and ask him to get them jobs with the fire department. He tells them to stick to their jobs. During the noon-hour they sit in the rear of the dump cart and finish the contents of their lunch pails. As they sit back to enjoy a smoke, their imaginations show them as fire chiefs surrounded by husky firemen. A political friend dashes up and informs them he has started an independent fire league and wants them to take charge of it. They are delighted, and he takes them to the new fire house.

They are introduced to the firemen and at once take charge. They put the firemen to work and keep every thing humming. The chief orders a fire drill after which all grab the pole and slide up to their dormitory. There the firemen undress by order. The helmets all come off at one count and are thrown across on their respective pegs on another. The shoes follow and are thrown into a corner where they arrange themselves in a row. The firemen jump backward into bed and are automatically covered up. The chief and his assistant retire to their own bedrooms where they undress, and hang their clothes on a rack.

In the night the fire-gong awakes the firemen, who turn to a row of push buttons. They push No. 1, and the bed clothes fly off; No. 2 and the shoes fly out of the corner on to their feet. No. 3 tips the beds and lands the firemen on the floor. On pushing No. 4 their helmets fly off the pegs and land on their heads. No. 5 lines them all up at attention. The chiefs start for the door. As they pass the clothes rack they appear on the other side fully clothed. They dash into the dormitory and all slide down the pole.

The horses are quickly harnessed and all start for the fire, the chief in a dinky roadster, the others on the fire engine, while the hose cart, pulled by a dried up little fireman, speeds up and passes the engine, runs up behind the chief's auto and jumps over it. At the fire they have many difficulties and finally seeing a girl at the fourth story window with the flames shooting out around her, they lasso her and pull her to the ground.

She "hawls them out" and the boys decide that their methods of rescuing are wrong. Another girl appears at an upper window. The chief orders his men to play the hose just under the window. He jumps into the stream and slides up to the window, gets the girl and prepares to slide down again when the hose breaks. With his arms around the girl, and struggling against the flames he awakes to find himself seated in the dump cart with his arms around the street sweeper. He relates his dream and finishes by saying "I don't want to be a fireman," and they start for their afternoon's work.

DID IT EVER HAPPEN TO YOU? (Klever Komedy—Jan. 15).—Moore returns from a gay party, having imbibed too freely. Statuary seems to bow to him. Forgetting his wife is away, he takes off his shoes and they seem to walk upstairs without him. He begins to think something must be wrong and starts up to his room. He enters and it appears to be revolving at a rapid rate. He goes to bed without removing his clothes, just as the butler with a telegram knocks on the door. The telegram informs him that his wife will be home immediately and adds that she hopes he has kept on the water wagon.

Vic is at a loss what to do and starts to clean up the room of all traces that might show he was out late. Mrs. Vic arrives and is surprised at not seeing Vic. She asks where he is. The butler informs her that he is upstairs. Mrs. Vic proceeds immediately to Vic's room and Vic, hearing her approaching, managed to get his hat and coat on and is coughing hard as Mrs. Vic enters. He tells her he is suffering from a severe cold and she makes him take some medicine. She goes to his pockets to get his muffler to put around his neck, when she finds champagne corks. Vic tells her it is a new game,

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hat if you get five you win. She is satisfied nd he starts to his office, taking the medicine with him.

Vic is a lawyer, and while trying to ease his eadache with ice, a message comes from Mlle. Elise of the Follies, that as her engagement losed, she is sailing for London and intends iving a celebration and would like to have Vic erve as toastmaster. Another friend of Vic's, aving received a similar request, points out he wonders of the occasion and Vic consents o go, telling his friend he will inform his wife hat "he will be detained at the office." That ight, on account of Vic "being detained at the ffice," Mrs. Vic goes alone to the Windermere eception.

The butler, discovering that no one is to be ome, plans to rob the house. After Mrs. Vic eaves he proceeds to put everything into a bag. fter the reception, Mrs. Vic hails an old han- om and tells the cabby to drive to the nearest rug store.

Vic, after leaving Mlle. Elise's party, accom- anied by two other fellows, is coming down the treet very much under the weather. As they ass a drug store they come upon the old han- om and bet Vic he won't dare drive it. Vic akes the bet. In the meantime the butler and is accomplice are chased by an officer. The utler escapes, but the accomplice runs up and eaves the bag of silverware in the hansom with Mrs. Vic. He makes his escape as the officer tops the cab. He is surprised at finding a ell-dressed woman in the cab, but believes that he is also an accomplice. He discovers the ilverware and arrests Mrs. Vic and Vic, but neither knows the other has been arrested.

The butler returns home, determined to tell bout the burglary and his heroic efforts to stop t. In the morning Vic is hauled before the udge, who is indeed surprised to see him. Vic xplains matters and the judge, who is a per- onal friend, warns him in a mock serious man- er never to do it again or he will tell Mrs. Vic. Mrs. Vic has insisted upon having her husband lefend her. An officer is dispatched home for Vic. He recognizes the butler as an old-time onvict, wanted for escape from Sing Sing, and arrests him.

As Vic turns to leave, he nearly faints when he discovers his wife, who throws her arms bout his neck and tells him that she is so glad he has come. Vic bluffs his way through and tells her she might have known he would come. Mrs. Vic starts to explain what happened. Vic tells her that he will speak to the judge. The bag of silverware is brought out and Vic is dumfounded to find that it is their own prop- erty. The butler is brought in. Mrs. Vic is freed, but Vic warns her if she wishes to get along with him she will have to keep out of jail. Mrs. Vic laughs and sobs on Vic's neck and Vic winks knowingly at the judge.

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PATHE NEWS NO. 101 (Dec. 16).

Chicago, Ill.—A huge municipal Christmas tree arrives to adorn Grant Park and bring good cheer to the inhabitants of Windy City. Subtitle: A detachment of National Guard escorts the tree to the park.

Sussex, N. J.—Bethlehem Steel employees dynamite the side of a large mountain to obtain additional material.

London, England.—Princess Henry of Battenberg presents the Union Jack and Silver Shield to the First Newfoundland Regiment of Canadian troops.

Paris, France.—Although the prosecution of the war is the all-absorbing interest of the nation, the love for sport still survives and 1,000 soldier athletes compete in a cross-country race. Subtitles: This is a real cross-country race and the runners have to ford creeks and hurdle fences. The world-famous Keyser wins the event and the athletes are introduced to General Duball.

Piraeus, Greece.—The allied fleet arrives off the port of Athens to enforce its demand that the Greek king yield stores of guns and munitions, which threaten the safety of allied forces. Subtitles: Vice-Admiral DuFournet, in personal charge of the operations, and his staff. The sailors disembark to take possession of their posts ashore. The French flag is raised on German merchantships seized in the harbor.

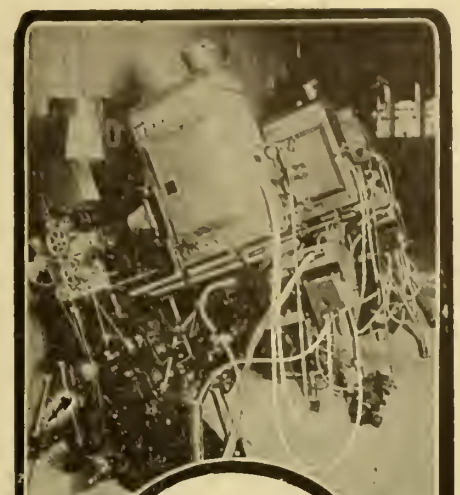
Uncle Sam's Christmas (Magazine Section). An animated cartoon by Leighton Budd. Sub-title: Midnight.

Barnegat, N. J.—The army transport Sumner runs aground on the sands of the Jersey coast during a fierce storm that sweeps the Atlantic.

New York City.—A veritable blizzard suddenly strikes the great metropolis and it is soon buried under a deep blanket of snow. Subtitles: Traffic is greatly impeded in lower Broadway. Madison Square is converted into a fairyland.

Lebanon, Pa.—The value of iron and steel has greatly increased, owing to the extraordinary demands of the war, and all bits of the scrap metal are being carefully collected for further use. Subtitles: Electric magnet cranes are used to move the iron and have proved a great labor-saving device. Giant shears rip through the toughest plates, etc., some six inches thick.

Norfolk, Va.—American soldiers and sailors participate in the opening of the eighth annual convention of the Southern Commercial Congress. Subtitles: Some of Uncle Sam's finest. The Atlantic Squadron is mobilized in the harbor in the celebration of the event.



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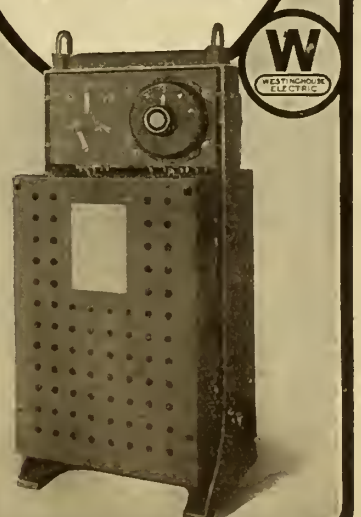
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PATHE NEWS, NO. 102. (Dec. 20).

New York City.—America does not forget the unfortunate in its happy Yuletide celebration and the U. S. S. Caesar is converted into a ited Cross ship to carry food to suffering Armenia. Subtitles: Ex-Ambassador to Turkey, Henry M. Morgenthau wishes Godspeed to the Christmas boat.

San Diego, Cal.—Several companies of Uncle Sam's regulars engage in war manoeuvers with marines of the Pacific Fleet at the Exposition Grounds. Subtitle: After blowing up a land mine in the "enemy's" territory, the marines attack the defending forces.

Chicago, Ill.—Brr! it's zero weather, but the hardy harriers of the Central Association do not permit such a trifling matter to interfere with their cross-country championship run. Subtitle: Joe Ray covers the icy six-mile course in 28½ minutes.

Buenos Aires, Argentine.—Immense crowds gather in the Public Plaza to witness the inaugural procession of the newly-elected President of the Republic, Hipolito Irigoyen. Subtitle: A military guard of honor precedes the President.

On the Russian Front.—Thousands of Austrian prisoners are captured by the Russians in their vigorous offensive in Transylvania to relieve the Teutonic pressure of Roumania. Subtitles: A Cossack scouting party. Peasants of the little villages in the field of operation flee from their homes during the fight.

Madrid, Spain.—Accompanied by her Majesty the Queen and the Royal children, King Alphonso returns to his capital after a long absence.

In Verdun Forests (Magazine Section).—An animated cartoon by H. M. Shields.

Winchendon, Mass.—School children of Toytown plan to surprise "Baby" Sayre, grandchild of President Wilson, with a fiery steed as their Christmas gift. Subtitle: Little Miss Cross, who will present the gift to "Baby" Sayre.

New York City.—A heavy snowfall is the delight of the city's little folk and the youngsters are quick to take advantage of it. Sub-titles: Large plows and motor busses are soon set to work clearing the streets. Most of the snow is removed through the sewers. Owing to the lack of snow workers because of good times, the Zoo elephant helps to clear the park's highways.

Mare Island, Cal.—Another addition to America's ever-increasing navy is made as the U. S. Destroyer Shaw is launched at the Mare Island yards. Subtitles: Miss Virginia Millard christens the boat and the trim little fighter gracefully glides down the ways. The destroyer almost ready for action.

Hamburg, Wis. (Except Philadelphia, Washington, Indianapolis, St. Louis and Cleveland). —Fox skins are in great demand this season for milady's furs and the precious animals are carefully guarded in their pens by high fences. Subtitle: These foxes are valued at two thousand dollars each.

Fort Sheridan, Ill. (Milwaukee only).—The Third Infantry, Wisconsin National Guard, encounters a great change in climate on their return from the Sunny South. Subtitle: The troops make use of the inter-urban trolley cars.

Titusville, Pa. (Pittsburgh only).—Prominent citizens accompany the body of John Newel to his last resting place.

LUKE'S SHATTERED SLEEP (Rolin—Dec. 31).—Audiences may think Luke with his St. Vitus movement never sleeps, but they are dead wrong. Like Bill Shakespeare Luke "blesses the man who first invented sleep." After a screamingly comical search for slumber he finally hits the hay and sleeps without moving to Brooklyn.

SILK INDUSTRY (Two Parts—Dec. 31).—Two reels of one of the world's greatest industries. We follow each step from the cocoons in Japan to the beautiful finished product of the silk looms. This picture was taken under the technical supervision of the highest authorities.

FLORENCE ROSE FASHIONS, NO. 12, Frills and Thrills (Pathe—Dec 31).—This is a peep behind closed doors. We see an endless array of the fair sexes' more intimate garments, both in boudoir and specialty shop. This reel should interest both men and women. It will give the men opportunity to know what to buy their wives.

MAKING RAISINS (On same reel as foregoing).—An interesting split reel showing the different steps in one of Sunny California's most picturesque industries.

HER NEW YORK (Gold Rooster—Five Parts—Jan. 7).—The cast: Phoebe (Gladys Hulette); Farmer Brown (Riley Chamberlain); His Wife (Carey Hastings); Phillp (William Parke, Jr.); Stuyvesant Owen (Robert Vaughan); Laura (Ethyle Cooke).

Phoebe Lester, a little country girl, whispers to her pet hen, "You've laid an egg for a man from New York. Ain't you proud?" and while taking breakfast to Philip, the new boarder, who came from that distant place, she gazes at him as if he has come from an unknown land. Returning to the city with a newfound love and regained health, Philip struggles to sell his poems to bring his "egg" girl to her New York. In the meantime, Phoebe's brown hen proves to be a golden one, and her egg money buys a ticket to Philip and her Wonderland.

On the train, Laura, a flashily-dressed woman, meets Phoebe and, tempting her with a nice new dress, takes her to her house. There, Owen, a former employer of Phlip, is fascinated by her simplicity. Such grandeur and strange "fizzy" drinks overwhelm her, but Providence intervenes, when the little brown hen hops into the street with Phoebe scrambling after. A big-hearted policeman finds her and takes her to Philip, and acts as "bridesmaid" at their wedding.

Their little home, built on much love and little food, is brightened by the adoption of Johnny, an abandoned baby, that Philip finds on the dumbwaiter. Johnny brings good luck and Philip secures a good job through Owen and in nicer quarters their cup of happiness seems to be full, when Owen, to further his ends, contrives to get Philip to gamble with borrowed money. Phoebe, convinced by trickery, that Philip is unfaithful, is heart-broken and believes that love and her New York are unreal after all. But, the yielding, grief-stricken country girl awakens Owen's better self, and with his help the unhappy household is reunited.

THE SHIELDING SHADOW (No. 15, "The Final Chapter"—Two Parts—Astra—Jan. 7).—Sebastian, seeking refuge from his pursuers and his guilty conscience, retreats to his country lodge, but there his memory still relentlessly paints his many villainies. Again he tries to flee from the tortures of his conscience, but he suddenly finds between him and the door the man he thought safe in a watery grave—Jerry Carson. The hallucination of a nerve-racked brain is his first thought, but it proves to be the flesh and blood Jerry, who forces him to write the confession that clears his blackened name. Sebastian flees in horror, only to come upon his last henchman turning traitor and squealing to the police. Rather than surrender, he plunges from a high cliff to his death below.

Jerry, in possession of the confession, hurries to Leontine, reveals himself to her and shows her the proof of his innocence and Sebastian's guilt. He also discloses the identity of the man of mystery—Ravengar. We finally reach the last page and close the final chapter of the Wonder Serial, leaving Leontine and Jerry weaving happy dreams of the future.

PEARL OF THE ARMY (No. 6, "Major Brent's Perfidy"—Two Parts—Astra—Jan. 7).—Escaping their watery prison, Adams fails to steal the plans from Pearl, who holds him prisoner. A. U. S. aviator, sent by Col. Dare, observes the Grenadians overcoming them and hurls bombs in their midst. In the melee, Pearl dashes for freedom and, arriving where the aviator, mortally wounded, lands, jumps into his seat. Ready for flight, Pearl threatened by Adams, surrenders the plans to him to save herself. Brent, with his troopers, comes upon Adams in a hut and, although compelled to turn over the plans, Adams secures his own freedom by having "something on" Brent.

Brent returns the plans to Col. Dare, who commissions him to take them to Washington. Informed of this by a spy, the Silent Menace plots to get them. Toko agrees to penetrate the American lines and get the plans in return for Bertha's liberty, now a Bolero captive. On his way to Washington Brent, with Pearl, is suddenly confronted by the Menace, who is hidden on the train.

In the struggle, Brent is wounded and Pearl, clutching the plans, is thrown from the train. Suddenly, another mysterious Menace appears. The two Menaces fight and fall from the speeding train into the river below. Pearl, uninjured, narrowly escapes from Bolero's hand and while reading the plans on the river bank they are snatched from her by one of the Menaces.

Triangle Film Corp.

THREE OF MANY (Five Parts—Kay Bee—Dec. 24.)—The cast: Nina Antinni (Clara Williams); Emil Vorstman (Charles Gunn); Paul Cardoza (George Fisher).

In one of those cosmopolitan boarding houses that exist only in New York lived, among others, two staunch friends of different nationalities—Paul Cardoza, an Itallan, and Emil Vorstman, an Austrian. Both were struggling upward to success, and both had forgotten old animosities in their allegiance to a country that offered them freely great opportunities. Nina Antinni, the prettiest girl in the establishment, was the object of their devotion, and Nina, although an Italian by birth, hesitated to make a choice between the blond-haired Austrian and her dark-complexioned fellow-countryman. And so the romance resolved itself into a trinity of friendship.

The war broke out and all was changed. One by one the cosmopolitans were called back to their respective countries. Emil Vorstman answered the call first, and then Italy, throwing her challenge to Austria, claimed Paul Cardoza. Before sailing Emil had placed his fate in the hands of Nina, but blood being, after all, stronger than water, Paul was the victor. Even this did not destroy the friendship of the three.

Nina, who was a trained nurse, joined the Italian Red Cross, but the fortunes of war kept the three comrades apart. The little Italian town where the Red Cross hospital was situated was in a northern village of Italy, and one day to Nina, watching over her sick and wounded, the word came through Paul Cardoza that the village must be evacuated and the wounded men moved. This was the first meeting between the affianced lovers.

Paul and his troops left the town, but in the confusion of the retreat Nina was left behind. And then the Austrians pounded into the village. As Nina watched and strived to aid the persecuted peasants, she recognized in the Austrian captain in command Emil Vorstman. Vorstman, inured to the brutalities of the campaign, sees his first love at his mercy, and for a brief moment is about to throw honor to the winds in his secure triumph. His better nature and the memory of the old loyal friendship prevail, and when the returning and now triumphant Italian army returns he is able to look his old comrade Paul in the face. Paul, not to be outdone in generosity, aids Emil to escape, even at the risk of his own life.

THE HEIRESS AT "COFFEE DAN'S" (Five Parts—Fine Arts—Dec. 24.)—The cast: "Waffles" (Bessie Love); Carl Miller (Frank Bennett); Shorty Olson (Max Davidson); Mrs. Clara Johnstone (Lucille Younge); Bert Gallagher (Alfred Paget); Slim Magee (Alva Blake).

"Waffles," the waitress at "Coffee Dan's" hash-house, is selected by Bert Gallagher and Clara Johnstone, a pair of crooks, to be represented as a missing heiress whose story they have read about in the papers. "Waffles" herself believes the story, as she was orphaned early and remembers little of her childhood, and by adroit coaching is able to convince the estate's none too bright lawyers of the validity of her claim.

With this unlimited money, poor little "Waffles" nevertheless has only three desires: to buy the little restaurant for her old benefactor, Shorty Olson; to publish the music written by her lover, Carl Miller, a young, eccentric, absent-minded musical genius, and to adopt the baby that a Mrs. O'Shaunghnessy is too poor to care for.

But "Waffles" establishes Shorty Olson as chef in her mansion, and Miller is a frequent caller until Mrs. Johnstone in secret convinces him that it is his duty to give up the girl who is destined for high society. Without explaining to "Waffles," he discontinues his visits.

Mrs. Johnstone is thus able to induce "Waffles" to promise to marry the crook, Gallagher, but just before the ceremony old Shorty Olson overhears a dispute between Gallagher and a gangster over loot, and thus discovers Gallagher's real character. Shorty Olson is caught eavesdropping, and the crooks shut him into the garage.

Carl Miller has been mooning at the house of his lost love, and sees Shorty Olson put into the garage. He goes over and knocks out the gangster on guard and the liberated Shorty goes for the police and Carl goes for the marriage service, which has just begun. "Waffles" sees his face at the window and faints. She is revived and the service is begun again when Carl forces his way in and battles the bridegroom.

The police arrive just in time, and the crooks go to jail. The lawyer comes with the real heiress, and "Waffles" goes back to the hash-house. For the crooks' arrest the three are given a reward of $1,500, so Shorty Olson buys "Coffee Dan's," Carl publishes his music, and "Waffles" adopts Mrs. O'Shaunghnessy's baby.

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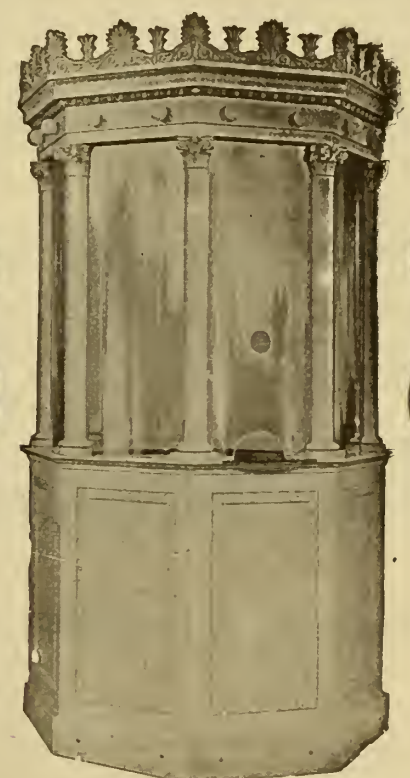
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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 126, 128.)

General Film Company

RELEASE DAYS.

Monday—Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 2—The Final Fraud (Three parts—Dr.).
Dec. 5—The Egg (Two parts—Comedy).
Dec. 6—A Waiting Game (Comedy).
Dec. 9—A Failure at Fifty (Three parts—Comedy-Drama).
Dec. 12—In a Looking Glass (Black Cat Feature—Two parts—Drama).
Dec. 13—Canimated Nooz Pictorial No. 20 (Cartoon—Comedy).
—Long Beach, Cal. (Scenic).
Dec. 16—Is Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).
Dec. 19—The Little Brown Mole (Black Cat Feature—Two parts—Drama).
Dec. 20—Taking the Count (Comedy).
Dec. 23—Dancing with Folly (2d of "Is Marriage Sacred?"—Two parts—Dr.).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).

KALEM.

Dec. 9—The Lineman's Peril (No. 109 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 12—The Icemen and the Artist (Comedy).
Dec. 13—The Stain of Chuckawalla (No. 19 of the "Girl from Frisco") (Two parts—Drama).
Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of War (No. 20 of "The Girl from Frisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogue Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).

SELIG.

Dec. 4—The Selig-Tribune, No. 97, 1916 (Topical).
Dec. 7—The Selig-Tribune, No. 98, 1916 Topical).
Dec. 9—The Purchase Price (Drama).
Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selig-Tribune, No. 105 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig-Tribune, No. 106 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Secret"—Two parts—Dr.).

VIM FEATURE COMEDY.

Nov. 8—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).

VITAGRAPH.

Dec. 11—Accident Is the Best Policy (Com.).
Dec. 15—Bears and Bullets (Comedy)
Dec. 16—Pep's Legacy (Three parts—Drama)
Dec. 18—A Lesson for Somebody (Comedy).
Dec. 22—A Bit of Bent Wire (No. 1 of "The Dangers of Doris"—Comedy).
Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Nov. 24—Twin Souls (Three parts—Drama).
Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 126, 128.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 20—Number 51 (Topical).
Dec. 27—Number 52 (Topical).
Jan. 3—Number 53 (Topical).
Jan. 10—Number 54 (Topical).

BIG U.

Dec. 21—Moonshine Blood (Special Release—Drama).
Dec. 28—No regular Big U this day.
Dec. 28—The Flash of Death (Reissue—Dr.).
Dec. 31—The Mad Hermit (Reissue—Dr.).
Jan. 4—No regular Big U this day.
Jan. 4—The Uprising (Special Release—Dr.).
Jan. 7—The Jewel of Death (Two parts—Reissue—Drama).
Jan. 11—No regular Big U this day.
Jan. 11—Shattered Ideals (Reissue—Drama).
Jan. 14—The Call for Help (Reissue—Two parts—Drama).

BISON.

Dec. 9—The Good Woman (Two parts—Dr.).
Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).

GOLD SEAL.

Dec. 5—Ashes (Three parts—Drama).
Dec. 12—The Two Roads (Three parts—Dr.).
Dec. 26—Birds of a Feather (Three parts—Drama).
Jan. 2—An Old Soldier's Romance (Three parts—Drama).
Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).

IMP.

Dec. 22—In the Dead O'Night (Two parts—Drama).
Dec. 24—No regular Imp this day.
Dec. 24—The Woman Who Learned.
Dec. 29—Toto of the Byways (Two parts—Dr.).
Dec. 31—No regular Imp this day.
Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Reissue—Drama).
Jan. 14—Midnight (Drama).

JOKER.

Dec. 23—Jags and Jealousy (Comedy).
Jan. 6—Love in Suspense (Comedy).
Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).

LAEMMLE.

Dec. 20—No regular Laemmle this day.
Dec. 20—Homeless (Special Release—Drama).
Dec. 23—No regular Laemmle this day.
Dec. 27—Stronger than Steel (Two parts—Dr.).
Dec. 30—No regular Laemmle this day.
Dec. 30—The Face on the Screen (Reissue—Drama).
Jan. 3—No regular Laemmle this day.
Jan. 3—Alone in the World (Special release—Drama).
Jan. 6—No regular Laemmle this day.
Jan. 10—No regular Laemmle this day.
Jan. 10—The Face Downstairs (Reissue—Dr.).
Jan. 13—No release this day.

L-KO.

Dec. 6—The High Diver's Curse Two parts—Comedy).
Dec. 13— Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).

NESTOR.

Nov. 27—The White Turkey (Comedy).
Dec. 4—Pass the Prunes (Comedy).
Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).

POWERS.

Dec. 26—Such Is Life in Alaska (Hy Mayer Travelogue).
Dec. 28—No regular Powers this day.
Dec. 31—Sammie Johnsin Slumbers Not (Cartoon Comedy).
Jan. 4—No regular Powers this day.
Jan. 7—The Trials of Willie Winks (Cartoon Comedy).
—The Forbidden City Edu.).
Jan. 11—No release this day.
Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).

RED FEATHER.

Dec. 4—Kinkaid, Gambler (Five parts—Dr.)
Dec. 11—The Morals of Hilda (Five parts—Drama).
Dec. 18—Mixed Blood (Five parts—Drama).
Dec. 25—A Child of Mystery (Five parts—Dr.).
Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).

REX.

Dec. 17—No release this day.
Dec. 17—Love or an Empire (Two parts—Dr.) (Special).
Dec. 21—The Ivy and the Oak (Two parts—Drama).
Dec. 23—The Rock of Riches (Special Release—Drama).
Dec. 24—Mr. Vampire (Two parts—Drama).
Dec. 29—No regular Rex this day.
Dec. 29—The Gilded Life (Reissue—Drama).
Dec. 31—The Prodigal Daughter (Drama).
Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Reissue—Dr.)
Jan. 7—No regular Rex this day.
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 14—No release this day.

VICTOR.

Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).
Jan. 2.—Bombs and Banknotes (Comedy).
Jan. 5—How to Be Happy Though Married (Comedy).
Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).

UNIVERSAL SCREEN MAGAZINE.

Nov. 24—Number 1.
Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.

UNIVERSAL SPECIAL FEATURE.

Dec. 18—Liberty No. 18, "The Wolf's Nemesis" (Two parts—Drama).
Dec. 19—Little Partner (Three parts—Drama).
Dec. 25—Liberty No. 19, "An Avenging Angel" (Two parts—Drama).
Dec. 31—Liberty No. 20, "A Daughter of the U. S. A." (Two parts—Drama).
Dec. 31—The Purple Mask (Episode No. 1 "The Vanished Jewels"—Two parts
Jan. 7—The Purple Mask (Episode No. 2, "Suspected"—Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
Decemher—The People vs. John Doe (Six parts—Drama).

Bluebird Photoplay, Inc.

Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Right of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 3—Nearly a Hero (Comedy).
Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).
Jan. 3—The Peril of Our Girl Reporters (Episode No. 2—Two parts—Drama).

NORTH AMERICAN.

Nov. 27—Sequel to Diamond from the Sky (Chapter 1—"Fate and Death"—Two parts—Drama).
Dec. 4—Sequel to Diamond from the Sky (Chapter 2—"Under Oath"—Two parts—Drama).
Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Dec. 20—See America First (Travel).
—Kartoon Komics (Cartoon Comedy).
Dec. 21—The Vampires (Episode No. 5, "The Eyes that Hold"—Three parts—Dr.).
Dec. 21—Mutual Tours Around the World (Morocco, Chantilly, by the Mediterranean (Travel).
Dec. 24—Reel Life, Number 34 (Mutual Film Magazine).
Dec. 26—Mutual Tours Around the World (The Theve River, France; Florence, in the Swiss Alps) (Travel).
Dec. 27—See America First (Scenic).
—Kartoon Komics (Cartoon Comedy).
Dec. 28—The Vampires (Episode No. 6, "Satanas"—Three parts—Drama).
Dec. 31—Reel Life No. 35 (Mutual Film Magazine).
Jan. 2—Tours Around the World, No. 9 (Subjects on Reel: Rio de Janeiro, Brazil; Luchon, France) (Travel).
Jan. 3—See America First, No. 69, Pasadena, Cal. (Scenic).
Jan. 4—The Vampires (Episode No. 7, "The Master of Thunder"—Three parts Drama).

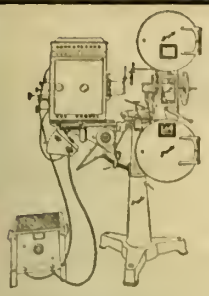
MUTUAL.

Dec. 7—Gertie's Latest Love Affair (Com.).
Dec. 8—Uncle Sam's Defenders, No. 1 "From Citizen to Soldier."
Dec. 8—Rehabilitated (Drama).
Dec. 9—Admirer's Three (Comedy).
Dec. 11—The Turn of the Wheel (Two parts—Drama).
Dec. 14—Title not yet reported.
Dec. 15—Uncle Sam's Defenders, No. 2, "Our Boys at the Border" (Topical).
Dec. 15—Mexician Intrigue (Drama).
Dec. 16—One Dollar Please (Comedy).
Dec. 18—Buddy's Christmas (Two parts—Dr.).
Dec. 20—Mutual Weekly No. 103 (Travel).
Dec. 21—The Elopement (Comedy).
Dec. 22—Uncle Sam's Defenders, No. 3, "A Jack Tar in the Making" (Topical).
Dec. 22—Mated by Choice (Drama).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 25—Indiscretion (Two parts—Drama).
Dec. 28—Peter's Perfect Photoplay (Comedy).
Dec. 29—The Ranch Exile (Drama).
Dec. 30—Grimsey the Bellhop (Star Comedy).
Jan. 1—Pangs of Jealousy (Two parts—Dr).
Jan. 6—The Girl Who Can Cook (Star—Com.).

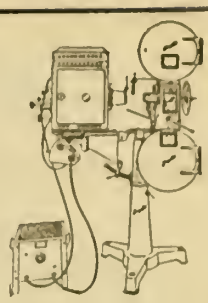
MUTUAL WEEKLY.

Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Jan. 3—Number 105 (Topical).
Jan. 10—Number 106 (Topical)

(*Mutual Releases continued on page* 150.)



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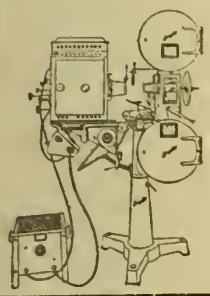


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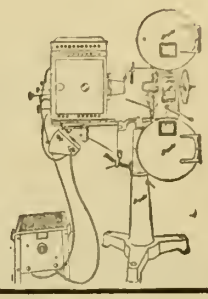


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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 126, 128.)

(*Mutual Releases continued from page* 148.)

MUTUAL CHAPLIN.

The Pawnshop (Two parts—Comedy).
Nov. 13—Behind the Screen (Two parts—Comedy).
December—The Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Dec. 11—Miss Jackie of the Navy (Five parts—Drama) (160).
Dec. 18—The Twinkler (Five parts—Drama) (No. 161).
Dec. 25—The Innocence of Lizette (American—Five parts—Drama) (No. 162).
Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).

SIGNAL FILM CORP.

Dec. 18—A Lass of the Lumberlands (No. 9—Two parts—Drama).
Dec. 25—A Lass of the Lumberlands (No. 10—Two parts—Drama).
Dec. 31—A Lass of the Lumberlands (No. 11—Two parts—Drama).
Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).

VOGUE.

Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Fickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).

SERIAL PRODUCING CO.

Jan. 1—The Great Secret (Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).

FAMOUS PLAYERS.

Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slavo Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).

MOROSCO AND PALLAS.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).

PARAMOUNT-BURTON HOLMES.

Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgramage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).
Jan. 7—The Shielding Shadow (Episode No. 15, "The Final Chapter"—Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy," (Two parts—Dr.).

GOLD ROOSTER.

Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 7—Her New York (Five parts—Drama).

PATHE.

Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and —Young Fur Bearing Animals (Edu).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and —Making Raisins (Cal.) (Edu.).
Dec. 31—Silk Industry (Two parts—Industrial).
Jan. 7—The Last Volunteer (Three parts—Drama).
Jan. 7—Florence Rose Fashions, No. 13 (Part of a Debutante's Life—Fashion). —Lion Cubs (Colored—Edu.).

PATHE NEWS.

Dec. 30—Number 105 (Topical).
Jan. 3—Number 1 (Topical)
Jan. 6—Number 2 (Topical).
Jan. 10—Number 3 (Topical).
Jan. 13—Number 4 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).
Jan. 7—Luke's Lost Liberty (Comedy).

Triangle Film Corporation.

FINE ARTS.

Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).
Dec. 24—The Heiress at Coffee Dan's (Five parts—Drama).
Dec. 31—The House Built Upon Sand (Five parts—Drama).

KAY-BEE.

Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 24—Three of Many (Five parts—Dr.).
Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 8—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

JUDY.

Dec. 3—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.

Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.

Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.

Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

MONMOUTH FILM CORP.

Dec. 18—Jimmie Dale, alias, "The Grey Seal" (Episode No. 3—"The Counterfeit Five"—Two parts—Drama).
Dec. 25—Jimmie Dale, alias "The Grey Seal" (Episode No. 4—Two parts—Dr.).
Jan. 1—Jimmie Dale, alias "The Grey Seal" (Episode No. 5—"The Fight for Honor"—Two parts—Drama).
Jan. 8—Jimmie Dale, alias "The Grey Seal" (Episode No. 6, "Below the Dead Line"—Two parts—Drama).

BILLY WEST COMEDIES.

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bambs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

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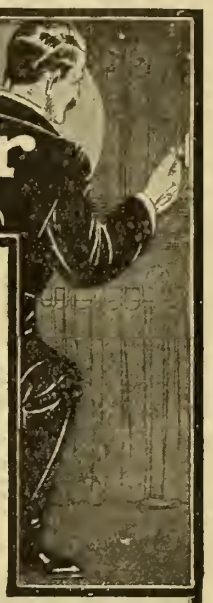
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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 126, 128.)

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).

CHRISTIE FILM CO.

Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Out for the Coin (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts—Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Speciel Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).

FOXFILM COMEDY.

Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased Into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 1—The Soul Master (Five parts—Dra.).
Jan. 1—Speed and Spunk (Comedy).
Jan. 1—Captain Jinks' Love Insurance (Comedy).
Jan. 8—The Man of Mystery (Five parts—Drama).
Jan. 8—Bullies and Bullets (Comedy).
Jan. 8—Captain Jinks' Partner (Comedy).

INTERNATIONAL FILM SERVICE, INC.

Dec. 19—Hearst-International News Pictorial No. 101 (Topical).
Dec. 22—Hearst-International News Pictorial No. 102 (Topical).
Dec. 25—International Split Reel (Cartoon and Split Reel).
Dec. 26—Hearst-International News Pictorial No. 103 (Topical).
Dec. 29—Hearst-International News Pictorial No. 104 (Topical).
Jan. 1—International Split Reel (Scenic and Cartoon).
Jan. 1—Patria (Episode 1, "The Last of Fighting Channings"—Three parts—Drama).
Jan. 2—Hearst-International News Pictorial, No. 1 (Topical).
Jan. 5—Hearst-International News Pictorial, No. 2 (Topical).
Jan. 8—Patria (Episode No. 2, "Treasure"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
December—Panthea (Five parts—Drama).
December—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

HENRY W. SAVAGE

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).

Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

WARNER BROS.

December—Robinson Crusoe.

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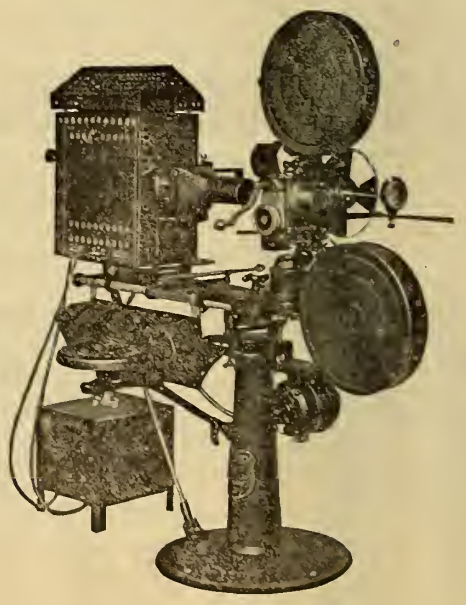
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. 31, No. 2 January 13, 1917 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



Scene from "Sloth" (McClure Pictures).

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NEW YORK

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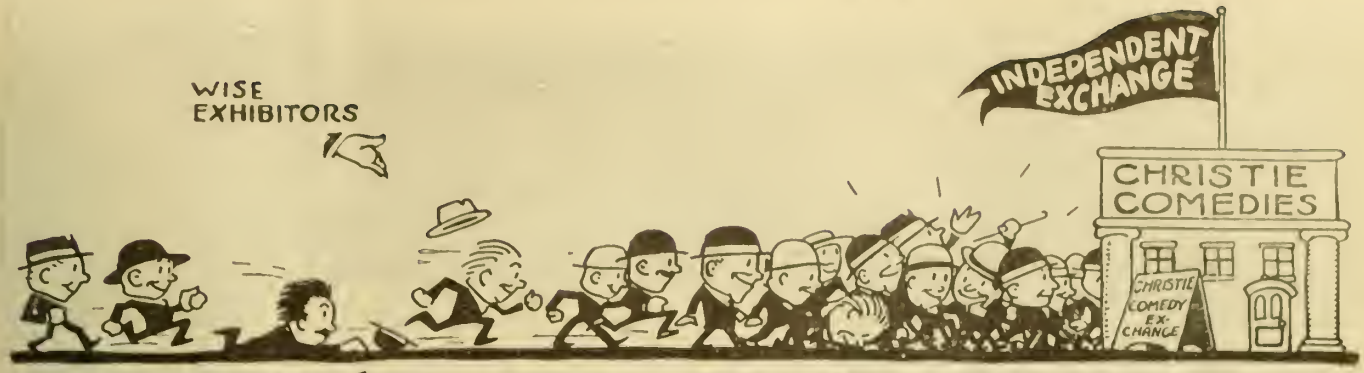
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THEY'RE ALL GOING AFTER CHRISTIE COMEDIES

Exhibitors everywhere are realizing the box office value of the clean, clever, laughable Comedies that AL. E. CHRISTIE is producing and releasing on the OPEN MARKET. Here is a list of the foremost independent exchanges from whom you can book Christie Comedies. Get in touch with the nearest one at once and start profiting on these money-makers.

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Peerless Film Exchange,
100 Golden Gate Ave.
California, Arizona, Nevada.

2 **Los Angeles**
Peerless Film Exchange,
224 L. A. Investment Bldg.
California, Arizona, Nevada.

3 **Minneapolis**
Zenith Feature Film Co.,
Produce Exchange Bldg.
Minnesota, North and South Dakota.

4 **Boston**
Phoenix Feature Film Exch.,
131 Columbus Ave.
New England States.

5 **Denver**
Consolidated Feature Film Exch.
1746 Curtis St.
Colo., Wyo., New Mex., Utah and Mont.

6 **Dallas**
Alliance Film Co.,
1905½ Commerce St.
Texas, Arkansas, Oklahoma.

7 **Toronto**
Famous Players Film Serv., Ltd.,
12 Queen St., East.
Canada.

8 **Detroit**
Superior Features,
71 Griswold St.
Michigan.

9 **Cleveland**
Tri-State Film Exchange,
Sincere Bldg.
Ohio and Kentucky.

10 **Cincinnati**
Tri-State Film Exchange,
Strand Theatre Bldg.
Ohio, Kentucky.

11 **Sioux City**
Globe Film Corp., Successors to Western Film Co.
310 Nebraska St.
Iowa.

12 **Omaha**
Christie Comedy Exchange,
National Bldg.
Kansas, Nebraska.

13 **Melbourne, Australia**
Co-operative Film Exchange,
Australia.

14 **Chicago**
Celebrated Players Film Co.,
207 S. Wabash Ave.
Illinois, Indiana.

15 **Milwaukee**
Walter Baier,
3rd Floor Manhattan Bldg.
Wisconsin.

16 **Philadelphia**
Metro Film Exchange,
1331 Vine St.
Eastern Pa., Maryland, Virginia, Dist. Col.

17 **Brooklyn, N. Y.**
K & M. Film Exchange,
587 Fulton St.
New York, Northern New Jersey.

18 **Pittsburgh**
Liberty Film Renting Co.,
938 Penn Ave.
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19 **Seattle**
Reel-Play Feature Co.
Washington, Idaho, Oregon.

20 **Birmingham**
Queen Features Film Co.,
24-25-26 Potter Bldg.
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21 **Wellington, New Zealand**
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PAULINE FREDERICK
FANNIE WARD
ANITA KING
LOUISE HUFF
MYRTLE STEDMAN
GEORGE BEBAN
PLAYS OF THE MONTH
Pauline Frederick in
"The Slave Market"
(January 1)
Blanche Sweet in
"The Evil Eye"
(January 4)
Louise Huff and Jack Pickford in
"Great Expectations"
(January 8)
House Peters and Myrtle Stedman in
"The Happiness of Three Women"
(January 11)
Fannie Ward in
"Betty to the Rescue"
(January 15)
Irene Fenwick and Owen Moore in
"A Girl Like That"
(January 18)
Marie Doro in
"Lost and Won"
(January 22)
Wallace Reid and Anita King in
"The Golden Fetter"
(January 25)
George Beban in
"His Sweetheart"
(January 29)
Paramount Pictures

STARS IN JANUARY.

See How Paramount Starts The New Year:

Study the nine releases for January—weigh the stars—think of the dollar and cents strength of the combination.

Start the New Year *right* by booking the foremost program of consistent quality.

Produced by

Famous Player-Lasky Morosco-Pallas













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Mary Pickford
in
The Pride of the Clan

A typical Pickford Picture, with smiles and curls, with a thrill and a trickling tear.

You must show Pickford Pictures, regardless of your Program or service connections.

Over 100 Artcraft theatres will show this newest Pickford picture on January 8th.
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George M. Cohan
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His face is better known than the Man in the Moon's—his wit has spread further than the English language—his genius will make him a greater hit in Pictures than he was on the stage.

Book him because he's George M. Cohan—that's reason enough!

The Cohan picture will be Artcraft's February release.

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ALL PERMANENT successes in motion picture production have been founded on the greatness, the vitality and power of *the plays* offered to the public. After centuries, no one has improved upon Shakespeare's "*The Play's the Thing.*"

GOLDWYN PICTURES will link the *greatest plays* with *stars* of only the first magnitude from the ranks of the theatre and the screen.

THIS ORGANIZATION will rank the play, its *production* and its star as of first concern. To guarantee picture perfection this company has allied with it the playwrights responsible for the greatest box office stage successes of the present theatrical decade. These authors are:

IRVIN S. COBB	PORTER EMERSON BROWNE
ROI COOPER MEGRUE	MARGARET MAYO
EDGAR SELWYN	AVERY HOPWOOD

and as many more, soon to be announced. Their plays will receive the most elaborate production that can be devised by the masters of stage, screen and scenic investiture.

BEFORE ONE PICTURE is released the exhibitors of America will have the opportunity to see not less than SIX finished Goldwyn Pictures, complete in every detail.

ONE OF THE NOVEL developments in this organization will be its reliance upon and confidence in the judgments of the nation's exhibitors—instead of treating their views with the contempt and disregard that have so undermined the solidarity of the picture industry.



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WILLIAM FOX

Picture Achievements, 1916

During the year 1916 William Fox produced and presented to the public "A Daughter of the Gods"—the picture beautiful—with Annette Kellermann, the greatest "box office" moving picture ever made.

He also produced "The Honor System"—the greatest human story ever told, staged by R. A. Walsh, which will be the sensation of the coming season.

He also produced 52 big features during 1916, headed by 100 celebrated box office names.

Picture Promises, 1917

For the year 1917 William Fox will present to the exhibitors and public 70 productions varying in length from 4500 to 6000 feet.

These productions will be on a scale of unsurpassed magnificence and will maintain the Fox standard.

William Fox will also produce 52 comedy features of 2 reels each, release one every week, with production details that will startle the world.

Watch for the announcement of another gigantic production.

The William Fox organization includes such notable Stars as these:

Theda Bara
Gladys Brockwell
Dustin Farnum
Katherine Lee
Stuart Holmes
Valeska Suratt
Winifred Kingston
William Farnum
June Caprice
Jane Lee
Gladys Coburn
Walter Law
Carmen Phillips
Annette Kellermann
George Walsh
Jewel Carmen
Harry Hilliard
Vivian Rich
Hank Mann
Virginia Pearson
Mary Martin
Herbert Heyes
Anna Luther
Charles Arling
Irving Cummings
and 500 others

Branch Offices of the Fox Film Corporation:

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Pittsburgh, Pa., 121 Fourth Ave.
San Francisco, Cal., 107 Golden Gate Ave.
Seattle, Wash., 1214 Third Ave.
St. Louis, Mo., 3632 Olive St.
Syracuse, N. Y., 445 S. Warren St.
Washington, D. C., 305 Ninth St., N. W.
New York, N. Y., 130 West 46th St.
Newark, N. J., Strand Theatre Bldg.
New Haven, Conn., Poli's Theatre Bldg.

Canada

Montreal, Quebec, 322 S. Catherine St., W.
Toronto, Ontario, 12 Queen St., East
St. John, N. B., 19 Market Square
Vancouver, B. C., 508-9-10 Orpheum Theatre Bldg.
Winnipeg, 115 Phoenix Block
Calgary, Dominion Exclusives, Ltd.

United Kingdom

London, 74-76 Old Compton St.
Liverpool, 15 Manchester St.
Manchester, 28 Deansgate Arcade, Deansgate
Newcastle-on-Tyne, 20 Westgate Road
Leeds, 29 Albion Place
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9a Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

Australasia

Sydney, Symonds Bldg., 194 Pitt St., General P. O.
Melbourne, Victoria, Elizabeth House
Wellington, 65 Willis St.

South America

Rio de Janeiro, Brazil, 110 Avenida Rio Branco
Sao Paulo, Brazil, 73 Rua des Gumoes
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NOW PLAYING **"A DAUGHTER OF THE GODS"** WITH ANNETTE **KELLERMANN**
LYRIC THEATRE, Broadway and 42d Street, New York—4TH MONTH TO CAPACITY BUSINESS.

COMING R. A. Walsh's Master Drama, the greatest human story ever told. **"THE HONOR SYSTEM"**

Laugh During 1917—52 Foxfilm 2-Reel Comedies Next Year—One a Week After Jan. 15

Fox Films Are for the Family

FOX FILM CORPORATION

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General Offices, 130 West Forty-Sixth Street, New York City.

TRIANGLE
RELEASES FOR WEEK OF JANUARY 14TH

Frank Keenan
Margery Wilson
in "The Bride of Hate"
KAY BEE

A distinctive drama of the old South. A mystery play with its suspense predominant to the very end. Boldly presented, powerfully told, original and convincing. Frank Keenan's most impressive characterization.

Dorothy Gish
in "The Little Yank"
FINE ARTS

She's a real live girl and she took a thrilling part in the struggle between the North and South. She was a border girl, torn between loyalty to the Union and love for a Southern officer. It's the different story of the Civil War, exciting and appealing.

Triangle Komedies
TWO

"Love Under Cover"
and
"The Pipe of Discontent"

They are clean, dashing, frothy; full of action, plot and hilarity.

A VALUABLE ADDITION TO THE TRIANGLE PROGRAM

DOROTHY GISH IN "THE LITTLE YANK"

TRIANGLE PLAYS



Dorothy Gish is a name for exhibitors to conjure with. "THE LITTLE YANK" is the story of a loveable girl, whose grit and determination carry her through a myriad perilous situations in the cause of her country and that country's enemy, her lover.

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CAN NOW HAVE
MACK SENNETT-KEYSTONES
THE UTMOST IN COMEDY
INDEPENDENT OF ANY PROGRAMME

WHY ? ? ?
TO SATISFY THE DEMANDS
THE BOX OFFICE MADE ON YOU
AND YOU MADE ON US FOR
THE ONLY STANDARD QUALITY COMEDIES
EVER PRODUCED

NOW READY FOR RELEASE
ONE EVERY WEEK

"THE NICK OF TIME BABY"
"HER CIRCUS KNIGHT"
"MAGGIE'S FIRST FALSE STEP"
"STARS AND 'BARS'"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"

TRIANGLE FILM CORPORATION, Distributors

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MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over, the curtain goes down.

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Method and date of release will be announced later.

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COMING SOON.

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LONG ACRE BUILDING NEW YORK CITY

THE KEY TO A BIG NEW YEAR



SERVICE IN NAME AND FACT

NOW BOOKING

1-2-3 REEL DRAMAS
WESTERNS WITH WALLOP
COMEDIES OF CLASS

THE "BILLY WEST" RIOTS
"HIS MARRIED LIFE"
"BOARDERS AND BOMBS"
"HIS WAITING CAREER"

EXECUTIVE OFFICES
126-130 WEST FORTY-SIXTH ST.
NEW YORK CITY

TWENTY-EIGHT EXCHANGES
EVERY PRINCIPAL CITY
OF THE U.S.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 13, 1917

MARGARITA FISCHER WILL BE SEEN IN "THE BUTTERFLY GIRL"

MARGARITA FISCHER'S third Fischer-Mutual Photoplay is ready. It's title is "The Butterfly Girl." It is released the week of January 8. It is in five acts. It was directed by Henry Otto. Miss Fischer is afforded unusual opportunities in the odd role of a girl of the sideshows. For it is as a girl of the "honkatonks" that she is cast. The cries of the sideshow "spieler" can almost be heard, so saturated is the production with the spirit of the carnival, the Midway and the amusement park.

Thrilling Scenes Aplenty.

Aside from the glamor and glitter of the sideshow, scenes of real thrill and daring mark the production. Ere it ends the spectator will witness some views of magnificent beauty atop a Hawaiian volcano. All the attention to detail which have made previous releases of the Pollard Picture Plays Company unique, is again assured. Miss Fischer is supported in this production by a remarkable cast. In even minor roles are cast players who are ordinarily stars themselves.

Third of the Fischer Series.

"The Butterfly Girl" is the third of the Margarita Fischer Series of Mutual Photoplays. "The Pearl of Paradise" and "Miss Jackie of the Navy," already released, are playing to capacity business at theatres all over the country. Bookings on these productions can be made at any of the 68 Mutual Film Exchanges in America. The coming Fischer-Mutual Photoplays are "The Devil's Assistant," "A Knight at Tarquizzi" and "Birds of Passage." The nearest Mutual Exchange can arrange bookings on the entire Fischer Series.

Unusual Lighting Effects In "Lumberlands" Serial

Notable as "A Lass of the Lumberlands" has been in other respects, it is setting new standards in lighting effects. Some of the night scenes recently shown have been little short of marvelous. Audiences everywhere have commented on the beauty of effects obtained by the filming of brightly-lighted trains rushing through the night at top speed—the weird light of bon-fires reflected on the faces of men assembled in the big forests of the lumbering regions—and other startling effects arranged by the director of the latest Helen Holmes production released by the Signal Film Corporation through the 68 Mutual Exchanges. Bookings on this startling chapterplay can be made now at any Mutual Exchange.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.

The Gentle Intruder.....Mary Miles Minter

NANCE O'NEIL WILL

In Her New Series of Mutual Photoplays

HAVE STAR SUPPORT

A supporting cast of unusual merit has been assembled by the Frank Powell Producing Corporation for the series of Nance O'Neil-Mutual Photoplays now under way. As leading man for Miss O'Neil in "Mrs. Balfame," the first of the O'Neil-Mutual Photoplays, Robert Elliott has been engaged. Mr. Elliott on the speaking stage has appeared in such famous productions as "The Country Girl," "Seven Keys to Baldpate," "Within the Law," and "The Lie." In musical comedy he has been cast in prominent roles in "The Arcadians," "The Quaker Girl" and "The Pink Lady." In pictures, too, he has won laurels of no mean sort. The supporting cast is still further augmented by the signing of Alfred Hickman and Agnes Eyre in other leading roles. "Mrs. Balfame," the first Nance O'Neil-Mutual Photoplay, is now in course of production. Its release date will soon be announced. Bookings on the O'Neil-Mutual Photoplays can now be made at any Mutual Film Exchange.

William Russell's Next

William Russell is already hard at work on the next Russell-Mutual photoplay—the first which has been undertaken since the renewal of his contract with the American Film Company, Inc. It is entitled, "A Son of Battle," and is from the pen of Nell Shipman, already famous for her stories and plays. Francelia Billington, recently secured as leading woman for Mr. Russell, will play the leading feminine role.

GAIL KANE SIGNED BY AMERICAN FILM FOR MUTUAL PLAYS

STILL another famous star has been secured for the Mutual photoplays. The American Film Company, Inc., announces the acquisition of Miss Gail Kane. Today this popular favorite is ranked as one of America's foremost artists, having risen to fame by sheer merit alone. On the speaking stage she scored many triumphs. Since adopting the screen as a medium of expression for her art she has endeared herself to thousands of motion picture goers. Now in Gail Kane-Mutual Photoplays she is to be provided with vehicles worthy of her talent and undoubtedly will rise to still greater heights.

Will Star in New Series.

Miss Kane will be presented in a series of Gail Kane-Mutual Photoplays. These multiple reel feature productions will be staged at the studios of the American Film Company, Inc. The utmost care and attention will be paid to each detail of production. Stories, staging and costuming will all be in keeping. The best of direction and photography will be assured. In every way the Mutual and the American will co-operate to the end that the Gail Kane-Mutual Photoplays may be fitting examples of the Mutual Film Corporation's new policy for 1917—"Big Stars Only."

Big Stories Provided.

A number of vehicles for Miss Kane's debut as an American-Mutual star are already under consideration. Among them are included manuscripts from some of the best known authors in the world. Only those plays best suited to Miss Kane's peculiar talents will be selected. The public may rest assured it is Mutual's intention to present only the leading stars in productions of the highest quality. Exhibitors will find it advantageous to confer with their nearest Mutual Exchange regarding the Gail Kane series of Mutual photoplays.

First "Reporters" Release Welcomed by Eager Public

"The Jade Necklace," first installment of the new Mutual serial, "The Perils of Our Girl Reporters," has been shown. It has gone over "Big." Exhibitors everywhere are reporting it brought them capacity business at every performance. It was hailed by the photoplay fans as something really new—really different—a novelty. It features Earl Metcalfe, Helen Greene and Zena Keefe. It is booking now at 68 Mutual Film Exchanges.

MUTUAL



MUTUAL

A

AMERICAN FILM COMPANY, INC.

Announces

Another New Mutual Star

The Popular Favorite

GAIL KANE

THIS announces the acquisition of another new American-Mutual Star—Miss Gail Kane. Among the foremost artistes of the screen and stage, Miss Kane occupies a most prominent position. Her charming personality and her extraordinary dramatic talent have won for her an exceptional reputation in the photoplay world.

Miss Kane will be presented in a series of super-productions to be made at the studios of the American Film Co., Inc., and to be distributed through the 68 Exchanges of the Mutual Film Corporation throughout America. A number of remarkable plays have been secured in which Miss Kane will be starred.

This announcement is made in furtherance of the Mutual Film Corporation's new policy for 1917—"*Big Stars Only.*" It is merely another indication of the Mutual plan to present only the leading stars in productions of the highest quality. Announcements of releases of the Gail Kane-Mutual Photoplays will be made shortly. Exhibitors are requested to confer with their Mutual Exchanges for detailed information.

Distributors
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

Producers
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

"BIG STARS ONLY"

MUTUAL



POLLARD PICTURE PLAYS CO., *Presents*

MARGARITA FISCHER
in
"The BUTTERFLY GIRL"

A whimsical tale of the sideshows. A story which ends in a surprising fashion atop a Hawaiian volcano. Five Acts. Directed by Henry Otto. Third of the Margarita Fischer-Mutual Photoplays. Released the week of January Eighth.

Now Playing:-
"THE PEARL OF PARADISE"
"MISS JACKIE OF THE NAVY"
Coming:-
"THE DEVIL'S ASSISTANT"
"A KNIGHT AT TARQUIZZI"
"BIRDS OF PASSAGE"

Booking Now At Mutual Exchanges.

MUTUAL

Signal Film Corporation Presents
The Fearless Film Star

HELEN HOLMES in A LASS OF THE LUMBERLANDS

A Spectacular Motion Picture Chapterplay of the North Woods

"We have been holding the people out every night we play 'A Lass of the Lumberlands' and now each night the receipts are bigger," writes J. Cairno, manager of the Amo Theatre of Detroit, Michigan. On the very first night that he opened with the big new Helen Holmes chapterplay a crowd jammed his lobby and extended out into the street before the doors were opened. For capacity business at YOUR theatre, book this spectacular story of the lumber camps—"A Lass of the Lumberlands." Fifteen chapters—a new chapter each week. See your nearest Mutual Exchange.

Now Booking At 68 Mutual Exchanges!



MUTUAL



Newspaper Life From The "Inside" -In This Thrilling, 15 Chapter Serial!

Society life and adventures in the slums—blackmailers in dress suits and "yeggs" in ragged raiment—crafty Celestials from the Oriental quarter and suave international spies from abroad—all these and others are woven into the fabric of this amazingly unique serial of newspaper life—told from the "inside".

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES — EACH COMPLETE

Motion picture fans are finding this big new Mutual serial surprisingly fascinating. They are following it with the utmost interest. Theatres playing it are taxed to their capacity every week. It is the "something different" in pictures that has been so long awaited. Produced by the Niagara Film Studios. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger.

NOW Booking At 68 Mutual Exchanges

Produced by NIAGARA FILM STUDIOS

MUTUAL VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"The Land of Nowhere"

TWO REELS RELEASED JANUARY 7th

FEATURING RUBE MILLER

Supported by Lillian Hamilton

This is a real futurist production.
Much of its action occurs in the Hereafter.
A Paradise such as few can conceive is the setting for many of the incidents. It all happens after Rube is injured in a quarrel. He find himself before St. Peter. He is conducted within the Pearly Gates. There he finds dancing girls, woodnymphs, sprites and coryphees to entertain him. Just as he is beginning to appreciate his surroundings he awakes. In reality he has been dreaming. He finds himself on an operating table in a hospital. "The Land of Nowhere" is a most unusual comedy offering. It is available for booking at all Mutual Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway **Chicago, Illinois**


MUTUAL
GAUMONT CO., Presents
The
VAMPIRES
Every second exciting! Every minute thrilling! Every episode sensational! This fascinating series of nine French detective stories—each complete in three parts—is producing tremendous business wherever it is being shown.
The VAMPIRES are a ruthless band of arch criminals who terrorize Paris. A daring young newspaper reporter takes it upon himself to rid the city of its affliction. Criminal cunning is matched against reckless bravery. Law and righteousness fight for supremacy.
Pack your house to capacity with this nine-chapter serial. Produced by the Gaumont Co. Book "The Vampires" NOW thru any Mutual exchange.
Now Booking At
68 MUTUAL
EXCHANGES
Gaumont

MUTUAL PICTURES



Announcing a New Series of

Cub Comedies

featuring the popular comedian

George Ovey

Each subject in this series represents the expenditure of more money and more efficient effort than is usually put into pictures of much greater length. One reel features—not fillers—is the result.

First release, January 4

Jerry's Double Header

Coming, January 11

Jerry's Winning Way

A new release every Thursday. Book through the 68 Mutual exchanges.

The Best One Reel Comedies on the Market

DAVID HORSLEY PRODUCTIONS

SELZNICK PICTURES

HERBERT BRENON
Presents
The Distinguished American
Player
FLORENCE REED
In
"THE ETERNAL SIN"
A LUXURIOUS SPECTACULAR
DRAMA ADAPTED FROM
ONE OF THE WORKS
OF THE IMMORTAL
VICTOR HUGO





CLARA KIMBALL YOUNG
In
"THE FOOLISH VIRGIN"
By Thomas Dixon

"Clara Kimball Young, A Triumph in New Play"
N.Y. Telegraph.

Directed by
ALBERT CAPELLANI

Next Production
THE PRICE SHE PAID
FROM THE BRILLIANT SOCIETY
NOVEL BY DAVID GRAHAM PHILLIPS
Directed by
CHARLES GIBLYN

BRANCHES · SOLE DISTRIBUTORS · LEWIS J. SELZNICK EXCHANGES EVERYWHERE

SELZNICK PICTURES



READY FOR RELEASE

NORMA TALMADGE

Presented By

JOSEPH M. SCHENCK

In

"PANTHEA"

THE WORLD FAMOUS DRAMA

By Monckton Hoffe

Directed By

ALLAN DWAN

HARRY RAPF

Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford and William J. Burns.

Directed By

RALPH W. INCE



SOLE DISTRIBUTORS

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

What Becomes of the Children ?

Written by and Featuring

Corra Beach

and

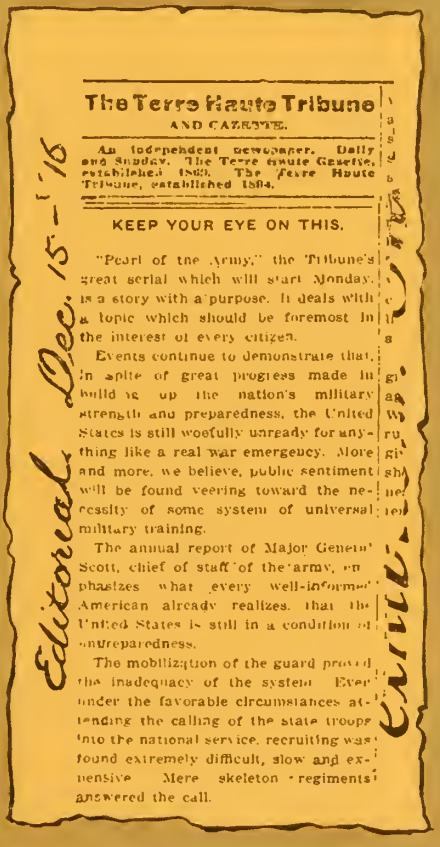
Walter Shumway

Pathé

Another editorial in another prominent paper on

Pearl of the Army

We've been telling you that Pathé Serials are a real and definite part of national life—that everyone sees them and everyone talks of them.



The Terre Haute Tribune
AND GAZETTE.

An independent newspaper. Daily and Sunday. The Terre Haute Gazette, established 1869. The Terre Haute Tribune, established 1884.

KEEP YOUR EYE ON THIS.

"Pearl of the Army," the Tribune's great serial which will start Monday, is a story with a purpose. It deals with a topic which should be foremost in the interest of every citizen.

Events continue to demonstrate that, in spite of great progress made in build ng up the nation's military strength and preparedness, the United States is still woefully unready for anything like a real war emergency. More and more, we believe, public sentiment will be found veering toward the necessity of some system of universal military training.

The annual report of Major General Scott, chief of staff of the army, emphasizes what every well-informed American already realizes, that the United States is still in a condition of unpreparedness.

The mobilization of the guard proved the inadequacy of the system. Even under the favorable circumstances attending the calling of the state troops into the national service, recruiting was found extremely difficult, slow and expensive. Mere skeleton regiments answered the call.

Editorial Dec. 15-'16

Look through the papers, Mr. Exhibitor. Can you afford to overlook pictures so good that they are used as a basis for editorials, so good that the big papers are filled with mention of them?

Produced by Astra
under the direction of
Edward José

Pathé

They sat on the radiators!

"Stairways, radiators and orchestra pit all were occupied by the crowds wanting to see

The Shielding Shadow

They went out into a pouring rain happy that they came. They said it's <u>great!</u> I believe them."

A. C. Kadlower,
Palace Theatre,
Kenmore, Ohio.

Production by
Astra

Directed by Louis J. Gasnier
and Donald Mackenzie

Pathé

A. H. Woods presents
the stage hit of its season –
the phenomenally successful

Kick In

written by Willard Mack,
adapted for a five part
Gold Rooster Play and
directed by George
Fitzmaurice.

Featuring a superb
cast in which

William Courtenay

is supported by

Mollie King

Suzanne Willa, Robert Clugston,
Richard Tabor and John Boyle

Produced by **Astra**
Released Jan. 14

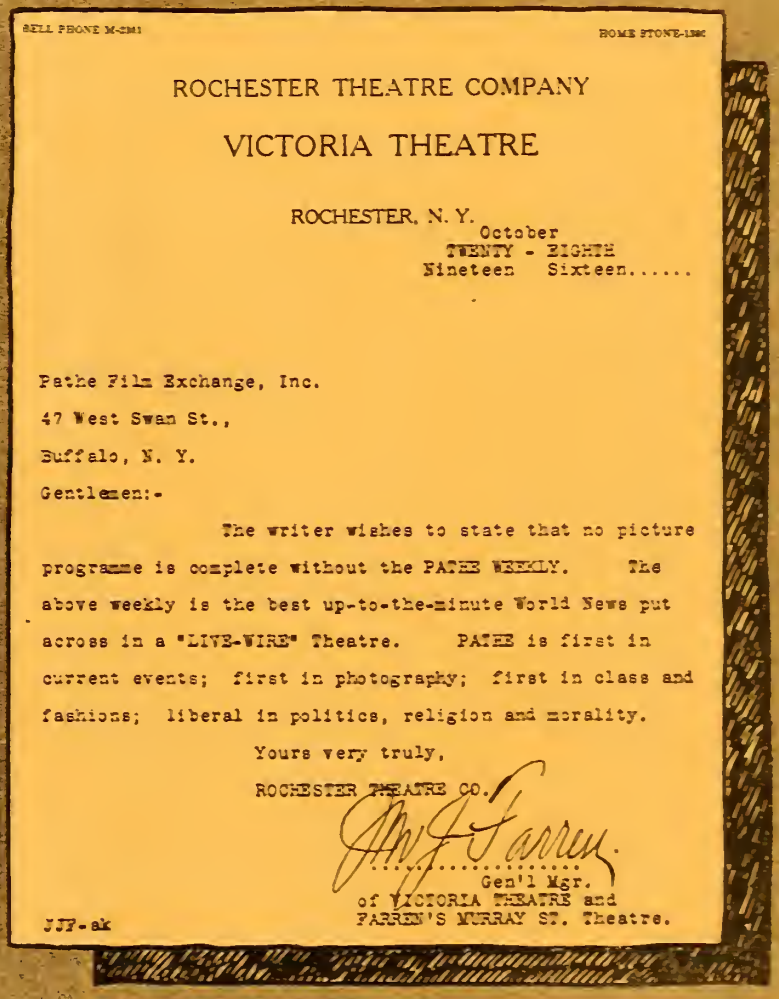
A great play and a
great picture.



William Courtenay

What one of the best houses in Rochester, N.Y. has to say about the best news film in the world –

Pathé News



BELL PHONE M-2341 HOME STONE-1386

ROCHESTER THEATRE COMPANY

VICTORIA THEATRE

ROCHESTER, N. Y.
October
TWENTY - EIGHTH
Nineteen Sixteen.....

Pathe Film Exchange, Inc.
47 West Swan St.,
Buffalo, N. Y.
Gentlemen:-

The writer wishes to state that no picture programme is complete without the PATHE WEEKLY. The above weekly is the best up-to-the-minute World News put across in a "LIVE-WIRE" Theatre. PATHE is first in current events; first in photography; first in class and fashions; liberal in politics, religion and morality.

Yours very truly,
ROCHESTER THEATRE CO.
Jno. F. Farren.
Gen'l Mgr.
of VICTORIA THEATRE and
FARREN'S MURRAY ST. Theatre.

JJF-ak

The successful houses everywhere show the Pathé News. Ask the Exhibitor who runs it what he thinks of it. He'll tell you his public knows it's the best.

To Exhibitors

Beginning January 1st, 1917

ALL INTERNATIONAL PICTURES

will be consolidated with the

PATHE PROGRAM

and

HEARST PUBLICITY

will be added to

PATHE PUBLICITY

PATRIA

Written by Louis Joseph Vance

PATRIA
the Serial Supreme
with
Mrs. Vernon Castle
will be
RELEASED
JANUARY 14
through
PATHE
EXCHANGES







NOW BOOKING

INTERNATIONAL

The Serial Supreme



With **Mrs Vernon Castle**

The Best Known Woman in America



Produced by Wharton Inc.

INTERNATIONAL

Announcement

THE NEW

HEARST-PATHE NEWS

the world's greatest news reel

Beginning January 10, TWICE A WEEK

PATRIA

the International's serial supreme with

Mrs. VERNON CASTLE

the best known woman in America

RELEASED JANUARY 14

The Famous Hearst Cartoons every week

Ask your nearest Pathe Exchange about them

The STRAND THEATRE

NEW YORK

AFTER WEEKS OF SEARCHING
DISCOVERED AND

BOOKED

SENSATION OF THE SEASON

"GERMANY

AND ITS

ARMIES OF TODAY"

AUTHORIZED BY

The Imperial German Government

From December 31st to January 13th

The Germanic Official War Films, Inc.
1003 GODFREY BUILDING
729 SEVENTH AVE., NEW YORK

WORLD PICTURES BRADY-MADE

Our Record for 1916:

Every Promise Kept.

Our Promise for 1917:

Dependable Pictures, up to World Standard.

Our Start:

Jan. 1—Alice Brady in "A Woman Alone."

Jan. 8—Gail Kane and Carlyle Blackwell in "On Dangerous Ground."

Jan. 15—Robert Warwick in "The Man Who Forgot." Cast including Gerda Holmes and Doris Kenyon.

Jan. 22—Ethel Clayton in "The Bondage of Fear." Cast including Rockliffe Fellowes, Arthur Ashley and John Bowers.

Jan. 29—Marie Dressler in "Tillie Wakes Up." Cast including Johnny Hines.

Feb. 5—Alice Brady in "A Hungry Heart."

Compare these program releases with the so-called "Specials."

Consider them from the viewpoint of the Box Office and NET PROFITS TO YOU.

***Then you'll say:* "I WANT BRADY-MADES."**


WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
GAIL KANE
CARLYLE BLACKWELL
in "On Dangerous Ground"
From Burton E. Stevenson's famous novel "Little Comrade"—
Directed by ROBERT THORNBY

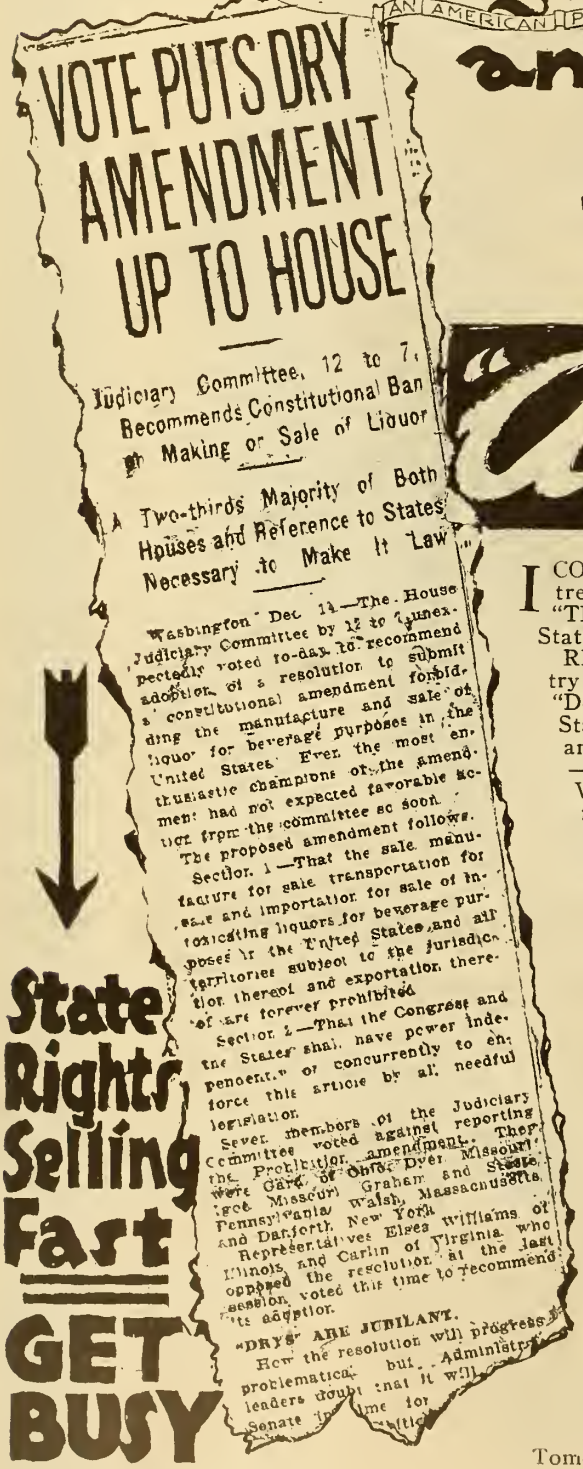
Read the Clipping from

CHARACTER QUALITY ENTERPRISE ACCURACY

New York American

AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

and you'll appreciate the great timeliness of "Absinthe"



VOTE PUTS DRY AMENDMENT UP TO HOUSE

Judiciary Committee, 12 to 7, Recommends Constitutional Ban on Making or Sale of Liquor

Two-thirds Majority of Both Houses and Reference to States Necessary to Make It Law

Washington Dec. 14.—The House Judiciary Committee by 12 to 7 unexpectedly voted to-day to recommend adoption of a resolution to submit a constitutional amendment forbidding the manufacture and sale of liquor for beverage purposes in the United States. Even the most enthusiastic champions of the amendment had not expected favorable action from the committee so soon.

The proposed amendment follows.

Section 1.—That the sale, manufacture for sale, transportation for sale, and importation for sale of intoxicating liquors for beverage purposes in the United States and all territories subject to the jurisdiction thereof and exportation thereof are forever prohibited.

Section 2.—That the Congress and the States shall have power independently or concurrently to enforce this article by all needful legislation.

Seven members of the Judiciary Committee voted against reporting the Prohibition amendment. They were Gard of Ohio, Dyer, Missouri; Igoe, Missouri; Graham and Steele, Pennsylvania; Walsh, Massachusetts, and Danforth, New York.

Representatives Elsas, Williams of Illinois, and Carlin of Virginia, who opposed the resolution at the last session, voted this time to recommend its adoption.

"DRYS" ARE JUBILANT.

How the resolution will progress is problematical, but Administration leaders doubt that it will [illegible] Senate [illegible] time for [illegible]

I COULD talk to you for a solid month and not even begin to equal the tremendous argument contained in the clipping reproduced in this ad. "TIMELINESS"—that the immense advantage of "ABSINTHE" over any State Rights production on the market.

RIGHT NOW, when the entire country is screaming "Death to whiskey"—"Down with liquor"—when the United States Government is fighting tooth and nail to abolish the liquor traffic—comes "ABSINTHE" picturing the VERY THING the entire Nation is fighting for.

READ THE CLIPPING, and remember the **ENTIRE NATION** is watching every move of the Legislature.

Every newspaper is carrying stories on this Abolition of the liquor traffic movement. That means capacity houses with "ABSINTHE."

I don't care what State Rights proposition you are figuring on—"ABSINTHE" has them all lashed to the mast for TIMELINESS—DRAWING POWER—CAPACITY HOUSES.



I still have some magnificent—

STATES RIGHTS

—territory on hand. Possibilities are tremendous, and the first to come will be the first to be served. Write or wire me today—Don't put it off, if you are in dead earnest in grabbing the biggest STATES RIGHT proposition on the market. Produced by Herbert Brenon with a supporting cast including LEAH BAIRD and French, German and English artists. Also scenes from the present war—Scenes of the City of Paris. Wire me today. Tomorrow may be too late. Big, smashing ad matter for State Rights Buyers and Exhibitors.

State Rights Selling Fast

GET BUSY

WRITE or WIRE TODAY

P. S. I will appear in person in some of the larger Theatres. Write me and I will explain this to you fully.

Write or Wire Me Today

Louis Aggos



BLUEBIRD PHOTOPLAYS PRESENT

ELLA HALL in "HER SOUL'S INSPIRATION"

How a Show Girl Achieved Her Heart's Desire

Directed by Jack Conway



BLUEBIRD PHOTO PLAYS INC

FROM every section of this country come reports of the immense strides of BLUEBIRD Photoplays. Thousands who doubted the vast superiority of BLUEBIRD plays over any Feature productions on the market are now flocking to the BLUEBIRD standard. Exhibitors everywhere are learning what it means to tie up to a winner.

Those who were skeptical are now our strongest supporters, while those who started with us are now enjoying the fruits of extraordinary business, growing popularity and a prestige that brings a clientele promising bigger and better things for all concerned in the moving picture business.

Nothing succeeds like success, and those Exhibitors who are still in doubt can see the handwriting on the wall in the extraordinary success already achieved by BLUEBIRD Photoplays in every section of the country.

This message concerns you Mr. Exhibitor. Look about you and SEE the rewards of all BLUEBIRD Exhibitors. YOU can secure and enjoy success similarly gratifying.

SPECIAL ATTENTION

—is directed to the coming BLUEBIRD release—"GOD'S CRUCIBLE" unquestionably one of the most beautiful pictures ever shown on any screen. Staged, directed and photographed at the Grand Canyon of Arizona with the Canyon for a background. Unusual as it is beautiful, all powerful —all compelling. If you are about to book BLUEBIRDS this will form a magnificent basis. If you are showing BLUEBIRDS this picture will double your popularity, prestige and profits.

Book through your local BLUEBIRD Exchange or

BLUEBIRD PHOTOPLAYS, (Inc.)
Executive Offices
1600 BROADWAY, NEW YORK

Released on the
METRO
PROGRAM
January 15th



B. A. ROLFE
presents
ETHEL BARRYMORE
in Charles A. Logue's
The WHITE RAVEN

Adapted and produced for
Rolfe Photoplays Inc. by
George D. Baker

They'r

For FIFTEEN

FRANCIS X.

BUSHMAN



Love, Mystery
Power, Romance,
Thrills and tense
Excitement

The Great

Presented by QUALITY Pictures Corporation
Produced by SERIAL Producing Company

Booked by Leading Theatres

e Off!

Consecutive Weeks

BEVERLY

and BAYNE

W. Christy Cabanne's master serial with the greatest box office magnets in the history of motion pictures—Now Showing



Secret

Story by Fred de Gresac

RELEASING THROUGH METRO EXCHANGES

throughout the world



METRO DREW COMEDIES



are more than profitable to the exhibitor

They give character, class and prestige to his theatre

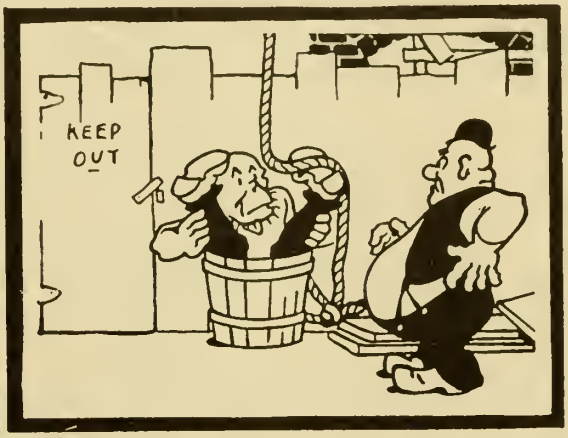
Book them solid for the year 1917

K KEEN CARTOONS K

Are Appreciated By The Entire Family



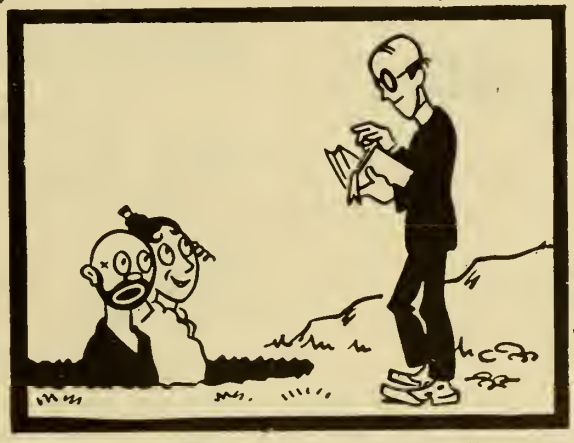
"The OLd Forty Niner"



"Jerry McDub Loses His Job"

Laughs!

One Every Week



"A Dangerous Girl"

Laughs!

500 Feet Of Fun

Released On The Open Market
Through Foremost Independent Exchanges
Produced By
KEEN CARTOON CORPORATION
729 Seventh Avenue New York

K K

NEW YORK EXHIBITORS

FEATURES that MEAN MONEY to YOU

The Six Reel Novelty

"THE MASQUE OF LIFE"

A different romantic, exciting spectacle that has startled two continents.

"Where are My Children"

Humanity's most powerful weapon against the premeditated destruction of the unborn.

"How Molly Made Good"

Introducing twelve stars of the dramatic stage —**Lula Glaser, Julian Eltinge, Julie Dean, Cyril Scott, May Robson, Henrietta Crosman, Robert Edeson, Marguerite Gale** and others.

"The Prima Donna's Husband"

A five part drama with **Holbrook Blinn** and **Kathryn Browne Decker.**

A story of a husband's sacrifice to further the career of his wife.

Jules Verne Masterpiece in Five Parts

"Around the World in 80 Days"

This picture is interwoven in a masterful way with a plot that keeps the audience in suspense.

William Courtleigh

the distinguished stage star in a thrilling five part dramatic tale.

"The Birth of Character"

"One Day"

The sensational and fascinating love drama in five parts.

"Charlie in the Trenches"

A three reel comedy—50 laughs to a reel.

"Birth of Man"

in 5 parts

With **Henry B. Walthall**

"The Salamander"

in 5 parts

With **Ruth Findley**

ROGSON FILM COMPANY, Inc.

218 West 42nd Street
NEW YORK CITY

LOUIS T. ROGERS, President

15 West Swan Street
BUFFALO, N. Y.



Selig Red Seal Plays

The Carpet From Bagdad — The Millionaire Baby
House of a Thousand Candles — The Circular Staircase

Are Plays of Quality

A Black Sheep — The Country That God Forgot
Thou Shalt Not Covet — Into the Primitive

Released Through K-E-S-E

Unto Those Who Sin — The Cycle of Fate
At Piney Ridge — Valiants of Virginia
The Prince Chap

Have You Booked "The Rosary"?

A Winner During Lent

SELIG POLYSCOPE CO.

CHICAGO - - - ILLINOIS



K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

AMERICA'S GREATEST ACTOR

with MARY CHARLESON

will appear in his next great feature

"LITTLE SHOES"

On
January
15

Screen time
1 hour
15 minutes



Do your patrons love "little shoes" children?

Mr. Walthall, the greatest of emotional actors has played the melody of child-love on the heart strings in this tense photodrama. It is a great drama of the heart. Only such as Mr. Walthall can play it.

It is clean, sweet, beautiful—just the thing for the entire family. Book it early.

By ELEANOR M. INGRAM

Directed by ARTHUR BERTHELET

TRADEMARK Reg. U. S. Pat. 1909

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 ARGYLE STREET, CHICAGO

TRADEMARK Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

THE CHICAGO EVENING POST,

...—"All
D—"The D... ...ple."

"The Truant Soul" Is Henry Walthall's Best



"THE TRUANT SOUL."

Produced by Essanay, released thru K. E. S. E. service; privately shown. The cast:

Dr. John Lancaster.....Henry B. Walthall
Joan Wentworth.....Mary Charleson
Myers.....Patrick Calhoun
Mrs. Dana.....Anna Mae Walthall
Mrs. Fraser.....Mary Parkyn
Dr. Jenkins.....U. K. Haupt

By Oma Moody Lawrence.

When Henry Walthall said that his role of Dr. John Lancaster in "The Truant Soul" was his best effort we who remembered "The Avenging Conscience" and "The Birth of a Nation" smiled dubiously and thought it was one of those little remarks that the press agent sometimes demands from even the most truthful star. But Mr. Walthall was too modest. For straight dramatic value we cannot expect better on the stage or the screen. That sounds like a strong statement, but when an audience large enough to fill the Studebaker Theater sits tense and still for two hour and the voice of a little child in the balcony tells all of us to "look at the little mouse," we know that we have seen a masterpiece. Photoplays there have been with more beauty of pageantry, with more cleverness of dialog expressed in the subtitles, but for emotional acting there has not been anything seen lately that can compare with "The Truant Soul."

All the parts call for strong ...trion... ability. The play is ... st a ...ram... ut the only ...

is t... nurs... situ... ave... int... wi... is... sl... v... si... a... Cl... th... let... me... sai... was... fus... wit... som... pers... her... We... som... blu... pleas... to be...

This is a sensation * Book it early
ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago
K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY







RICHARD C. TRAVERS
and
GERTRUDE GLOVER
are presented in
"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

General Film Service

BLACK CAT

FEATURES

ARE NOW



Filling All Theatres

Do you realize the cumulative value of this repeated advertising to your patrons. Every time you announce a Black Cat feature you will pack them in. 100 thrilling and fascinating photoplays each entirely separate. Here's your opportunity!

"The Little Brown Mole"
featuring
Lillian Drew and Sydney Ainsworth
Screen time 31 minutes
Released December 19

"The Girl God Made for Jones"
featuring
Bryant Washburn
Screen time 33 minutes
Released January 2

"A Tale from the Decameron"
featuring
Nell Craig and Ernest Maupain
Screen time 30 minutes
Released December 26

"Among Those Present"
featuring
Richard C. Travers and
Gertrude Glover
Screen time 30 minutes
Released January 9

"Canimated Nooz Pictorial No. 22"
By Wallace A. Carlson
with Yosemite Valley Scenic No. 2
Screen time 15 minutes Released January 10

TRADEMARK
Reg. U. S. Pat. Off. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

General Film Service

The KALEM KALENDAR

HAM is back. **ETHEL** is back. **BUD** and **HENRY MURDOCH** are right on the job, and have been all along. The combined efforts of these comedy artists can be seen to splendid advantage in the latest **HAM COMEDY** to be released

Tuesday, January 9th

The Title—

"RIVAL ROMEOS"

The Funmakers—

HAM and **BUD, ETHEL TEARE** and **HENRY MURDOCH**

The Story—
Ham and Bud without each other's knowledge pay over fat fees to a marriage broker for young, domesticated wives. Both get stung when **the Girl** proves that she is already married.

Wednesday, January 10th

"THE RESURRECTION OF GOLD BAR"

—another splendidly directed episode of "The Girl from Frisco."
The Stars—

MARIN SAIS and **TRUE BOARDMAN**

with a strong supporting cast, including Frank Jonasson, Ronald Bradbury and Edward Clisbee.

The Story—
The Girl from Frisco, accompanied by her father and her fiance, discovers gold in the abandoned mining town where she was born. Her fight to hold the newly staked out claim until the papers can be filed provides plenty of red-blooded excitement and snappy action. Written by Robert Welles Ritchie.

Friday, January 12th

"THE TRAIL OF GRAFT"

"Up to the present time there has not been a dull momcnt passed or a commnoplace incident in the versatile career of 'Grant, Police Reporter.' "—**Motion Picture News.**

The Stars—

OLLIE KIRKBY AND GEORGE LARKIN

The Story—
Grant's adventures nailing the corroborative evidence necessary to expose a grafter form the basis of this thrilling chapter. Imprisoned in a smoke-filled room with the grafter's stenographer, whose notes constitute the evidence, he climbs out on a rope with the girl on his back and swings across and down to safety.

Saturday, January 13th

"THE FIREMAN'S NEMESIS"

Maintaining the fast and furious pace set by "The Hazards of Helen" for the past two years, this second "Hazard" of the New Year makes good Kalem's boast that it is the Supreme Producer of Series Picturcs.

Thc Star—

HELEN GIBSON

The Story—
Joe, thc Wop, is promoted from engine wiper to the job of fireman. His success calls down upon him the hatred of an agcnt of a secret Vendetta. How Helen, the operator at Lone Point, goes to Joe's rescuc provides the thrills.

KALEM COMPANY

235 West 23rd Street, New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 284.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 13, 1917

Facts and Comments

COMMISSIONER OF PUBLIC SAFETY BARBER of Birmingham, Ala., is the latest exponent of intolerable local censorship regulation. From the local newspaper comments the theater men in that city have the press and a large percentage of public opinion on their side, together with many of the city officials. This should spell success for the picture interests, and we hope it will.

* * *

FREQUENTLY we have inquiries about moving pictures for negroes in this country, meaning those in which colored players only appear and in which the characters are people of that race. Few films of this type are now being produced; but seeing that there is a negro population of nearly 9,000,000 in the Southern states alone it would seem that there might be a profitable market for such films, especially in the "black belt" region. Such an output would appeal to picture theaters run by negro exhibitors for negro patrons, but it is doubtful if there are sufficient of these theaters to insure a profit for the producer.

* * *

WE BELIEVE the exhibitors of the country are intelligent enough to know how to run their own business best. All this paper has hoped to do and has endeavored to do is to give all the helpful information and suggestions we can to make their work easier and more profitable. After all, success depends on the personal effort of each exhibitor and not on the individual pretense or pose of any one as an exhibitor's Moses in leadership. The thought and effort of around fifty people are necessary to make the MOVING PICTURE WORLD every week.

* * *

THE "special representative direct from New York City" has invaded the West, according to one of our correspondents. The high-sounding claim that he directly represents the head of the company when possibly that official has never heard of him may for a time fool the exhibitor who before the visitation has been honored only with calls from the everyday roadman, but water will find its level. The tricks of other trades are being extended to that of selling motion pictures; for a while they may be successful in making sales, but "bunk," like murder, will out. An imposing title for a time may awe, but in time it will pall.

* * *

SHOULD motion picture publicity methods continue to improve at the present rate, it will not be long before the best traditions of the theaters are swept away and new records established by the picture press men. Already the national campaign exceeds the wildest dreams of the old theatrical agents because the appropriation available is so much greater.

* * *

CELEBRATING the anniversary of his marriage, President Wilson attended the performance at a local motion picture theater. Time was when official Washington would have been shocked at the idea of the Chief Executive attending an exhibition of motion pictures, but times have changed and the photoplay has been accepted as a part of the life of all classes. The one thing that for so long kept them in disfavor with the society faddists has been the absurdly small admission fee charged, but the two-dollar picture has removed this curse, and now even the leaders in government and social circles are not ashamed to confess their liking for the silent drama.

* * *

IT SEEMS absurd to build a quarter million dollar theater and then project pictures at a speed that would disgrace a five-cent store show, but it is done right along. Apparently few exhibitors can look at a crowd in the lobby and run the film at normal speed. It might pay to charge a little more and guarantee perfect projection at all times.

* * *

IT IS absurd to argue that there is no harm in a clean film with a sex title. No exhibitor would expect to do business with an unclean lobby, even though his auditorium be immaculate. The play's the thing, indeed, but soap and water, vacuum cleaners, courtesy and ventilation help a lot just the same.

That Deadly Silent Vote

By Louis Reeves Harrison

THE Exhibitor stands in front of his theater, watching the crowd pass in. He greets a few that he personally knows and recognizes many more as his steady patrons. He has tried his best to give his audiences a consistently good performance, and he hopes that a large number of those who pay their money in at the box office appreciate his efforts. They constitute the backbone of his success and may be called his Solid Support. With them he has an established good will, a sacred thing in all lines of business, one to be most carefully cherished.

But there are others. Some are passers by who have an hour or two on their hands. Some want to see this or that particular performer of exceptional merit or attractive personality. Some are simply home people who decide that evening after dinner that they will go to the picture show and are guided by convenience of locality far more than by judgment. Some go to get relief from daily drudgery, some to have their dull emotions stirred, nearly all in an expectant mood, in full realization that they are not risking much in the matter of outlay.

If any one distinguishing trait could be applied to the average moving picture audience, it is generosity. A man hates to complain of an evening's pastime which has only cost him the price of a cigar. He is very much in the position of one who buys a story magazine in hopes of finding something which will thoroughly divert his mind for a while. He may be disappointed, but he does not make much fuss over it. He has risked very little and is not going to distress himself over such an unimportant trifle. He may throw the periodical aside as not worth while and decides very sensibly to forget it.

The Exhibitor now goes forward and studies his audience of some 800 people. He is wise enough to know that there are quite a number there who would settle down in their seats at a cheap vaudeville performance ready to laugh at the comedian's stale jokes or applaud almost anything that happens on the stage. He knows that they will applaud the flag when shown on the screen. They are naturally noisy—they cannot talk in the picture show, so they laugh and clap their hands. He knows that they will boisterously approve when relief comes to melodramatic suspense.

There are others who applaud a fine sentiment and still others who express their admiration of an artistic scene. Some clap their hands with discrimination and others from nervous habit. Fifty can make a large noise. A hundred can make the hall ring. Two hundred can produce a storm and three hundred an ovation. But there are hundreds in one evening, thousands in the course of a week, who pass in and out with no indication of either approval or disapproval. Theirs the Silent Vote.

Why bother about the Silent Vote? If the Exhibitor is making money, is that not proof enough that he knows what he is doing? If he is not making as much money as he expected, it is the fault of this or that condition he has reasoned out for himself. Before reaching any settled conclusions, however, it cannot do any harm to most carefully consider the Solid Support and the Silent Vote. The first element gives substantial evidence of satisfaction with the performance. Quality of presentation must be maintained, or improved, to hold this valuable part of the attendance. It can be counted on until their is a lack of variety or a lapse of long duration from the established high standard of pictureplays shown.

You can't count on that Deadly Silent Vote. People of intelligence who go to the picture show and sit through the presentation without revealing what they think of it are often the most critical and influential members of a community. They will go to a theatrical performance and leave at the end in massed silent disapproval. When the attendance falls off soon after the manager sets up a howl that the dancing craze, or automobiles, or moving pictures are to blame. The truth is that he has only considered the great majority, the unreasoning mass, who are followers rather than leaders.

He has never figured out that the minority, the silent and discriminating class, constitute a real power in this country, one that is constantly growing, a class of people not to be fooled or trifled with. They are the ones who oftenest decide where to go when family members, or a party of congenial friends, start out for an evening's entertainment. The intelligent minority will always powerfully influence the careless and unthinking majority, quite as much in the matter of selecting a place of amusement as in politics and in business.

Not only is there such a class of people in attendance at the picture shows, men and women who fully grasp the fact that a beautiful new art of expression has come to displace many of the older ones, who are ready to give many of their evenings to undoubted high quality of presentation, but there are millions of the same kind who have been disappointed by the inferior examples they have seen, who regard the present stage of development as one of almost hopeless mediocrity. Why not enlist and hold the interest of those who are generously hopeful and bring in the uncounted millions of those who stay away?

It may be thought that no one is opposing high quality of production, but such is far from being the case. The worst enemies to improvement in this new art, producers and exhibitors are those with reversed faces, their eyes always looking in the direction from which they came. On that account they scarcely ever read the papers, and they cannot see ahead without twisting their necks. They can look back at safe paths well traveled, but they do not seem to realize that they are on a new route, either that, or they become frightened by their insecurity, and try to walk backward until they are lost among the down-and-outs.

No general progress can be made under such conditions. Entering, as we are, a comparatively new country, these revertive men make poor guides. They can only reason that what has been will always be, notwithstanding the fact that it is an entirely new art which is helping to make their fortunes. It has been beyond the drag to oppose scientific improvement—that is outside of his sphere of influence, but he has set his strength dead against original effort in artistry, against the progressive spirit of those who are trying to win that silent vote, against new ideas best suited to this newest of mediums.

Every now and then a producer, or an exhibitor, is made to financially realize that our progressive people prefer new lamps to old, but that light does not seem to show the true way to advance. Into our hands has been placed the greatest means of expressing thought and feeling the world has ever known—what are we doing with it? Shall we give it unlimited expansion in order to reach all classes of people, or shall we remain stagnant until we exhaust the patience of our warmest friends?

We have a medium which is an improvement on speech, more direct, more convincing, than the printed word. It is up to us to use it as intelligently, as broadly, as language is employed.

A Few Suggestions for the New Year

By Sam Spedo

SOME wise fellow said that human existence is divided into three sections; one third in preparing to do things, one third in trying to do them and the other third in thinking how differently we would do them if we had them to do over again.

"Old Man Experience" is a great teacher, from him we imbibe great wisdom. He inspired the immortal Longfellow to remark "Let the dead past, bury its dead, act in the living present," etc.

Now that we are on the threshold of a new year, let us profit by the experiences of the past and act in the present, for the good of all and the accomplishment of things for the betterment of the industry as a whole.

No man is sufficient in himself, he must have the cooperation of his associates to succeed in any undertaking. No one branch of the motion picture industry is greater than the whole.

If most of us gave as much attention to the good of the industry, of which we are only a unit, as we do to self glorification we would impress and inspire others with that loyalty and sincerity which we so often preach and so seldom practice.

Everyone expatiates in print and in public about the baneful necessity of publicity, to exploit the value of motion picture stars, which only fosters their conceit, encouraging them to be over exacting and unreasonable. We can all see the mote in our brother's eye but how about the beam in our own?

It would seem that publicity and the desire to pose on the nine foot line is contagious throughout the country, whether through force of association or otherwise, it is hard to tell, we endure, pity and then embrace it.

It is a weakness of human nature, to be seen and heard of men at banquets, meetings, in print and everywhere else.

More work and less talk would be more constructive and less destructive. It may be necessary at times to blow our own horn but we should not blow it in front of the procession at all times and on all occasions. The drum major gives style and front, but he doesn't make any of the music. There are others. "By their works ye shall know them."

At a recent meeting of exhibitors, after several speakers had been heard on the discussion of a motion, one of the exhibitors arose and said: "This meeting reminds me of a bull fight I saw in Mexico. The toreadors were jabbing at the bull at the risk of their lives, the audience kept shouting 'Viva el toro'! I asked a man next to me what they were saying. He said 'Three cheers for the bull.' That's what I say, 'Three cheers for the bull,' but let us do something. Question!"

If we could only separate publicity from news, we would have more interesting reading in our journals. We would know more about what has been done, is being done and what should be done, instead of wading through a lot of "personal" references to this, that and the other one who has nothing to do with the case, with a splash of publicity, entirely immaterial and irrelevant.

A whole lot of good has been done the past year for the advancement of the industry. A whole lot is being done and a great deal more that should be done; let us get together and do them. "Everybody makes mistakes, if they didn't they wouldn't put rubber on lead-pencils." Thank goodness we can correct them and there can be no excuse for continuing in the error of our ways. Let us do something to remove the obstacles that record our progress and do not leave it to the few to do the work of the whole.

It is uncontrovertible law that the indifferent many profit by the efforts of the willing few who always do more than their share. It has ever been so and ever will be thus. But there is one thing to be counted on in the day of reckoning, the indifferent many will be responsible for the failures of those who are working for the good of all.

Do not forget that you have unjust legislation and impositions to contend with and overcome. Every branch of the industry should unite to battle against them. Let this be the slogan: "All for one and one for all, United we stand divided we fall."

Among other things do not fail to remember that The Moving Picture World is with you. If we can lend our column to the betterment of your cause they are at your disposal. If you need our representation in delegation or assembly, we will be there to add our voice, in support or protest when called upon to do so.

Hampton Continues General Film Head

New President of Distributing Company to Control One-Half of Common or Voting Stock.

ANNOUNCEMENT is made that Benjamin B. Hampton will be elected to the presidency of the General Film Company at the annual meeting of the directors in the middle of January. It will be recalled that Mr. Hampton was called to the chair of the chief executive of the pioneer distributing company a couple of months ago, when George Kleine, owing to pressure of private affairs, insisted upon his associates accepting his resignation as president. Mr. Hampton said then that he had taken over the office only until the time of the annual meeting, and that future action of those most intimately connected with the affairs of the General naturally would depend upon the developments of the ensuing two months. He said he had accepted the office ad interim without salary, but that all his energies would be devoted to furthering the best interests of the company.

That Mr. Hampton has fully met the expectations of the directors of the General Film Company is demonstrated by the announcement that he is to be elected to the office of president for the full term. It is understood that in the past two months Mr. Hampton has outlined a plan of reorganization under which all the controversies revolving around the preferred stock of the company and in fact all matters tending to interfere with the smooth progress of the General will be cleared up; that in furtherance of this plan all the manufacturers contributing to the program have agreed to sell to Mr. Hampton one-half of their common or voting stock holdings and that the new president will bring to the treasury of the General ample funds to transform the company into a militant concern prepared to compete on an even footing with the strongest financial concerns in the film business.

It is declared Mr. Hampton did not care to assume the office of president for the full term unless he had the unanimous backing of the directorate. A majority basis would not be sufficient. It is said his aims in this direction have been fulfilled, that all concerned have given their full approval to his plans, and he will be a one hundred per cent. president.

Mr. Hampton intends the General Film shall not only release one, two and three reel subjects, but that there shall be no limit to the activities of the company. Films up to ten reels will be produced and marketed—that is, as was explained in the letter of Mr. Hampton published last week, when the action in the subjects fully warrant it.

NATIONAL ASSOCIATION TO HOLD DINNER.

The dinner and entertainment to be given by the general division of the National Association of the Motion Picture Industry will be held on Friday, January 26, as was suggested by the executive committee of the division. This was decided on at a meeting of the entertainment committee held Friday morning. The members of the general division and their guests will be invited.

Pathe and International Join Forces

Beginning January 14 All Productions of Two Companies Will Be Released Through Exchanges of the Former

BY an agreement completed Thursday, December 28, 1916, between Pathe Exchange, Inc., and the International Film Service, Inc., all of the pictures of the International, including serials, features, cartoons and the Hearst International News Pictorial, will be released through the Pathe Exchange, Inc. The new arrangement is effective January 1 and is one of the most important and far-reaching developments of the year. The agreement was concluded by Edward A. MacManus, general manager of the International, and J. A. Berst, vice-president and general manager of Pathe.

One of the most important features in connection with the new arrangement will be the consolidation of the two news reels—the Pathe News and the Hearst International News Pictorial. In future the combined news reel will be known as the Hearst-Pathe News. It will be issued twice weekly, beginning January 10. These will be the only news reels issued more than once a week. With the unsurpassed equipment of these two great organizations for gathering pictures in the entire world Hearst-Pathe News will be able to supply a most complete service.

The consolidation will also have an important bearing upon "Patria," the International's photoplay serial, in which is featured Mrs. Vernon Castle. It was the original intention of the International to issue this great patriotic serial on January 1. With the deal pending with Pathe, William Randolph Hearst recommended the postponement of the release date until the consummation of the consolidation. Accordingly, it has been decided that the serial, all episodes of which are practically completed, will be released on January 14 through the Pathe exchanges.

The Pathe exchanges will also start to release on January 10 the International's unsurpassed cartoon series. This includes the original "Katzenjammer Kids," "Jerry on the Job," "Bringing Up Father," "Krazy Kat" and the cartoons, in addition to those of Walt Hoban, George Herriman, and George MacManus, of Fred Opper, Tad, Jimmy Swinnerton, Tom Powers and others. Their works have become classics through their daily publication not only in the great string of Hearst newspapers but in more than 300 other newspapers, which either have been working in alliance with Pathe or Hearst interests for years throughout the United States with a combined circulation of over 28,000,000.

Great satisfaction was expressed by the principals in the consolidation over its successful consummation. Immediately upon its completion, J. A. Berst sent a telegram to William Randolph Hearst, who is spending the holidays in California, in which he said:

"I foresee an era of unusual prosperity in this move, which will work for the best interests of all concerned and by eliminating a certain amount of the waste of competition through cooperation advance by that much the interests of all exhibitors."

E. A. MacManus, general manager of the International, has been devoting most of his attention during the past month to the completion of the transaction. He has visited either in person or by representative all of the fifteen branches of the International throughout the country, arranging for the transfer of the offices as well as for the contracts of "Patria," "Beatrice Fairfax," and "The Mysteries of Myra," and of "Jaffery," "The Ocean Waif," "The Flower of Faith" and "The Jockey of Death," recent International features.

"The arrangement just entered into," said Mr. MacManus, "will mark an epoch in the motion picture business. Pathe pictures, plus Hearst publicity and promotion, will form the strongest combination ever effected in motion pictures, and will make their product the most sought for in the industry.

"All of the serials released on Pathe's program, together with those of the International, will be fully exploited in the Hearst publications. In addition, there will be enormous advertising campaigns in newspapers that have been exploiting Pathe and International pictures for the past three years. The enormous quantity of publicity that has been given to 'Patria' and Mrs. Vernon Castle, the star, is a good example of the manner in which we propose to exploit all Pathe pictures in the future. We propose to make the name Pathe the best known in the motion picture industry. Under the new alliance the publicity resources of both organizations will be greatly strengthened, assuring to all Pathe exhibitors the prestige of showing national advertised pictures, a demand for which has been established through advertising prior to the release.

"The novelized versions of Pathe's serials as well as 'Patria' will be published in Hearst publications, in New York, Boston, Atlanta, Chicago, San Francisco and Los Angeles, as well as in practically every other large city in the country."

"The advantage of this alliance between the Hearst and Pathe interests are manifold," said Mr. Berst. "Pathe pictures plus Hearst publicity will be an unbeatable combination. The advertising derived from the Hearst interests will of course be of direct benefit to exhibitors everywhere and that is the reason this alliance was formed. This advertising will be prepared with a view of carrying out to the fullest possible extent Pathe's policy of cooperation.

"The new Hearst-Pathe News will be the greatest news pictorial ever assembled. Already the Pathe News is an American institution. Added to Pathe's world-wide camera and distributing organization will be Hearst's unrivaled news gathering facilities, supplemented by the greatest publicity organization in America. The best of the Hearst and Pathe correspondents and camera men in all parts of the world will be retained. The New Hearst-Pathe News will have the benefit of the combined efforts of executives of the two organizations.

"It has long been conceded that Pathe and International were supreme in the serial field. No better illustration of this can be found than in the two most recent serials of the two separate organizations—'Patria' and 'Pearl of the Army.' The new super-serials to be issued in future by the combined organizations will be made from stories selected in co-operation with the editors of the great Hearst newspapers and magazines. All of the world famous authors who contribute to Cosmopolitan, Hearst's Magazine, Good Housekeeping and other Hearst publications will contribute to Pathe's new and greater program, and these authors, together with the famous Pathe scenario staff will give us a literary organization of unmatchable and unprecedented strength.

"The cartoon service of Pathe will be greatly strengthened by the addition of the Hearst cartoonists. Alternating weekly, the work of these famous Hearst artists will appear in addition to Pathe cartoons made by the world famous Bray process.

"For months, Pathe has been building the finest exchange organization in the industry. Now this organization will be further strengthened by the addition of the best men of the International exchange. The best office in each city will be retained and other exchanges closed.

"Beginning January 1 International customers receive service from the Pathe office in the city from which they formerly received International Service. Later service will be furnished from the nearest Pathe office.

"Every city, town and hamlet in the United States will have been reached before the 'Patria' campaign closes. We know that 'Patria' is a great serial, and we are backing this knowledge with the greatest advertising campaign ever known. The film and a remarkable assortment of advertising material are now in all of Pathe's thirty branches and everything is in readiness for the release on January 14."

C. R. Seelye, business manager of Pathe, sent the news to his managers as a New Year's message. He pointed out that the strength of Pathe's program and the addition of the International releases and the Hearst publicity means that all Pathe managers and salesmen will earn more under the profit-sharing arrangement now in effect.

ZIERLER GIVEN CHRISTMAS SURPRISE.

Santa Claus paid an unexpected visit to the Universal Film Exchange, 23rd street, New York, on Saturday afternoon, December 23rd, in the guise of a score or so of the employes and friends of the well-known and much-admired manager, Sam Zierler. Santa presented himself on this occasion in the form of Mr. Zierler's associates, who entered his office fully prepared to tender him the honors of the season. The spirit of giving was materialized in the presentation of a handsome diamond stick-pin. Mr. Zierler delivered a short speech of acceptance, after which he proposed to be the host of a party at a nearby restaurant. Suffice to say, the "blowout" was enjoyed by all present, and the holiday spirit was at its height.

Films May Now Be Shipped by Mail

After January 1 Post Office Will Accept Packages Under Practically the Same Rules as Express Companies Enforce

UNDER an order which went into effect on January 1, motion picture films have been admitted to the mails. The change of postal regulations, as embodied in the order issued at Washington by Second Assistant Postmaster General Praeger, permits the shipment of films by mail at regular parcel post rates. The order contains specific regulations as to how the films shall be packed. These regulations are practically the same as those that apply to the packing of films for shipment by express. The issuance of the order came about largely through the efforts of the National Association of the Motion Picture Industry.

The advantage to the industry resulting from the order will be far-reaching. The immediate and direct result will be that many communities heretofore deprived of motion pictures because of inadequate express facilities will be enabled to obtain films. Film companies will save large sums of money in that they will not be compelled to make extra prints because of handicapped distribution.

Of the advantages that are sure to accrue because of the fact that the mails have been opened to films, and of the work of the National Association of the Motion Picture Industry in behalf of better distribution, F. H. Elliott, executive secretary of the association, said:

"We have been in conference with the traffic managers of the various express companies and believe that with this new competition eventually lower rates will be granted by the express carriers for film shipments.

"By shipping films through the mails entirely new territory will be opened up, where heretofore there has been no service whatsoever, and which may now be reached by the real parcel delivery post. This will make possible the rental of old films which have gone the rounds of the larger cities and on which the margin of profit is now very small on account of the high express charges for short distances from the exchanges. One of the most important phases in permitting the films to go through the mails is that film shipments will always have the right of way in the event of railroad strikes, either locally or nation-wide.

"This recognition of the film industry by the Post Office Department should have a material effect upon the insurance underwriters, and it is not unlikely that lower rates will be granted in the near future. The distributors and exchanges will have available, beginning January 1, two transportation facilities, namely, express companies and federal postal service.

"A chart of the rates under the new ruling of the Postmaster General will be immediately undertaken by the National Association of the Motion Picture Industry and distributed to all the association members throughout the United States and Canada."

The paragraph relating to the packing of films for shipment by mail, as contained in the order of the Post Office Department, states that films must be packed in tightly-closed metal cases inclosed in a strong, spark-proof wooden box, or in spark-proof cases made of sheet iron. The rule stipulates that the inner containers must be lined throughout with fibre board at least one-eighth inch thick. The covers of these cases must fit tightly and must lap over the body at least five-eighths of an inch on the sides, forming a tight joint. All packages of film must also have attached a yellow label—a notice to postal employees as to the contents of the package.

Margaret Illington a Lasky Star

Celebrated Actress to Make Motion Picture Debut on Paramount Program in "The Inner Shrine."

THE most important stellar acquisition to the screen which has been made since Jesse L. Lasky induced Geraldine Farrar to become a photoplayer was made known last week when it was announced that Mr. Lasky has signed a long-term contract with Margaret Illington by the terms of which the distinguished stage celebrity abandons the stage to become a permanent Lasky star on the Paramount Program.



Margaret Illington.

Margaret Illington is one of those very few stage stars who have resisted the steady pressure of the motion picture and its many inducements. By her superb display of histrionic genius in some of the greatest of recent stage successes, Miss Illington has risen to a position among the foremost stage stars of the day. Among her greatest successes have been "A Japanese Nightingale," in which she scored a tremendous hit; Henriette in the all-star cast of "The Two Orphans," Mrs. Leffingwell in "Mrs. Leffingwell's Boots"; "The Lion and the Mouse," in which she made her first London appearance at the Duke of York's; "Kindling," Juliet in "Romeo and Juliet," and "The Lie."

An adaptation of Basil King's celebrated novel, "The Inner Shrine," has been chosen by Mr. Lasky as the vehicle of Miss Illington's photoplay debut. It is one of the most widely read novels of the day and has proven a tremendous success in dramatic form, having been dramatized by Channing Pollock, and is considered to be admirably suited to motion picture purposes. Following "The Inner Shrine," Miss Illington will start in a production which is being written especially for her by Charles Kenyon, author of "Kindling," in which she made one of her greatest stage successes.

Miss Illington departs for the Lasky studio in Hollywood in the middle of January and arrangements have already been completed whereby she will occupy the same bungalow which housed Geraldine Farrar during her stay in California.

Every resource at his command will be bent, says Mr. Lasky, toward providing Miss Illington with the means of eclipsing on the screen the record of artistic achievement which she has made upon the stage.

MARY NASH WITH WORLD FILM.

Mary Nash is the very latest addition to the rapidly increasing group of feminine stars engaged by the World Film Corporation in line with the recent announcement of Director General William A. Brady. The future releases of this company now include plays the central figures in which are in the hands of Alice Brady, Ethel Clayton, Kitty Gordon, Gail Kane, Marie Dressler and Miss Nash.

The actress last mentioned will be the star of several World-Brady pictures under her present contract. This document contains a renewal clause of which the corporation fully expects to take advantage.

Miss Nash is at present playing the featured role in "The Man Who Came Back," the current all-season attraction at the Playhouse, New York. In this drama she has a personation which covers an exceptionally wide range of emotions and characteristics set in surroundings embracing a cabaret in San Francisco, an opium joint in Yokohama and a pineapple plantation in Hawaii.

"THE COSSACK WHIP" IN DEMAND.

Manager W. E. Raynor, of the New York K-E-S-E Exchange, states that the Kleine-Edison superfeature, "The Cossack Whip," is one of the greatest "come-back" subjects his office has ever handled. Fully 40 per cent. of the theaters which have played "The Cossack Whip" have already arranged for return engagements, and requests for open dates are coming in daily from exhibitors who have played to capacity business with their first showing of this unusually powerful story of bloody Russia. Viola Dana is featured in the production.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

North Carolina Exhibitors' Convention

A Businesslike Session Well Attended—Moving Picture World's Projection Talks Indorsed.

THE attendance was very gratifying, and the convention truly remarkable from two viewpoints, namely: the full attendance at the sessions and the good, hard-headed horse sense shown, both in official action and in the addresses and talks by the various members. President Wells has the happy faculty of keeping every one interested and of so directing the work of the convention that a maximum of accomplishment is had with a minimum of work.

First Session.

The convention was called to order at 8.30 o'clock p. m., Tuesday, December 19, by President P. W. Wells. All officers were present. Mayor T. L. Kirkpatrick delivered a really magnificent address of welcome, filled to overflowing with that Southern hospitality which makes the stranger feel that he is not merely welcome, but that he is among warm-hearted, generous friends. Three dominant notes rang out in the Mayor's address. "There is no North and no South, but Old Glory waves over a united people who love its every star and stripe. We of Charlotte firmly believe it is the very best city in all this broad land. Keep your screens so clean that a censor would starve to death from lack of anything to do, and always remember that the moving picture is a mighty power which may be used either for good or for bad."

These three points the Mayor dwelt upon. His address was thoroughly enjoyed. The response by President Wells was brief and to the point, laying stress upon the truth of what the Mayor had said.

F. H. Richardson, editor Projection Department Moving Picture World, then addressed the body on the responsibility of the theater manager to the producer and to the public, particularly impressing the fact that improper projection sets up needless eye strain and that poor presentation upon the screen rendered of no effect the efforts of the actor and the producer. The audience listened with close attention, and afterward said many kind things about this part of the performance.

After the session the convention adjourned to the Broadway Theater and enjoyed a showing of "The Common Law," a Selznick production.

Wednesday Morning Session.

The convention convened at 10.30 a. m. Wednesday and quickly resolved itself into a series of short talks by members on subjects pertinent to the welfare of North Carolina exhibitors. There was a noticeable and very gratifying lack of the argumentative spirit. The membership seemed, as a whole, to have a very definite idea of exactly the things needing attention, and the only question was how best to get action.

Incidentally let it be noted that Frank J. Rembusch (you all know him) recently said: "The North Carolina Exhibitors' League is the best body of its kind in existence, because it gets right down to business." It must be agreed that all too many leagues waste fully two-thirds of their meeting time in burdening the atmosphere with a copious flow of useless words, all of which makes for inefficiency.

Secretary Varner, Lexington, N. C., called attention to



Delegates and Guests at the North Carolina

the absolute necessity for co-operation. "Get together," said he, "in your own town, in the state, and nationally." He remarked upon the friendliness of President Wilson toward the moving picture industry, and what had been accomplished for its benefit in Washington.

R. D. Craver, Charlotte, and others set forth the fact that North Carolina insurance rates, as applied to moving picture theatres, is not only excessive and burdensome, amounting in some cases to $5 per hundred, but that it is also poorly distributed. Mr. Richardson, of the Moving Picture World, was asked for his views as to fire risk, and explained that with properly constructed operating rooms, equipped with properly installed fire shutters and a vent flue of ample size, there is absolutely no risk to any property outside the operating room from film fire.

An exhibitor who is himself an insurance agent agreed that rates were too high. Several members, among them Secretary Varner, spoke of the over-taxation motion picture theaters of North Carolina are subject to and a committee consisting of R. D. Craver, Charlotte; J. M. Davis, Salisbury; and J. E. Simpson, Gastonia, was appointed by President Wells to decide upon what action the convention ought to take with regard to state taxation of theatres, and insurance rates as applied thereto.

Wednesday Afternoon Session.

Telegrams were received from various absent ones regretting inability to attend, and wishing the convention godspeed in its work.

The question of return shipment charges on film was first discussed. Exchange men voiced the view that the prepayment of return express charges is only fair, basing their view on the fact that productions are costing largely increased sums, due to increased salaries to "stars," and increased elaboration of production, also that "paper" costs two or three times what it did cost; also that there is much waste of express charges due to separate shipments of reels and "paper," which should be shipped together, the separate shipments costing practically twice as much.

There was also much discussion as to the deposit system. The exchange men made it plain that the advance deposit was demanded because while the great bulk of exhibitors were responsible men, who paid their bills promptly, there were others who literally made a business of getting service for nothing by failure or refusal to pay their bills. E. F. Dardie, Universal manager, made a most excellent argument, from the exchangeman's point of view, on the subject. O. R. Brown, Raleigh, and H. B. Varner, Lexington, N. C., were appointed to act with similar committees from District of Columbia and Maryland, and confer with the New York producers looking to a settlement of the question.

The matter of charges for "paper" also caused much intelligent discussion, though no definite action resulted.

Wednesday Evening Session.

Only one piece of official business was transacted at this session. E. F. Dardie, presented the following resolution, which was unanimously adopted.

Following this action President Wells, in well chosen words, presented Dr. Cranston Brenton, Chairman National Board of Review, who for more than an hour held the convention's close attention as he discussed censorship and explained the work of the board. The doctor is opposed to a salaried censor board, but believes in a review of films by an impartial, unpaid, unbiased board of review. At one point he said: "Would you rather place the fate of a photoplay in the hands of a board composed of two hundred unpaid men and women, or in the hands of a board composed of four or five paid politicians, who would be obliged to find fault or lose their jobs?"

He emphasized the share the exhibitor has in the responbility for the social welfare of the community and said:

"The evil picture does not pay and I will leave it to the exhibitor himself to bear me out in that statement.

"The National Board of Review has taken definite action regarding the pictures known as the white slave films.

"We wanted to find out what the exhibitors thought of that kind of a picture and so we selected 60 of the most prominent in the whole United States and sent them questions relative to their stands on the matter. Almost unanimously those 60 men answered us and said that they did not believe in running them.

The Motion Picture Exhibitors League of North Carolina

P. W. WELLS, President, Grand Theatre, Washington, N. C.
L. B. DAVIS, 1st Vice President, Carolina Theatre, Washington, N. C.
M. W. JORDAN, 2nd Vice President, Gem Theatre, Laurinburg, N. C.

OFFICE OF THE SECRETARY
THE CAMEO THEATRE
LEXINGTON N C

December Twenty Fire
1 9 1 6

WHEREAS the semi-annual convention of the North Carolina Branch of the Exhibitors League of America has listened with much interest to an address on projection by F. H. Richardson, editor and writer on that subject, and is thoroughly convinced that the same is full of value, practical advice and suggestion to both exhibitors and operators and, therefore of large value to the moving picture industry.

RESOLVED: that this convention does most heartily recommend that exhibitors arrange with Mr. Richardson for the delivery of his lecture before them and their operators whorever it is possible or practical so to do.

Unanimously adopted by the convention December 21,1916.

R W Wells President.

Attest: [signature] Secretary.



Exhibitors' Convention, Charlotte, N. C., December 19, 1916.

"You must take into consideration the fact that public opinion is to determine what your success is to be.

"I am positively opposed to censorship. The police regulate those things the world over and whenever there is a play, book or address given to the public which is not strictly up to the standards of morality and public decency they close it." Dr. Brenton's address was instructive, and was well received by the convention.

Last Session.

Thursday morning's session was the last business session of the convention and the time was entirely consumed in discussion of various matters of interest to North Carolina exhibitors.

Thursday afternoon the convention was tendered an automobile ride by the Charlotte Chamber of Commerce, one feature of which consisted in practically every car stopping to examine its rear tires. During the afternoon several noted screen stars arrived, among them Miss Rose Tapley and Maurice Costello, and at a most thoroughly enjoyable Dutch supper Miss Tapley, Mr. Costello and Editor Richardson were made honorary members of the North Carolina Exhibitors' League.

The convention closed in a blaze of glory by a grand ball at which Charlotteans were permitted to feast their eyes on the "stars," and trip the merry mazes of the dance until the wee sma' hours.

Side Lights on the Convention.

That smile of Chairman of Entertainment Committee Craver is an excellent and much needed substitute for the Sun of Sunny Southland.

Percy Wells, 'tis rumored, uses the motion picture business as a watch charm.

Friend Anderson is worried. Who tempted the golden rooster—and did he fall?

The exchange men arose to inquire: Who will check the bad, naughty check?

Query: Who cracked the North Carolina prohibition law? Also who placed a certain Milwaukee city under cracked ice in Richardson's wash basin?

Massachusetts Exhibitors Elect Officers

Hold Annual Dinner at Quincy House, Boston—President Horstmann Retained.

OVER 100 members and friends of the Massachusetts Branch of the Motion Picture Exhibitors' League of America gathered together at the Quincy House, Boston, for their annual dinner and meeting, Thursday, December 21. The affair was one of much joy, together with the serious business of election of officers for the ensuing year.

President Ernest Horstmann complimented the moving picture ball committee for their handsome showing of a profit of $1,538.66 and congratulations were extended to Samuel Grant, the chairman of the ball committee. Treasurer Wasserman's report was read and accepted by all present with great favor, it showing the club on a sound financial basis, all outstanding debts having been paid and a surplus of some few hundred dollars in the treasury.

Among the other official business of the meeting two new members were accepted, namely, Dennis J. Shea, of Boston, and J. F. Connors, of Lynn.

President Horstmann spoke at some length on the proposed elimination of advance deposits on all pictures to exhibitors that has recently been suggested by film manufacturers, which, however, did not meet with favor by the Massachusetts League—it desiring to do business on the same old basis.

The following officers were elected: First vice-president, M. J. Lydon, of Boston; second vice-president, A. Summerby, of Boston; treasurer, W. B. Sproule, of Boston; secretary, Alden Washburn; national vice-president, Frank J. Howard, Boston.

The following delegates to the Chicago Convention have been nominated to represent Massachusetts: R. W. Drown, J. Koen, H. I. Wasserman, J. Lawrie, W. D. Sproule, M. Lydon. The alternates to the Chicago Convention are: N. Demara, A. F. Washburn, P. F. Lydon, H. A. Gilman, A. Summerby.

The following directors were elected for the ensuing year: J. Lawrie, H. E. Gilman, M. Lydon, R. W. Drown, G. F. Washburn, Al Summerby, Ernest Horstmann, E. Daniels, F. J. Howard.

A motion was in order for the Board of Directors to elect a president. They retired and brought in the name of Ernest J. Horstmann, who was re-elected as President of the Massachusetts Branch of the Exhibitors' League of America for the ensuing year.

Warning to Michigan Exhibitors

Great Need for Co-operation on Part of Large Houses to Combat Harmful Legislation.

AS a result of the recent state convention of the Michigan League at Detroit on Dec. 12, we can well look forward to a much larger meeting next June at which time new officers will be elected. One thing seems to be very necessary for the success of the Michigan League and that is the co-operation of the larger exhibitors. They should not overlook the fact that drastic legislation, drastic ordinances and requirements and unfair public sentiment hurts them just as much as it does the small exhibitors.

It is absolutely wrong for the larger exhibitors to maintain an attitude of "I Should Worry" and leave all the worry, work and expense to the crowd of smaller exhibitors. As someone said at the convention, the object of all trade organizations is to "protect the weak as against the strong." It has been proven and demonstrated on many occasions where the larger firms in many lines of trade were absolutely helpless without the smaller ones.

The Michigan exhibitors, large and small, are going to have to seriously consider some very drastic bills during the coming session of the state legislature. What kind of opposition will these bills receive? Who is going to oppose them? Better results can certainly be obtained by co-operative effort rather than individual effort.

It has been suggested that twice a year is not often enough for the state association to meet, and several exhibitors have suggested that meetings be held four times a year on account of so many different problems coming up in the course of every three months. Certainly if meetings were held oftener it would give the exhibitors a chance to become better acquainted.

MARYLAND EXHIBITORS' LEAGUE.

On Thursday, December 21, a meeting was held by 25 exhibitors of Baltimore at the New Theater, 210 West Lexington street, which had been called by those officially in charge of the temporary Exhibitors' League which is now being formed in the State of Maryland. The officers who were elected at the one previous meeting, held a few weeks ago, are still to remain in charge. They are: Louis Schlichter, temporary chairman; Thos. D. Goldberg, secretary, and F. A. Hoernig, treasurer.

One of the first things taken up by those present was the advisability of giving out for publication those affairs which were discussed by the members, and it was decided that all discussions should be held secret. It is understood, however, that a by-laws committee was appointed, of which J. Louis Rome, of the Broadway Theater, is the chairman. This committee is now busy framing up the code. Another action which was taken was the appointing of each member who was present as a committee of one to see other exhibitors and interest them in the forming of the league and it is understood that if one fails to interest an exhibitor another will be sent. The next meeting has been set for Sunday afternoon, at 2.30 o'clock, January 7.

EXHIBITORS' BALL AT MINNEAPOLIS.

The grand ball of the Motion Picture Exhibitors' Corporation of the Northwest will be held at the National Guard Armory, Minneapolis, Feb. 12, 1917, if present plans carry. Chairman J. A. Keough of the dance committee made this announcement at the last weekly meeting of the corporation, and added that efforts are being made to get several film stars here for the occasion. Chairman D. G. Rodgers of the convention committee informed the meeting that the West Hotel, Minneapolis, had been selected for the annual convention next May.

Chairman L. V. Calvert of the legislative committee reported progress in battling the thirty-day advance deposit system and President J. G. Gilosky appointed a committee to visit the exchange managers of Minneapolis and tell them the Northwest body did not demand that exchanges refuse to book films to churches and other unlicensed exhibitors, but that it did demand that such bodies book their films through a nearby theater instead of from an exchange direct. Secretary Koenig reported the addition of several new members to the list and urged that the exhibitors get into the fold before January, when the state legislature of Minnesota meets, and will take up proposed Sunday closing, taxation and state license laws.

Trigger Protests Against Deposits

Writes Letter to Exchanges in Which He Has Good Word for Hoy—Appoints Committees.

Samuel T. Trigger, president of the Manhattan local of the Exhibitors' League, has sent a letter to those New York exchanges which require a deposit from exhibitors. It is as follows:

The sentiments of the exhibitors against the deposit system now in vogue between them and the exchanges is so universal that I feel it is up to me, as president of the New York City Exhibitors' League, to register my protest with theirs for its withdrawal. As you are aware, it involves quite a hardship on the majority of exhibitors. Now, with the Hoy system, which the exchanges have adopted, it does seem like adding insult to injury. I know you do not want to antagonize the exhibitor; nor do I, as their representative, wish to antagonize the exchanges, but I am simply trying to arbitrate and adjust matters amicably and with a fairness to all concerned.

Isn't it reasonable to assume that the Hoy system covers the question and there is no need of deposits. This system makes it impossible for the exhibitor to get more than one week's credit; if he does not fulfill his obligations he cannot procure service in Greater New York. I am heartily in favor of this protection which the Hoy system gives, and sincerely believe it covers the exchange fully against loss. If so, *why continue the deposit system?*

As stated, the exhibitors are perfectly willing to arbitrate in any way that we can agree upon. We have not, as yet, been accorded a hearing on this subject, and in behalf of the exhibitors, I respectfully request an interview so we may arrange for an appointment when we can get together and discuss the question from our different viewpoints.

SAMUEL H. TRIGGER.

Mr. Trigger has appointed the following executive board to assist the officers of the local during the coming year:

Board of Directors:

Sidney Ascher, Wonderland, chairman; B. K. Bimburg, Schuyler; Charles Haring, Palace; J. L. Steiner, Fourteenth Street; J. Brandon, Bunny; A. B. Samuelson, Art; S. Landau, Heights; L. Rosenthal, Classic; J. Fisher, Decatur; Louis Blumentbal, Palace; L. Cohen, 36 Catbedral Parkway; D. Picker, Burland; Sidney Cohn, Empire; Grant Anson, Comet; Eder Valensi, Variety; F. A. Gorman, Yorkville Casino; Louis Gordon, Venice; Mike Tischler, Rivington; Mike Glynn, Alhambra; B. Weinberg, Hudson; A. J. Stockhammer, Parkway; Nathan E. Bloch, Orpheum; W. R. Schwirm, Adelphi; M. Zeno, West End.

Arbitration committee, Charles Steiner, chairman, Fourteenth Street; Sam Speedon, Moving Picture World; William Wright, Kalem; L. W. Attwater, Precision Machine Company; W. C. Smith, Nicholas Power Co.; A. S. Abeles, Patbe Exchange; Nathan E. Bloch, Orpheum.

Grievance committee, Sidney Cohn, Empire; F. A. Gorman, Yorkville Casino; J. Miller, Pastime.

Good and Welfare committee, S. L. Rothapfel, Rialto, chairman; Al. Hartstan, Regun; Frank Peters, Ocelo.

Law and judicial committee, Grant Anson, chairman, Comet; Adolph Weis, Avenue A; Ben Lyons, Ron, Brooklyn.

Ways and means committee, Charles Haring, chairman, Palace; William Bigall, Irving, Brooklyn; Herman Myer, Electra.

Transportation committee, O. J. Wolf, chairman; E. Fortgang, Bryant; William York, Amphion.

House committee, I. Hartstall, chairman, Bunny, Brooklyn; M. Feltenstein, Bushwick Palace; B. Weinberg, Hudson.

Publicity committee, M. Oestreieber, chairman, Franklin; Harris Stravit, Grand Central.

Auditing committee, Charles Steiner, chairman; E. Leventhal, Manhattan.

Van der Veer Going to South America

Well Known Camera and Film Man Will Take Topicals, Scenics and Folk Customs in West Indies and Venezuela for Gaumont.

WILLARD VAN DER VEER will be a passenger on the Quebec Steamship Company's South American boat, Guiana, during the first week in January. Trinidad will be his first stopping place and he expects to remain there for some weeks. Later, after making a series of trips through the islands of the West Indies, he will go to Cuidad-Bolivar, the one-time capital of Venezuela. This small and quite primitive city lies 500 miles up the Orinoco. It will take two days for the river boat to make this trip, if everything goes well. If it doesn't, the time may extend to five or six days. From Cuidad Mr. Van der Veer expects to go inland for at least a hundred miles further, perhaps for two hundred, to get jungle scenes and views of the Indian tribes. Unfortunately there are Indians there who are far from being friendly to white men, and Mr. Van der Veer, who has been there before and had a brush or two with these ugly-minded gentlemen, will take care not to offend them again.

He will take a full assortment of lenses, a portable laboratory outfit—it being necessary to develop film quickly after exposure in the hot, damp climate—and about 15,000 feet of film. More unexposed film will be shipped to him as he calls for it. Film doesn't keep well in Venezuela. The Gaumont Company will take the pictures he secures and they will, of course, be shown on the Mutual program.

The Sunnyside Methodist Church, Los Angeles, presented a special moving picture Christmas program in the church for the entertainment of its members, December 21. "Cinderella," with Mary Pickford in the titular role, was contributed by the Famous Players Film Service. The decorations were donated by the E. E. Fulton Company.

Jane Cowl to Come to the Screen

Goldwyn Pictures Secures Famous Dramatic Artist, Who Will Begin Work Before Camera in Spring.

JANE COWL, one of the greatest stars of the spoken drama and known to millions as the heroine of "Within the Law" and "Common Clay," tremendously profitable plays of recent years, is to star in Goldwyn Pictures. After holding out against pictures for several years and holding pointed negative opinions about the cinema, Miss Cowl has been converted to a belief in the screen art and will appear for this newest of great film producing organizations in a series of pictures.

Immediately following the run of her newest stage play, "Lilac Time," soon to be produced by Selwyn & Company, Miss Cowl in the late spring will begin work in the Goldwyn eastern studios on two pictures of immense dramatic scope, to be written around her distinctive personality by two of America's most important dramatists. Each year thereafter, between her theatrical engagements, Miss Cowl will appear in other Goldwyn productions.

"I have never had a prejudice against motion pictures," says Miss Cowl in making her film debut, "but against the stupid type of pictures that many of the producers seemed to feel it was necessary to make. I have always felt that the film producers underrated the intelligence of their public. I have worked tremendously hard to gain a definite position in the American theater, and because of the seriousness with which I view my professional work I have vowed that I would not enter motion pictures—regardless of the monetary inducements—until such a time as I felt that my picture future would be placed in the hands of discerning and brainy managers with an entirely new type of motion picture ideals.

"The formation of the Goldwyn Pictures Corporation was the development necessary to interest me in appearing on the screen. My greatest dramatic success as a star was made under the management of Selwyn & Company in 'Within the Law.' I have the greatest admiration for the Goldwyn Pictures Corporation. In joining their organization I feel that I am taking no chances, as I know their tastes, purposes and high standards. Also, I do not have to become acquainted with strangers."

Asked about salary and other inducements, Miss Cowl said: "Why talk of that? I am going into these pictures because I believe everything will be done to make them big and beautiful and fine. I want to try and discover if I can bring to the screen something that no one else has brought. At least I shall have the joy of trying."

Edison Announces Titles

Several Good Stories to Be Secured for Early Release on Conquest Program.

AN ANNOUNCEMENT of the names of some of the stories that have been dramatized and that are ready for release on the Edison Conquest Pictures program has been made by Thomas A. Edison, Inc. One of the early releases on the Conquest Pictures program will be a two-reel dramatization of "Gallagher," the famous story that brought the late Richard Harding Davis to the attention of the literary world. This is one of the few great newspaper stories ever written and it lends itself admirably to screen production. Two Ralph Henry Barbour stories also will be among the early Conquest Pictures to be released, according to present plans. They are "For the Honor of the School," and "The Half-Back." Barbour is recognized as being one of the foremost writers of exciting tales of adventurous young manhood.

Some other stories that will be released on the Conquest Pictures program are "Barnaby Lee," by John Bennett; "Shut Out in the Ninth," and "Chris and the Wonderful Lamp." The latter, by Albert Stearns, is a very clever and entertaining comedy and is an exceptionally good story for a general program.

Stories by Ellis Parker Butler and Rex Beach also have been made available for production for the Conquest Pictures program and the literary works of many other authors of established renown are under consideration at the present time.

STAHL TO DIRECT CORRA BEACH.

Walter R. Stahl has been obtained to produce "What Becomes of the Children," which features Corra Beach and Walter Shumway.

The company is in Jacksonville, Fla., where the first scenes will be made. The play will be put on with careful regard for details. Lighting effects and backgrounds, both exterior and interior, will be obtained regardless of cost.

New License Schedule in Spokane

City Commissioners and Theater Managers Agree on a Material Reduction in the Cost of Showing Pictures in That Town

MOVING picture theater managers and owners of Spokane, Wash., have completed a successful campaign for lower licenses for their houses after a couple of sessions with the City Commissioners. The reductions have been agreed on and will be incorporated into a city ordinance in a few days so as to be effective January 1.

The managers met with the commissioners and presented their requests. A session was arranged several days later at which the matter was thoroughly explained and discussed, as Mayor Charles A. Fleming had agreed that the city could stand the cut. The picture shows had been paying the same licenses as other theaters ranging from $100 to $200, according to the seating capacity and admission price.

At the final conference the City Commissioners and managers of the moving picture theaters agreed to a new schedule of motion picture license fees, in which reductions ranging from 12½ to 50 per cent. are given. The commissioners added an additional fee of $5 to $10 a week for houses that occasionally raise their prices, in an effort to equalize the difference between the larger and smaller houses when changes of the regular price of admission are made.

The picture men injected a new angle into the discussion by asking the city commissioners to pass some protective measure that would confine the exhibition of motion pictures to picture houses. They claimed that the vaudeville houses and theaters playing road shows provide unfair competition for the moving picture men by exhibiting pictures, whereas the picture houses do not invade the fields of vaudeville and one night stands.

Remedial legislation in the way of additional license fees for the houses playing both vaudeville and pictures or road shows and pictures were suggested by Ralph Ruffner, manager of the Liberty theater; Dr. H. S. Clemmer, proprietor of the Clemmer theater; C. E. Stillwell, head of the Stillwell theaters, and James McConahey, manager of the Best theater.

The city commissioners at first declined to accept any suggestions along the line of a protective ordinance for the picture shows. After the possibility of a double license for the vaudeville houses and general theaters showing pictures were suggested it was received with more favor by the city commissioners, who deferred action until later.

Discussion ensued over the question of the addition to be made to the license fees for picture houses raising their price of admission for large feature films. Mayor Fleming's tentative ordinance proposed $5 a day additional, saying that he wanted to discourage increase of price as much as possible. Commissioner Fassett thought a sufficient penalty should be added to make the picture men hesitate about raising prices.

Manager Ruffner protested against the added penalty, as proposed, claiming that it was prohibitive, and said he would prefer to pay his present license of $200 a year, with the right to change his admission fee in order to land a special film.

Commissioner Fasset proposed a compromise by which moving picture houses raising their admission would be required to pay $5 a week additional. On the suggestion of Mayor Fleming this was amended to make it read $5 per week or part of a week for all increases of admission fee up to 50 cents, and $10 a week extra for increases of admission ranging from 50 cents to $1, box seat prices not to count.

Under the revised license figures, which are based on seating capacity and prices of admission, all save one of the five-cent picture houses will pay but $50 a year, as against $100 on the old basis. The one exception is the Empress, with a seating capacity of 980, which will be required to pay $100.

In the 10-cent class a special grade seating under 250 was made for the Gem theater in Union park, by which its license fee will be reduced from $100 to $50. The Class A theater will receive a reduction from $100 to $75, and the Casino will pay $100. The Liberty and Clemmer theaters, in the 15-cent class, and seating 800 to 1,100, will receive a reduction from $200 to $175 per annum.

The new picture house license schedule follows:

Seating capacity.	License fee per annum.
FIVE-CENT HOUSES.	
Not over 500	$50
500 to 800	75
800 to 1,100	100
TEN-CENT HOUSES.	
Under 250	50
Not over 500	75
500 to 800	100
800 to 1,100	150
FIFTEEN-CENT HOUSES.	
Not over 500	100
500 to 800	125
800 to 1,100	175
Over 1,100	200

For increasing prices of admission, $5 per week or fraction for the first 50 cents, and $10 per week or fraction for each increase over 50 cents and not exceeding $1. Total fees counting extras are not to exceed highest license paid each class, as noted above.

PROPERTY ACQUIRED FOR TRIUMPH THEATER.

A deal was recently consummated between the Barney Estate Company, as owners, represented by Gould & Wilkie, as attorneys, and the 1620 Broadway Company, as lessees, represented by O'Brien, Boardman, Harper & Fox, attorneys for the lessees, for the property, 1614-1620 Broadway, adjoining the northeast corner of 49th street and Broadway. This site is to be improved with a new theater to be known as the Triumph, devoted to the motion picture art and to be the finest example of theater architecture and construction in the country.

Russell B. Smith, C.E., supervising engineer, who erected the Rialto theater, will construct the new theater, under the personal direction of Robert E. Hall, who directed the construction of the Rialto theater.

Notices have been served upon the tenants of the premises to vacate and construction of the new theater will be started on or about April 1 and rushed to early completion with the expectation of opening the new house in the late fall.

WILLIAM M. SEABURY IN NEW LAW FIRM.

Samuel Seabury, until last fall a judge of the Court of Appeals and later Democratic candidate for Governor of New York; William M. Seabury, general counsel for the National Association of the Motion Picture Industry; Albert Massey, a well-known New York lawyer, and John C. Lowe, Jr., also a well-known New York lawyer as well as an Internal Revenue collector, have formed a law partnership under the name of Seabury, Massey & Lowe, with offices in the Equitable building, 120 Broaway, New York City.

TRACY LEWIS WRITES A BOOK.

Tracy Lewis, editor of the Motion Picture department of the New York Morning Telegraph, has published "Along the Rio Grande," a series of detached observations made during his service as correspondent on the Mexican border. Mr. Lewis has written neither a guide book not yet a book of travel. He just tells what most interested him in what he saw and tells it interestingly and humorously, though in the opening chapters this humor is at times a trifle forced. Once he swings into his subject he forgets to try to be funny and is more naturally entertaining. Indeed, this naturalness is the chief charm of the book. It is chatty, intimate, the observations of a Broadwayite on the border. It is not deep enough to be called a book of travel, but it is the better for that fact. He makes you see the country as no traveler could. His observations are sketchy and in many ways incomplete, but they give you a personal instead of a geographical viewpoint that puts the country in a new light. Even after the other million of words written about the border lately, this book remains individual and interesting.

HANK HAVENS HOOKED UP WITH ULTRA.

Harry (Hank) Havens has been appointed publicity and advertising manager for the Ultra Film Corporation, affiliated with the Unity Sales Corporation. Mr. Havens has had real experience in the film business, having for several years been connected with the motion picture departments of New York City newspapers.

Picture Materials at War Prices

B. A. Rolfe Gives Some Startling Figures on "The High Cost of Motion Pictures."

PRODUCERS and studio managers everywhere are greatly perturbed about the unprecedented increase in the cost of materials and operation in the motion picture industry. In some instances materials have increased in cost in the past two years, 5,000 per cent. There seems to be no outlook for a reduction in cost of materials. B. A. Rolfe, one of the producers for the Metro Pictures Corporation, gives some figures on increases that are without equal in the history of the motion picture industry.

"In every department and every branch of the business, the cost of production has advanced," said Mr. Rolfe. "Unquestionably this advance is a result of the great demand made upon the manufacturers because of the European war. Paints, chemicals and all gear and apparatus that is needed about the studio have steadily gone upward, and it seems that the present scale of prices has not yet reached its limit.

"From heads of departments in my studios, I have gathered some astonishing figures, which apply not only to the Rolfe studios, but to every studio in the motion picture industry. Items that seem trivial in themselves mean, because of the amounts we use, an outlay of thousands and thousands of dollars more than was necessary two years ago.

"The high cost of living for the actors has compelled us to increase their salaries. Rentals of properties that are necessary in the making of a picture are higher. Food that we have to buy for our extra people, has advanced. Necessary compliance with recent building laws and labor laws have added materially to the cost of production. Chemicals that we have to have are now costing prices that are almost prohibitive.

"Think of having to pay $5.00 a pound for materials that cost 10c. a pound two years ago. That is true of oxalic acid. Developer that we paid 90c. a pound for in 1914 is now about $7.50 a pound and we have paid $9.00 a pound for it. Here is a table of figures that I have gathered. You can see what fancy climbing the prices have done."

Mr. Rolfe then showed the following table:

Material.	Price in 1914.	Present Price.
Hydroquinone developer	$.90 per lb.	$7.50 to $9.00
Metol	4.50 per lb.	75.00 to 100.00
Hyposulphite of Soda	.02¼ per lb.	.05
Bromide of Potassium	.65 per lb.	9.50
Magnesium flash light powder	2.40 per lb.	12.00
Chrome Alum	.30 per lb.	.60
Oxalic Acid	.10 per lb.	5.00

Ferro-Cyanide of Potassium has increased 300 per cent.

Aniline dyes, used for tinting, have increased about 500 per cent.

Photographic printing paper has increased from 15 per cent. to 20 per cent.

Cameras have increased about 15 per cent.

Dry plates, on account of scarcity of Belgian glass, have gone up 25 per cent.

"Those are just a few of the items that we have the data handy on," said Mr. Rolfe. "We use all the above in great bulk and you can readily see that the high cost of production is not a myth. Now look at the figures that come from the properties department."

Material.	Cost in 1915.	Cost at Present.
Glue	$.20 per lb.	$.50
Vermillion	.65 per lb.	4.10
Golden Ochre	.05 per lb.	.10
Green	.12 per lb.	.22
Ultra-Marine Blue	.10 per lb.	.25
Black	.08 per lb.	.20
Whiting	.01 per lb.	.02
Rose Pink	.12 per lb.	.60
Putty	.01½ per lb.	.03¾
Shellac	1.25 per gal.	2.25

"We use great quantities of paints and other materials that are shown on this list," continued Mr. Rolfe. "But I have just given you these figures so that it can be seen what we, in the producing of photo plays, are up against. All of my friends in the same line of business are burdened with the same increases and these figures that I have quoted are figures on great quantities.

"It must stop somewhere and in all probability will—this price boosting—but we can see no promise of it now. I doubt, seriously, if any other industry has been harder hit than ours. We must have things and quickly when we need them. Consequently we can do nothing but pay, and we surely are paying."

FOSTER IN BIG U PICTURES.

J. Morris Foster, a young actor well known on the professional stage and in Thanhouser and Famous Player pictures, has been added to the acting forces at Universal City. He was on the stage from 1901 until 1914, having played not only in stock in different parts of the country, but with such well known players as Henrietta Crossman, George M. Cohan and Olive Wyndham.

Maud Fealy With Lasky

To Co-Star With Theodore Roberts in New Feature Production.

MAUDE FEALY, leading woman for William Gillette, E. S. Willard, William Collier, Holbrook Blinn, Robert Hillard, and Sir Henry Irving, star for John Cort in "The Illusion of Beatrice," "Stronger Sex," and "The Right Princess," has joined the Jesse N. Lasky Picture Company. She will appear as co-star with Theodore Roberts in a feature picture to be released on the Paramount Program.



Maude Fealy.

Miss Fealy has not played with Mr. Roberts since the days of Elitche's Gardens, Denver, Colorado, when Miss Fealy became a star at the age of thirteen, appearing in Denver for a limited engagement each summer for seven consecutive years, often coming all the way from London for her annual summer appearance at the Gardens.

Among the plays Miss Fealy and Mr. Roberts appeared in together were "Royal Family," "In the Palace of the King," "Audrey," "Mice and Men," "Prince and the Pauper," "Dorothy Vernon," "When Knighthood Was in Flower." It was in the last named play Mr. Roberts played a trick upon Miss Fealy which is well recalled and heartily enjoyed by both. In the last act of the play Miss Fealy, as Mary Tudor, had a pet bit of business of carelessly brushing the huge black ostrich plumes of her large picture hat in the face of Mr. Robert, who played King Henry the Eighth, much to the King's discomfiture and embarrassment, which provoked a hearty laugh from the audience. Miss Fealy was very careful to touch the King's nose only slightly, so as not to injure her lovely plumes by coming into too close contact with the greasy make-up on the King's nose.

One evening Miss Fealy after performing a bit of business was surprised that the ordinary good laugh of the audience was increased to a roar and she was horrified to look up and find a gorgeous black plume being held firmly by Mr. Roberts between his upper lip and nose, which gave the appearance to Roberts' face of wearing a huge black mustache, and impressed Miss Fealy that Mr. Roberts had wilfully bitten off one of her choice, cherished plumes. At the close of the act, hurt more than indignant, Miss Fealy sent her maid to Mr. Roberts with a plea for him to please return the plume. Roberts explained that it was not Miss Fealy's feather but one of his landlady's, which he had borrowed for the occasion, and which had tickled him for the entire act, the end protruding up his collar so he could clutch it with his teeth and draw it forth at the psychological moment. His trick had indeed fooled Miss Fealy.

THANHOUSER COMPLIMENTS TRADE JOURNALS.

That the motion picture industry is deeply indebted to the trade journals covering its province is the opinion of Edwin Thanhouser, president of the Thanhouser Film Corporation.

"I am positive that without the intelligent guidance obtained from our trade papers, the industry would be years behind its present development," Mr. Thanhouser said.

"We have a business in selling films that is much more sensitive than any manufacturing of everyday commodities. If we didn't have efficient publication keeping us advised of public sentiment, giving us expert disinterested advice, acting as a bridge between exhibitor and manufacturer, we would have a chaotic condition that woud have made the cinematograph industry a gamble that few would want to invest in. My compliments to the trade journals!"

SEAMAN AND BAKER GO TO COAST.

Lawrence Seaman, producer of the "Big V. Comedies," and Graham Baker, who writes them, will very shortly leave for Hollywood, California, to portray a number of the same brand at the coast studios of the Vitagraph.

Kerrigan Has Own Company

Is Picking His Supporting Players and Will Commerce Work March 1.

BACKED by eastern capital, in one of the biggest deals of the year transacted in motion picture circles, J. Warren Kerrigan has placed his signature to a long-term contract which not alone designates him the star, but also provides him with the power of control of the entire company which will likewise bear his name.

Absolute secrecy governed the deal whereby Mr. Kerrigan carried out a desire he has anticipated for the past two years. Even prior to that time he had been approached on a similar proposition but due to other affiliations he could not entertain the move, however, living in anticipation. During the past month the new proposition was placed before him for final consideration and when representatives of the eastern capital made a hurried trip to Los Angeles, the star closed the deal. The new turn of affairs in Mr. Kerrigan's career are large in numerous respects as developments will show when placed before the public eye.

Work on the construction of a studio for the new Kerrigan company will be started immediately, the location being Hollywood, California. Everything will be in readiness for the filming of the first story by March 1.

The supporting company for the star is now being considered and negotiations are under way to secure one of the most successful directors in the film world. Powerful dramas are being carefully selected for Mr. Kerrigan, each subject to be taken from the best books obtainable for picture purposes.

During the required time to build a plant to house the new Kerrigan organization, the star will undertake a new move in screen work in answer to the thousands of letters he has received during his career, and when carried out will prove to be an innovation most unique, yet a mere response to the applause from all over the country showered upon him by his devoted and loyal supporters. This plan is also silently moulding itself into form and will be brought to the surface at the proper time in the same manner as Mr. Kerrigan's triumph in the film world.

CHRISTMAS WITH METRO STARS.

While hundreds of thousands of screen patrons, in theatres throughout the world, are watching their favorite screen stars in various plays at Christmas time, they naturally wonder how these interesting folk actually spend their Christmas in real life. Here is how the Metro folk will receive Santa Claus.

Mr. and Mrs. Sidney Drew, famous Metro comedy stars, are in Columbia, Mo., on a visit to Mrs. Drew's mother.

Viola Dana spent Christmas at her home with her mother, Mrs. Flugrath, and her sister, Leonie.

Maxwell Karger, general manager of the Rolfe and Columbia studios, hiked away to the Maine woods.

Mabel Taliaferro spent her Christmas at her home in New York with her mother, her Christmas tree and her pets.

Francis X. Bushman spent Christmas in New York.

Beverly Bayne was unable to get away from New York for the holidays.

Lionel Barrymore spent his Christmas at his home in New York.

Ethel Barrymore (Mrs. Russell Colt) spent Christmas with her children, for whom she had a beautiful Christmas tree.

May Allison, in Hollywood, spent Christmas entertaining her friends in her beautiful bungalow.

Emmy Wehlen spent her holidays in New York City.

Madame Petrova spent her Christmas holidays at her beautiful Long Island home.

Emily Stevens, the famous Metro star, is en tour with her famous play, "The Unchastened Woman."

B. A. Rolfe and Mrs. Rolfe spent the Christmas holidays in New York City, as did Mr. and Mrs. Richard A. Rowland of the Metro Pictures Corporation.

MACKIN NOW WITH FOX.

John E. Mackin, for four years an actor and director with Kalem, is now with the William Fox forces. Mr. Mackin has been cast for an important part in the Valeska Suratt picture in work at the Fort Lee studios. The new Fox player was born in Pittsburgh, and is a graduate of the University of Pennsylvania. He was on the stage for seven years, before he entered the cinemas.

Word from the Far East

A Bit of What's Doing in India Told in a Letter From Two Australian Singers.

FOR the following information concerning the moving picture in India, Malaya and Burma we are indebted to the Misses Dorris and Eileen Woods, delightful young Australian singers, who, after spending some time in New York and London, have been for the past three years, more or less, traveling in these parts, holding the unique position of being the first to introduce cabaret work into the Far East. Since the war began these young singers have been much in demand as entertainers in the hospitals where the sick and wounded soldiers from Mesopotamia are sent.

Excerpts from a letter received from them a few days ago by a member of the staff of the Moving Picture World will tell in brief the story of what is going on in that part of the world. They are as follows:

"We are recuperating in a little village five hours' by train from Bombay. Nine miles away there is a huge war hospital where all the sick and wounded soldiers from Mesopotamia are sent. There are 2,000 there now. Indeed, we are very much in the war in these parts. Bombay is full of sick and wounded. Mesopotamia is a hell upon earth; France is heaven to what our poor boys go through in that awful living graveyard. We were three months in Bombay and sung again and again in all the hospitals. The soldiers adore the American songs, and we have lots of our best choruses printed to give to them. They join in so wonderfully and revel in the singing."

"By-the-bye, pictures we see out east are very poor. We saw the Annette Kellermann film ("Neptune's Daughter") in Malaya, Burmah and India. It is a huge success everywhere. We met the Universal manager in Singapore. Occasionally we see a good Universal. In Singapore they are very good. But in India, except in Calcutta, one gets tired of going to the movie houses and seeing horrid Italian films, and English, which are never good. Oh! to be back in America to see the good, proper movies."

Robert Harron to be Starred

ROBERT HARRON is the latest addition to the Triangle-Fine Arts galaxy of stars. He will be headlined in a play early in the new year entitled "The Bad Boy." Mildred Harris, who has been selected to act as Douglas Fairbanks' leading lady during his winter sojourn in New York, will appear with Harron in his first starring venture before she goes to the New York studio of the Triangle during January.



Robert Harron.

"The Bad Boy" is said to contain many human interest situations in which Harron should appear to excellent advantage. His rise to stellar honors has been the least sensational of any of the recent film favorites. It has been the result of continual work and faithful service. Harron is perhaps the only actor in motion pictures today with more than three years' experience who has been under the same direction during the entire period.

Leaving school at about fourteen years of age, he was glad to get a job as messenger boy at one of the New York studios. Attracting the attention of one of the directors, he was given a chance to appear before the camera, and promptly made good. When the general re-organization of film interests took place some time ago, which resulted in the formation of the Triangle Film Corporation, Harron found himself a member of the Fine Arts Stock Company, but under the same direction that he had made his entry into filmdom. The first Triangle feature in which he won commendation was "The Missing Links," and his most recent hit was registered as the woman-hating young clerk in "The Wharf Rat."

Linder Finishing First Comedy

Celebrated Screen Artist Has Been Working Hard on His Initial Essanay Production.

MAX LINDER'S first "made in America" comedy is rapidly nearing completion. With conditions normal, the noted European comedian's initial mirth-making under Essanay's banner should be ready for announcement to exhibitors before very long. The series



Scene from Max Linder's First Essanay Comedy.

of twelve productions for which Monsieur Linder has contracted with President George K. Spoor of Essanay will be released through the Kleine-Edison-Selig-Essanay Service.

Max has found the pathway to the fortune which Essanay is paying him to be not altogether lined with primroses in the production of his first "barrel of fun." The comedy has to do with Max's trip across the Atlantic aboard the steamship Espagne, when the liner was rammed in midocean. The little comedian succeeds in calming the frightened passengers by appearing on deck in flaming red silk pajamas.

Unfortunately for Max it is wintertime in Chicago, and anybody who has braved the Windy City's wintry blasts knows that it is no place to be cavorting around in the thin protection which pajamas offer. The day Linder chose for the filming of the pajama scene the thermometer registered two below zero, and the wind on Lake Michigan was moving at about thirty miles an hour. But on the big steamer chartered for the purpose, Max and his company, the latter also clad in night attire, cavorted about the deck for fully fifteen minutes. Toes were frozen and pneumonia threatened, but nevertheless good scenes were obtained. And what is a frozen toe or pneumonia to a good comedy scene in the motion picture industry?

Immediately Linder has finished his first production he will launch into the second. His contract stipulates that he shall turn out one film every month for the next twelve months. The comedian estimates that a month's time will be required in the actual filming of each of his comedies, so elaborate are the productions to be.

Max is directing his productions—with the aid of a couple of interpreters. However, he is rapidly learning to speak English.

KENNETH CASEY RETURNS TO SCREEN.

After an absence of almost three years, Kenneth Casey, known the world over as "The Vitagraph Boy," having appeared in vaudeville under this billing, returns to the screen as Louis Broulette, in Madame Petrova's latest Metro production now being made at the Popular Plays and Players' studio, under the direction of Burton L. King.

Casey left the Vitagraph forces in 1913, having been with them for almost five years. Because of his youth he was not permitted to appear in vaudeville here, so he went to England, whence, after a successful tour, he returned in November, 1914. His first appearance on the speaking stage was at Hammerstein's Victoria theater in February 1915.

Something for nothing. Profits from fifty-two issues of a paper for one dollar. Who pays postage, paper, printing and salaries? Does the advertiser pay or is it the exhibitor in the last analysis? THINK IT OVER.

At the Leading Picture Theaters

Programs for the Week of December 31 at New York's Best Motion Picture Houses.

"The Girl Philippa" at the Rialto.

ANITA STEWART in "The Girl Philippa" was the dramatic feature of the Rialto program New Year's Week. The picture is from the novel of the same name by Robert W. Chambers and concerns the adventures of a Balkan princess who is kidnapped when a child and reaches maturity in the rural neighborhood of Ausone, France, just at the outbreak of the present war. An American artist finds her working as cashier in a cafe which is a hotbed of spies. He and the girl get drawn into the intrigues of the emissaries from both sides and their resultant adventures furnish excitement and romance in fullest measure.

An educational feature and the usual "Literary Digest of the Screen" were also picture features. Vicente Ballester and Mme. D'Espinoy were the soloists.

"The Slave Market" at the Strand.

Pauline Frederick was the star of "The Slave Market," by Frederick Arnold Kummer, which was the feature attraction at the Strand Theater for New Year's week. In this romantic story Miss Frederick is a Spanish beauty who falls into the hands of pirates and is finally offered for sale on the slave block. The scenes of the play are laid on the Spanish Main and in the West Indies. The Famous Players Film Company, who produced the play, photographed the various scenes in Cuba, where conditions are ideal for obtaining scenes that breathe the Spanish atmosphere. Albert Hart, Ruby Hoffman and Willington Playter are also in the cast. Other pictures of interest were "Oddities in Film Form," Ditmar's Living Book of Nature, a new comedy and the Strand Topical Review.

The musical program included solos by Nadine Legot, Enrico Arenzen and Grace Hoffman.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The Universal eight-reel screen version of Jules Verne's famous story, "Twenty Thousand Leagues Under the Sea," has made a pronounced hit at the Broadway Theater and is on for a run. The many novel and beautiful undersea scenes are among the picture's leading merits.

Bill at the Eighty-first Street Theater.

At the Eighty-first Street Theater four new pictures were shown Monday, Tuesday and Wednesday. Dorothy Dalton in "The Female of the Species" and the newest Keystone comedy were the screen features.

On Thursday, Friday, Saturday and Sunday Lillian Gish in "The House Built Upon Sand" and a Mack Sennett comedy completed the program.

MISS MICHELENA LEAVES CALIFORNIA CORPORATION.

Beatriz Michelena, who, after making an international reputation as an opera star, was induced to forsake opera temporarily for motion pictures, has placed her resignation with the California Motion Picture Corporation, to take effect immediately upon the completion of "Faust," of which production she is to be the featured star. George F. Biddleton, producing manager of the California organization, who has directed Miss Michelena in her various pictures, also has resigned.

Miss Michelena and Mr. Biddleton handed in their resignations on November 6, to take effect as soon as "Faust," on which they are now working, is completed. According to a close friend of Miss Michelena, the former opera star is undecided whether to continue in pictures or return immediately to the singing stage. She is negotiating with two wellknown picture companies, in one of which the proposition is for her to head an organization of her own. She is also negotiating with a comic opera producer. These negotiations, it is said, are proceeding on a minimum salary basis of $2,500 a week.

RALPH W. INCE ENGAGED BY GOLDWYN.

Ralph W. Ince, producer and director of some of the greatest screen successes, is announced as the first of the directors to be engaged by the Goldwyn Pictures Corporation. He will begin work for the new company on its first production within a fortnight.

Mr. Ince comes to Goldwyn Pictures from the Selznick organization, where he has just finished making the Warwick picture, "The Argyle Case." Prior to the Selznick connection Mr. Ince was for many years the most important directorial factor in the Vitagraph company.

American Forces Reorganized

President Hutchinson Making Changes in Producing and Administration Forces.

WITH five producing companies, each headed by a star of national reputation, and with a special organization with which it is planned to creat super-features of five reels or more, the American Film Company soon will enter into an advanced state of organization.

These enlargements of American activities are the direct result of the recent visit of S. S. Hutchinson, president of the company, to the studio at Santa Barbara, Cal. Foreseeing the need of even better productions in line with the Mutual policy of superior films, Mr. Hutchinson effected a radical reorganization which will keep American photoplays to the foreground.

To this end the head of the company now is in New York, completing negotiations for players and directors of highest caliber. Announcement of the individuals who are to contribute to the standard set is expected by the first of the new year.

In the front rank of featured players, of course, will continue to be the charming Mary Miles Minter, whose delicate and attractive work in the series already produced has endeared her to thousands. Miss Minter, under the directorship of James Kirkwood, is to be the central figure in pictures whose stories will be of unusual type. It is realized that her chief appeal is in her distinct personality and to emphasize this, themes and scripts which depart from screen convention have and will be chosen.

William Russell, whose series of pictures have won popularity in their depiction of Russell's strength of character delineations, is another American star whose photoplays will be leading features. Extensive plans have been laid for increasing Russell's personal following among picture patrons. Francelia Billington, new to American productions, has already begun her work as Russell's leading woman, and has created a favorable impression at the studio as Virginia Leighton in "A Son of Battle," a costume play of the Reconstruction period.

Directing Russell and Miss Billington will be Edward Sloman, whose handling of the sequel to "The Diamond from the Sky" won praise. Sloman can be depended upon to bring brisk, snappy action to his pictures as well as logical and artistic development of the screen story.

Reorganizations of the administrative and producing forces at the American Film Company's studio at Santa Barbara, Cal., have also gone into effect.

In charge of the plant generally is J. R. Crone, succeeding the former studio manager, P. G. Lynch. Mr. Crone has been associated with Mr. Hutchinson and the Mutual enterprises for several years, and brings to the studio valuable experience in every angle of the industry.

In adjusting the studio's force, in anticipation of the enlarged activities of the company soon to begin, Mr. Crone made several changes in the personnel of his assistants. Among these, John Coakley has been made head of the technical department, while C. P. Morrison is the new general superintendent of the plant and superintendent of construction.

In the office staff Mrs. A. K. Whalen is auditor and in charge of the clerical department, while L. Ransome heads the purchasing department.

Clifford Howard, who continues as scenario editor, has rearranged his department in such a way that the fullest value will be obtained through his efforts. Emphasis was placed by President Hutchinson on the necessity of strengthening the stories used as foundations of productions.

"Mr. Hutchinson," said Mr. Howard, "impressed on me the absolute necessity of making good beginnings by having proper scripts. The American consequently is in the market for the best stories available. We want the best stories we can get for our stars.

"All scripts from which productions will be made will receive the personal attention of Mr. Hutchinson, and will be passed on finally by him. It is the intention not to produce a single picture having a weak story behind it, so far as it is humanly possible to maintain this rule."

Exaggerated ideas of profits in the exhibiting of moving pictures has tempted many to invest with poor results. A bait is now being offered the M. P. Exhibitors' League membership of a share in prospective fabulous profits from a new publication venture. League members, do you really think you will benefit, and if so who will pay? THINK IT OVER.

Mae Murray Marries Jay O'Brien

Lasky Studio Furnishes Setting for Screen Romance Never to Be Released on Paramount Program.

MAE MURRAY, celebrated motion picture star, co-starred with J. Jay O'Brien, well-known Broadway figure, in a wedding scene which was staged at the Lasky studio last week, but which will never be released on the Paramount Program. The bride carried a real bouquet of orchids and orange blossoms and there was no "props" to hustle the flowers back to the store room to await the next happy ending. If the wardrobe mistress assisted Miss Murray in arranging her frock for the occasion it was only because of the star's popularity, and not in recognition of her weekly honorarium from the Lasky treasurer.



Mae Murray.

There was no greasepaint on the face of the minister, nor did his immaculate clerical garb display the rim of white powder which motion picture ministers cannot seem to refrain from smearing on their black coat collars and lapels. Nay, more—the ring was of solid gold and the players in this scene talked with a deadly earnestness that showed unmistakedly that it was a real wedding. For Miss Murray is now Mrs. O'Brien, and if matters can be so arranged at the Lasky studio, the honeymoon will be spent in New York, where "the O'Briens" have a host of friends.

The career of Mae Murray before the camera has been one of the most remarkable chapters of the romantic history of the motion picture. Chiefly famous as a musical comedy star before she was introduced to the motion picture public by Mr. Lasky, in March, 1916, Miss Murray has won her place on the screen as a wonderfully clever and gifted actress within a comparatively short time.

Her first production was "To Have and to Hold," which was followed by "Sweet Kitty Bellairs," and then by "The Dream Girl." Following the last-named photoplay, all of which were produced at the Lasky studio, Miss Murray went East to the Famous Players studio in New York and starred in "The Big Sister." She then returned to Lasky management, making a hit in "The Plow Girl," in which she did some very remarkable emotional work.

The star's new matrimonial responsibilities will not interfere with her motion picture career, as she will continue to appear in Lasky pictures on the Paramount Program, her next release being on January 11th in "The Mormon Maid."

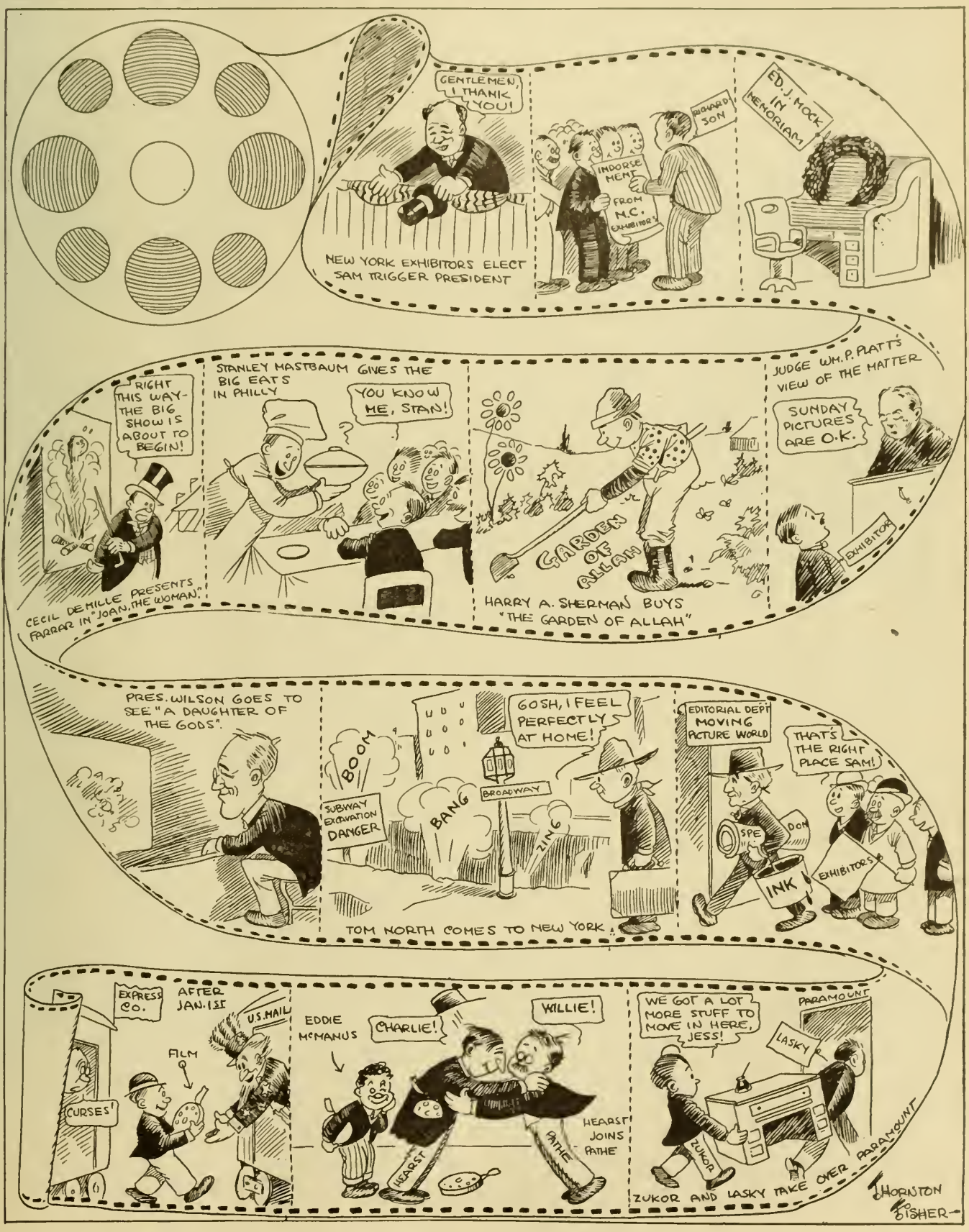
FLORENCE LAWRENCE ENTERTAINS.

A delightful week-end Christmas party was given by Florence Lawrence to a number of intimate friends at her home at Westwood, N. J. The Lawrence home, elaborately decorated and emanating Christmas cheer, was thrown open to the guests on Saturday afternoon, December 23rd, from which time until midnight of the following Tuesday the spirit of joy prevailed. Early Monday morning, just after the striking of the midnight hour, the presents from a brilliantly lighted Christmas tree were distributed by Santa Claus impersonated by Mr. Howard Tinsley of Jacksonville, Fla. It is safe to say that there was not one present but will remember this occasion as one of the happiest events of their lives. Miss Lawrence contemplates an early return to the screen.

STREETER TOURING WITH EDUCATIONAL FILM.

One of the pleasantest phases of moving picture exhibition is being followed by Herbert S. Streeter, who is touring with an educational and historic reel which he is lecturing. He has been home in Cassadaga, Fla., for Christmas with his family. He has a pretty cottage at that place. His next trip will take him to New Smyrna, Ormond, St. Augustine, Palatka and Jacksonville. Later he will be at Key West and from there will go to Havana, a very pleasant winter trip, indeed.

MOVING PICTURE WORLD NEWS REEL for DECEMBER



George Kleine Talks on the Trade Outlook

By James S. McQuade

Demand for Short Length Pictures Growing—Stereoscopic Photography in 1917—Natural Colors Will Come Later

CONSIDERABLE time has elapsed since I had the pleasure of interviewing George Kleine, and so took advantage last week of an opportunity that presented itself to secure a statement of his activities for the year just closed, as well as a brief review of the trade in 1916 and the outlook for 1917. Mr. Kleine also dwelt on the effect which the European war has had on his plans in Italy, which are still dependent on the continuance of that conflict.

"Sixty days before the outbreak of the war, in August, 1914, two associates and myself had finished a moving picture plant near Turin, Italy, and work was well along upon a big feature which had been planned in nine or ten reels with settings that were intended to excel those of my previous releases, such as 'Quo Vadis?' and 'Last Days of Pompeii.'

Former Plans in Italy Outlined.

"The company which we had formed, called the Photodrama Producing Co. of Italy—which is not to be confused with the Photodrama Co. of Illinois, and which we formed some time previously to exploit important features throughout the world made by other manufacturers—had acquired an old estate, many acres in extent, bountifully supplied with groves, a conservatory, a mediaeval mansion and a lake with rustic bridges. We had erected a building 330 by 100 feet for the mechanical departments, including a dressmaking establishment for the making of costumes and modern gowns, carpentry and paint shops, artists' offices, etc., and also a glass studio equipped with a steam heating plant for the winter and a ventilating plant for the summer, conveniences not previously known in Italian film plants, although very necessary in northern Italy.

"It was my plan to combine the advantages of Italian manufacture, such as the photographic values of the Italian sun, the facilities for obtaining great masses of supernumeraries, relative economy in the making of costumes for the thousands of people that we would use in a great feature, and at the same time employ American stars supported by an American company, the whole to be organized under the best American directors assisted by several Italian directors who excelled in handling great numbers of people, as in our film 'Julius Caesar.'

"Our plans being well known in Europe, we had already received many applications for agencies in Continental countries as well as in the Orient, and large sums of money had been placed on deposit to guarantee contracts made by such agents.

"The outbreak of the war prompted me to cease these activities, as I did not think it practical to carry out these ambitious ideas even before Italy entered the war. There was immediate interference with the normal flow of business in Italy as well as in other Continental countries; buyers became very conservative; exchanges and exhibitors practiced immediate economies, practically all of the countries in Europe having declared a moratoria, which made it difficult to collect accounts, as well as interfering with the normal flow of currency. These difficulties were intensified when Italy joined the Allies. I, therefore, decided to postpone all activities in Europe until after the war.

Activities in America During 1916.

"My business in this country at the beginning of 1916 continued both in manufacturing and in distribution. We continued the production of five-reel features and one-reel comedies, and, on January 2, began the making of the Billie Burke Serial, 'Gloria's Romance.' The work upon this serial continued steadily until August 1, the pre-release of the first episode having been made in May. I know the volume of business attained by some of the most successful serials, and none of these has equaled that of 'Gloria's Romance.' The serial is now running at its best, and has maintained the extraordinary drawing power of this star as first evinced in 'Peggy.' It and my other features are being released through my twenty-three branch offices.

"At the beginning of 1916 there were released through these branches Edison features as well as my own. During the summer arrangements were made with the Essanay Film Manufacturing Company and the Selig Polyscope Company to add their features to these, and the products of the four organizations are now being released through my system of branches.

"In January of 1916 my friends on the Board of the General Film Company were kind enough to elect me to its presidency at a time when I was absent in Chicago, and as Mr. Berst, my predecessor, found it impossible to continue, owing to other engagements, I accepted the office with the understanding that I would resign as soon as certain changes in methods of distribution and organization, which were then under discussion, became crystallized. You can readily understand that as I enter personally into the management of all branches of my business, the assumption of the presidency of the General Film Company, the manufacture of feature films, of comedies and of the most important serial that had yet been attempted, to say nothing of the operation of more than twenty distributing offices, were a severe tax upon me. As the year passed I gave up for the time being the manufacture of films, and in November resigned the presidency of the General Film Company so that I might give more of my time to the management of my distributing offices.

Review of the Film Business for 1916.

"A review of the year 1916 does not disclose any fundamental changes either in the manufacture or the distribution of films. At the beginning of the year the five-reel feature was the staple, as it is now. The program consisting of short subjects was subordinate to the feature, and this condition continues with the prospect of one, two and three reelers becoming a more important factor in the business, particularly if manufacturers make them of feature quality as to stars, settings and story.

"Radical changes in the arrangements between manufacturers and the General Film Company give promise of great improvement, both in the quality of the product of the films distributed by that company and its methods of distribution under the able guidance of Mr. Hampton, its new president. All of the contributing manufacturers have pledged themselves to co-operate with him in giving its thousands of customers the best program that can be offered.

"It has become a truism that the interests of the exhibitor, the exchange and the manufacturer are identical. Concerted action is necessary to present upon the screen photoplays of such character that the public will find the moving picture theater the forum of universal appeal. If progress has been made in any one direction more than in another, it lies in the increasing popularity of the picture theater with those whose attitude had previously been one of cynicism or criticism.

A Foreword for the Year 1917.

"Upon the threshold of 1917 we find the various branches of the industry clearly set. The manufacturer works within more clearly defined limits than a year ago. He has a more certain idea of values as to stars, casts and plays, and the business of manufacturing approaches the normal that exists in other lines of endeavor. Their experience as well as that of exchanges now enables them to estimate the ratio of justified expense with probable income.

"I do not find that any material improvement has been made in 1916 in commercial motion picture photography, but laboratory experiments have reached a stage that promises the achievement of stereoscopic photography in 1917, and this, if attained, will be the most radical step forward of years.

"Although innumerable inventors have experimented with natural color photography during the year, and some of them appear to have made progress, there is no evidence of the radical improvement that is necessary before the natural color film becomes an accomplished fact. In spite of the many claims that are being made, I do not believe that the coming year will mark its advent, except in a limited way as applied to scenic subjects. Inventors have not yet reproduced the photodrama in natural colors upon the moving picture screen in such a way as to satisfy the eye. None of the laboratory demonstrations that I have seen have reproduced flesh tints accurately, nor have they been devoid of the fringing of colors."

Moving Picture Exhibitors, you cannot get something for nothing whether you are members of the League or your State organization or not. Somebody eventually has to pay and that somebody is usually the exhibitor. THINK IT OVER.

Juanita Hansen—The Star in "Glory"

JUANITA HANSEN is the charming star selected to play the principal role in Unity's early January release, "Glory" and as the producer of this appealing photoplay, Miss Maud Lillian Berri is to be congratulated for having secured so popular a star as Miss Hansen. "Glory" gives Miss Hansen a full chance to display her girlish winsomeness to the delight of those who see her and in none of her pictures has this golden-haired girl appeared to greater advantage.



Juanita Hansen.

As "Glory", the name given her by the townspeople, Miss Hansen becomes the pet and the particular care of the village, whose inhabitants watch over her as no ordinary parents would do. She belongs to all of them. Her joys she shares with them, but her disappointments she bears alone — which almost brings a tragedy. But as you see this light-haired girl before you on the screen you think of romance, adventure, joy, and gladness and little dream of trouble, which lurks in the background.

Nor would you associate Kolb and Dill, who share honors in "Glory" with Miss Hansen, with anything that bordered on sadness but just the same the discovery of oil and the fight for it comes pretty near wrecking all of them. And it makes you feel mighty good when everything comes out right for Miss Hansen.

New Company for Rhea Mitchell

THE latest film favorite to achieve the honor of having a producing company organized for the exclusive purpose of presenting her as the star in a series of big productions is Rhea Mitchell, whose recent work under the direction of Thomas H. Ince attracted such wide attention.

Harry I. Garson, who represents one of the biggest exchange and exhibiting interests in Michigan, has promoted the company that is to present Miss Mitchell and while in New York last week made arrangements for the use of one of the big studios in Fort Lee.



Rhea Mitchell.

The first picture in which Miss Mitchell is to appear under his auspices will be adapted from a powerful and widely known novel, the name of which is being withheld for the present. Mr. Garson will return to New York this week to engage a director and the cast for the production, which will get under way immediately.

Miss Mitchell hails from Portland, Oregon, and is of the slender, blonde type of beauty desirable on the screen. She had considerable stage experience prior to her advent to the screen, beginning her career in Western stock companies from which she graduated to the leading part in a dramatic sketch that played the Orpheum Circuit. From vaudeville she returned to stock, playing everything from musical comedies to dramatic leads at the Alcazar Theater in San Francisco. Her most important screen appearances were with the New York Motion Picture Co., under Mr. Ince's direction, where she was featured in a number of big pictures as well as playing leading roles opposite such stars as William Hart, Henry Woodruff, De Wolfe Hopper, Orvin Johnson, Robert Edeson and Richard Bennett.

Charles Gunn, New Leading Man for Triangle

CHARLES GUNN, the New Triangle-Kay Bee leading man, who made such an excellent impression as the young Austrian captain in C. Gardner Sullivan's latest play, "Three of Many," is considered by competent critics one of the most promising of the recent acquisitions of the screen.

To begin with, Gunn is his own hardest task-master, and believes that no pains are too great to take in "putting over" the right effect. With a creditable background of achievement in the spoken drama, he has definitely allied himself with motion picture acting, and thinks that talent and hard work will produce just as desirable results in the one field as in the other.



Charles Gunn.

When Thomas H. Ince began looking around for a new leading man to share honors with Clara Williams, he suddenly remembered Gunn. After a trial before the camera, Ince had no hesitation in engaging him at one of the highest salaries ever given a new screen actor.

When he can find time away from the Kay Bee studios, Gunn gives vent to his inborn love of mechanics and takes a spin in his high-powered motorboat, or journeys down to the aviation field at Venice, and treats himself to a practice flight in one of Glen Martin's aeroplanes. Martin declares that Gunn is a natural born aviator and could easily be a champion cloud-climber if he did not cherish the ambition to become a screen star.

FRED SHIPMAN BACK FROM AUSTRALIA.

Fred Shipman is due to arrive in New York on the first of the year. He sailed from Sydney, Australia, four weeks ago, and came through without a mishap. Neptune's Daughter and other feature films which he had purchased for Australasia, netted a handsome return. A number of musical celebrities touring under his direction report splendid business. M. Shipman will investigate some of the largest feature pictures for the Australian and New Zealand markets. He represents the strongest purchasing power in the antipodes.

LOUISE HUFF DEPARTS FOR LASKY STUDIO.

Louise Huff, dainty and popular Famous Players star, who has added to her laurels recently by her charming work as the co-star of Jack Pickford in the screen adaptation of Booth Tarkington's "Seventeen," departed for Hollywood, Cal., on the day after Christmas, where she will remain at the Lasky studio for several months.

The transfer of Miss Huff to the Lasky studios is in accordance with the announced plan to send Paramount stars to any studio of the producing companies that artistic purpose or producing exigencies may require, and follows shortly the arrival of Thomas Meighan, Lasky player, at the Famous Players studio.

The immediate object of Miss Huff's departure is the fact that she is soon to co-star with Jack Pickford in an adaptation of Gene Stratton Porter's celebrated novel and play "Freckels," the western atmosphere of which demands a typical California setting. Jack Pickford will follow Miss Huff West in a very short time.

Chicago News Letter

By JAS. S. McQUADE

Chicago Reform Bodies Hot on the Trail of "Intolerance"

AND now the reformers are after "Intolerance." The Griffith production has caught hold of the heart of Chicago with a grip that keeps long lines in waiting at the box office of the Colonial ever since the opening night; so the reformers and others who think themselves well within the kingdom of heaven have become so jealous of its power that they have poured a flood of complaints into the office of the board of the commissioners of Cook County and of the license committee of the Chicago city council.

The county commissioners are inclined to censor "Intolerance" because of the criticism which it directs toward reformers, on the theory that the world has been made to suffer by small groups of reformers who sought to impose their ideas on the great masses of the people. Accordingly, on Friday, December 22, Commissioner Ragan introduced a resolution before the county board which condemned "Intolerance" on the grounds that it is an unjust criticism of the county social service department, and asking the board to view the picture to ascertain if the charges are true, and, if so, to move for the censoring of the objectionable parts. This resolution was passed by the board unanimously.

Prior to taking up the complaints of reform bodies against the Griffith film, which has been set for Thursday, December 28, twelve members of the license committee of the city council attended a matinee presentation of "Intolerance" on Saturday, December 23. Just what course they shall decide upon will be told in my next letter.

Alderman Toman, chairman of the license committee, holds the opinion that "Intolerance" is a legitimate slam at hypocritical reformers, and has expressed himself as being in favor of permitting the spectacle to run unmolested. He has decided, however, that all complaints will be heard at the Thursday session, which will be devoted exclusively to the trial of the big film.

It is said that a revocation of the license of the Colonial will be demanded at the session by representatives of reform organizations and charitable bodies, whose methods are said to be condemned in the Griffith production.

It is pretty certain that "Intolerance" will not suffer from the lack of support in the city council should attempts be made to suppress it.

In the meantime Mr. Griffith, nowise dismayed, gets back at the reformers in this fashion: "To my mind the so-called professional 'reformer' is a sad pilgram through desert land, which lies between real life as decreed by divine nature and the Great Beyond. Because he cannot laugh he would muffle laughter; because none pleads for her hand, she would abolish dancing and courtship, and uproot all the blossoms of the spring of life."

Illinois Lithographing Company Formed.

Tom Quill, formerly associated with the Goes Litho Company of Chicago, and well known in the moving picture trade, has announced the formation of a new company to be known as the Illinois Lithographing Company. This company has been incorporated for $100,000 under the laws of the state of Illinois, chiefly for the purpose of manufacturing lithograph posters for moving pictures. The newly organized company has absorbed all the poster business formerly done by the Goes Company.

The offices and factory of the Illinois company are situated at 351-59 East Ohio street and occupy 16,000 square feet of floor space, taking up the entire third floor of the building. The company is already equipped with seven rotary presses, and a complete force of artists and pressmen have been engaged.

Among the officers of the new concern are Arthur R. Tice, president, who for twenty-five years was assistant general manager of the Goes company; John H. Herman, the well-known sporting promoter, treasurer, and Tom Quill, vice-president. In addition to these officers practically all of the force of the different departments of the Goes company have associated themselves with the new organization.

According to Mr. Quill, the factory is busy at the present time turning out several new ideas in posters, which will be seen in connection with future releases on the Mutual program.

E. E. Fulton Company's Recent Display.

An artistic exhibit held recently at the Hotel Sherman by the E. E. Fulton Company attracted considerable attention. Self-contained electric fountains were featured exclusively, and a great variety of designs, from the miniature fountain



intended for table use to the larger and more elaborate forms suited to theater lobbies and stages, were shown.

The Fulton Company, although recognized as one of the largest moving picture supply houses in the country, does not confine itself to that trade solely. The goods carried by the company cover a wide field, outside as well as within the picture field.

Chicago Film Brevities.

William N. Selig, president of the Selig Polyscope Company, and Gilson Willets, well-known author and photoplaywright, attended a private showing of "The Crisis" at the Lyric theater, Minneapolis, Friday evening, December 22. Governor Burnquist and other notables of the state and city, as well as prominent exhibitors of the Twin Cities and throughout the northwest, were present on the invitation of H. A. Sherman, president of Sherman & Elliott, Inc. The Tribune and the Journal of Minneapolis gave "The Crisis" glowing tributes, devoting much space to careful reviews. A special musical score, composed and arranged by Michel Mowschine, of Chicago, and George Koehler, of the Sherman & Elliott staff, received its share of the praise.

"The Crisis" started its run at the Lyric on Sunday, December 24.

* * *

George Cox, well-known in the film world, is in Chicago for the holidays. The last time I saw Mr. Cox he was setting out on a trip to Japan, the particulars of which I expect him to give me in the near future.

The cases of Joseph P. Armstrong, president of the Moving Picture Operators' Union, Local 110, I. A. T. S. E.; Arthur E. Allison, business agent; Edward W. Collier, secretary and treasurer; Hal L. Johnstone, financial secretary; Frank R. Connelly, trustee; Arthur Hollins, Herman Goldberg, Fred E. Havill and Harold R. Swimming, members of the executive committee, arrested and booked on the charge of keeping explosives in the safe at the headquarters of the union in the Baltimore Building, Tuesday, December 12, have been postponed for a hearing in the Municipal Court until January 23.

* * *

W. E. Kurtz, treasurer of the American Bioscope Company, informed this office that J. E. Willis has been appointed general manager of the American Bioscope Company. Mr. Willis was recently western representative for the Unicorn Film Service Corporation and joined the forces of the American Bioscope Company about two weeks ago. He left for Cleveland last week to confer with the Newspaper Enterprise Association regarding the "Ever True" animated cartoons by A. Condo, for which the American Bioscope Company of Chicago has the exclusive rights.

* * *

William Hopp and Carl Harthill, formerly of the Standard Film Exchange, and lately associate owners of the Union Film Company, have embarked in the business of making and marketing high-class portrait paintings of moving picture stars for the adornment and decoration of moving picture theaters. These portraits will be in oil and water colors, and will be done under the direction of Frederick Gibson Crowell, one of the best-known portrait painters in the west, assisted by a competent staff of selected artists. Mr. Crowell's art is well known in Chicago, as he has painted portraits of the members of quite a number of the leading families. The many friends of Messrs. Hopp and Harthill in the moving picture business will be pleased to learn that they have opened a studio and offices, under the firm name of Hopp-Harthill & Co., at 719 Monroe building, Chicago.

* * *

Norma Talmadge, now Mrs. Joseph Schenck, returned with her husband from their honeymoon trip to the Pacific Coast one day last week, and after a brief stopover departed for New York. They were accompanied by Mr. and Mrs. Marcus Loew, who will remain in Chicago for the holidays as guests of Aaron J. Jones. A special midnight party has been arranged in their honor for New Year's Eve.

* * *

The first five episodes of "The Great Secret," Metro's serial in fifteen chapters, with Francis X. Bushman and Beverly Bayne as the stars, were given a trade showing in the private projection rooms of the E. E. Fulton Company, this city, Tuesday morning, December 26. Those present expressed themselves as being much pleased with the production thus far.

* * *

The Rosewood theater, 1823 Montrose avenue, this city, owned by Pauline Regitz, was purchased by Messrs. Lindner and Zilligen last week, and added to their chain of picture theaters. The consideration has been reported as $25,000.

* * *

The Lake View High School, Chicago, is proud to announce the completion of a moving picture theater which has 1,000 seats on the main floor and 800 on the balcony. This theater can be cut off from the recitation rooms, so that the exhibition will not interfere with class work.

* * *

The Howard, at Howard street and North Ashland avenue, claimed to be one of the largest moving picture theaters in Chicago, is now in course of construction, and will be ready for opening about June 1. The theater will be located in a block of ten offices and thirty flats, and the structure together with the land will represent an investment of about $500,000. It is farthest north at the present time of any moving picture theater in the city, and the site occupies land that up to two years ago was unbroken prairie. The entire building will be of red pressed brick and cream terra cotta trimming, and the theater will have a seating capacity of about 2,000. It has already been leased to Warren C. Seavor and Louis Zohler for a term of ten years, at an annual rental of $12,800.

* * *

Louise Huff, one of the stars of the Famous Players Company, stopped over for a few hours in this city Wednesday, December 27, on her way to Los Angeles. During her brief stopover Miss Huff was entertained by Frank Rutledge, manager of the Chicago office of Famous Players. It is expected that she will join the players at the Lasky studio.

A cablegram from London to the Chicago Herald, bearing the date of December 25, announces that T. P. O'Connor, the famous Irish member of Parliament, has been appointed chairman of the board of film censors, an organization recently created by the moving picture trade in Great Britain. Mr. O'Connor announces that he hopes to improve the character of moving pictures, and invites co-operation from leaders of the best thought in the nation.

* * *

Many men prominent in the moving picture industry in America will learn with regret that Thomas James West, widely known as director of West's Picture Playhouses, chairman of the General Film Agency, chairman of the X. L. Film Company, and connected with many other branches of the industry in Great Britain, passed away recently at the age of 61 years. I had the pleasure of meeting Mr. West in Chicago, when on the old Film Index, and he strongly impressed me by his fine personality and gentle ways. He formed many friendships among men prominent in the trade in Chicago, who will especially mourn his loss. Mr. West had great faith in the future of moving pictures, and in 1914 expressed himself as follows:

"I am convinced that the trade, or science, or whatever you choose to call it, of kinematography has now enlisted in the matter of production some of the cleverest brains in the world, and I am convinced that it will march on day by day to greater improvements and more pronounced success."

Helene Chadwick

THE annals of the stage are filled with instances of where girls have jumped from the chorus to stardom in a week, or where they have leaped from extra parts to leads in a very short time, but it remained for Miss Helene Chadwick to eclipse any of these records.

Miss Chadwick is in motion pictures. She is a Pathe star. She was featured with Montague Love and Chas. Gotthold in "The Challenge," a five-reel production made from Al H. Woods' Broadway success of the same name, by the Astra Company for the Pathe Gold Rooster program. Previous to playing in "The Challenge," Miss Chadwick had never appeared before the motion picture camera. She is what is known in filmland as a "find." In other words, she is a pretty girl who screens well, has the soul spark so necessary for success in motion pictures, and can act.



Helene Chadwick.

"Like most other American girls, I was interested in moving pictures, always enjoyed seeing them and wanted to act in them," said Miss Chadwick, when talking of her successful appearance in "The Chellenge." "The opportunity never offered itself to me. Some way or other, while I had friends in the motion picture business and acquaintances who told me they thought I would screen well, and many of the artists for whom I had posed for their paintings told me they thought I should be in movies, still the opportunity never came to me until I went to see Mr. Gasnier, president of the Astra Film Corporation.

"It happened to be the psychological time. Mr. Gasnier was in need of an actress to play the leading role in 'The Challenge.' He was considering other girls who had made reputations in pictures for the role. He liked my type and it was this that led him to give me the opportunity for a test"

Miss Chadwick was born in Chadwick, N. Y., a town called after some of her people who came to America a long time ago. She is a descendant of Lord Chadwick of England. She was educated in New York City and while in school began posing for artists and photographers. She is one of the most photographed girls in America, her pictures having appeared in practically every high class publication in this country.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Big Doings at the Keystone

Fourteen Companies Work Overtime in Pictures Now Released on Open Market.

FOURTEEN companies are now busily engaged making comedies at Mack Sennett's Keystone studios. Mr. Sennett is on the job early and late, supervising the work. Director Walter Wright has completed "Her Circus Knight," a comedy dealing with the sawdust ring and life under the "big tops." Ora Carew, "Baldy" Belmont, Blanche Payson and Joseph Callahan are the leading players. Wright finished in the cutting room on Wednesday and began rehearsing a new comedy on Thursday. This latter production will be built around an automobile racing story. Wright will retain the same cast that has appeared in all of his recent releases.



Scene from "Her Circus Knight."

Director Fred Fishback has finished "Safety First Ambrose" and is now rehearsing a new comedy with Mack Swain, Polly Moran, Dora Rodgers and others. Fishback's last two productions were western stories with thrills. Settings for the new comedy are laid in the cast and the story deals with a henpecked husband and a vampire. Mack Swain will play the husband, while Polly Moran will be his wrangling spouse and Dora Rodgers the vampire.

"Maggie's First False Step," with Charles Murray and Louise Fazenda, has had its final showing in the studio projecting room and Director Frank Griffin is already working on a new production with these two Keystone players.

Probably the most elaborate and what promises to be one of the funniest Keystone comedies of a year is now being directed by Harry Williams and is entitled "Dodging His Doom." Chester Conklin is the leading comedian and is supported by H. Guy Woodward, Dale Fuller, Wayland Trask and other Keystone players. Ford Sterling, Hugh Fay and Alice Davenport head a company under the direction of Victor Heerman. Heerman's new story is a crook play.

During the past week Director Clarence Badger made the final scenes and a few retakes for "The Nick of Time Baby" in which Gloria Swanson and Bobbie Vernon are the leading players. "Teddy," the big brindle Dane, that has appeared in several Keystone productions, shared honors with the screen favorites in this comedy.

As previously stated in this paper the releasing of Keystone comedies will be placed on an entirely new basis. Beginning January 1, Keystone comedies will be released unrestricted through Triangle. "My pictures," says Mr. Sennett, "will stand entirely upon their merits. The reason for this change of policy," says the producer, "is the gratifying growth of our film plays. The demand for these comedies has now become so great that from a business standpoint it is no longer practical to market them as we have been doing heretofore." Soon after the first of the year will be presented "Mickey," the first play from the new Mabel Normand Feature Film Company. The system by which these feature plays are to be released will be announced later. Miss Normand now has her own studio, and will hereafter appear in feature plays alone. It is the intention to have the Mabel Normand Feature Film Company produce about four pictures yearly, sparing no expense in releasing them to the best possible advantage.

These, and other activities mark the closing of the biggest year in the history of the Keystone Company's operations. Mr. Sennett proposes to add several companies to his roster early in the forthcoming year, and it is also planned to add more stage space to the already enormous producing plant. With these additions it is hoped that the big comedy institution will be enabled to fill back orders and keep up with the ever increasing demand for Keystone comedies.

A Visit to Universal City

Remarkable Efficiency System Installed by H. O. Davis—World Man is Posed With the Lions.

THIS week we made another trip to Universal City. The Cerberus of the entrance gate wouldn't let us in at first and we felt rather peeved remembering that Mr. Laemmle once upon a time had given us the freedom of the city. However, we got by and presently we were basking in the friendly welcome smile of M. G. Jonas, that good fellow and extremely capable director of publicity of Universal City. It was almost lunch time when we arrived, so after a short stroll around the stages friend Jonas invited us to a most welcome and palatable repast at the Universal restaurant. There we had a little chat with H. O. Davis, general manager of Universal City, and were introduced to Charles E. Van Loan, the writer. Mr. Van Loan, we were informed, is spending considerable time at Universal City preparing a new series of moving picture articles and getting data from Mr. Davis on efficiency in motion picture producing.



New Wardrobe Building at Universal City.

Mr. Davis has introduced a most remarkable system of efficiency in all departments at Universal City. His latest efforts along these lines is the erection of a new wardrobe building adjoining the dressing rooms of the actors and actresses, in order that the costumes may be obtained quickly and without the necessity of going to the former building, which was located several hundred yards away.

Eighteen thousand dollars' worth of costumes covering every period of history have been transferred to the new building. Special rooms have been provided for the different styles and periods of costumes. If a director now desires costumes to fit a photoplay written about situations in the fourteenth century, these are all to be found in one room, thus effecting a great saving of time in obtaining the clothing upon requisition from the production department.

A large space has been set apart for the factory, where wearing apparel of all descriptions constantly is being made by a large force of employes. The costume room at Universal City is one of the sights of interest to visitors who express amazement over the amount of money invested in this department alone.

After lunch we took another stroll around the stages and met some of our old friends. Director Henry McRae was found rehearsing the script of a five-reel "Whispering Smith" story with a cast including charming little Mary MacLaren, Alfred Vosburgh, Eddie Polo, R. W. Everett and Charles Mailes. At one of the stages we found Director Rex Ingram filming a scene of "Scathing Humanity," his latest underworld feature. We are told that some real gunmen had been imported from the slums of New York to give convincing atmosphere to this story and that we better not start any arguments with these desperate characters. We promised to be good and, as a result, friend Jonas brought us to the lion's cage to pose for a picture, to pose outside the animal cage in safe distance from snapping teeth and reaching claws. We never before saw such ferocious beasts. We thought moving picture lions perfectly tame and gentle. Not so the lions at Universal City. They were absolutely determined to claw a piece out of our back, and never again will we make any fun of Madame Schumann-Heink being posed in the lions' cage. Our hat off to the lady. She deserves a medal for bravery.

After a thoroughly enjoyable day at Universal City we boarded our good old ship and sailed back through Cahuenga Pass to the city.

Kerrigan on Theater Tour

Will Appear at Principal Theaters of the Largest Cities of the Country.

PRIOR to the starting of his own feature film company, J. Warren Kerrigan is shortly to leave Los Angeles on a three months' trip to the principal cities of the country. The tour is in response to the demands of thousands of the photoplay fans that they be allowed to see Mr. Kerrigan in person. During his absence from Los Angeles, the construction of an elaborate studio for Kerrigan's exclusive use will be rushed to completion so that he may start the production of his first picture immediately upon his return. The junket is scheduled to extend as far East as New York and Boston. Carlyle Robinson, publicity agent of the west coast, will be in charge of the tour for the Kerrigan company.

C. GARDNER SULIVAN RETURNS TO CULVER CITY.

C. Gardner Sulivan, chief of the scenario staff of the Ince forces, has returned to Culver City from the East, and is now at his desk again writing Triangle-Kay Bee plays for forthcoming production. Mr. Sulivan visited St. Paul, Chicago, New York and Boston. A unique reception was given the popular scenario man when he arrived at the Culver City Studios. As he entered the gates he was showered with a veritable rain of confetti, made from copies of the more than two hundred picture plays which Sulivan has written for Mr. Ince. The trip, Mr. Sulivan declared, has provided him with a number of new inspirations for stories, the construction of which he intends shortly to commence.

Los Angeles Film Brevities.

Hobart Bosworth, the Lasky star, spoke recently before the County Institute of Los Angeles teachers on the producers' attitude towards educational pictures and the value of moving pictures as an educational instrument. The address, which was made at the request of Mark Keppel, County Superintendent of Schools, and H. S. Upjohn, Director of Visual Education, was most interesting and was enthusiastically received by all the teachers present.

* * *

Under the auspices of the Woman's City Club of Los Angeles, an interesting demonstration of "How movies are made" was given on Monday of this week, at the club headquarters in the Exchange Building, by little Mary Sunshine, the diminutive Balboa star, and Henry King, her director. Little Mary charmed the many guests by her remarkable talent of acting. The program was mainly to boost the growing demand for better films for children. Among the honored guests were Mrs. E. H. Noe, Henry King, H. M. and E. D. Horkheimer, Dr. and Mrs. Leon Osborne, George Rizard, Bert Enswinger, D. F. Whitcomb, Mrs. Whitcomb, Norman Manning, Miss Mollie McConnell and Daniel Gilfether.

* * *

The many admirers of Tom Mix will be interested in the announcement from him that his work with the Fox Company will be along entirely different lines. Mr. Mix stated that he will be featured in two-reel western slap-stick comedies, and will be supported by a specially selected cast. Victoria Forde will be his leading woman, and Victor Potel, better known as "Slippery Slim," has been specially engaged as character comedian. Bob Eddy, a former Keystone comedian, will assist Mr. Mix in the direction of all of his productions. A large tract of ground on Winna Brown's ranch at Silver Lake has been leased by the Fox company for Mr. Mix's use. A permanent Western mining town has been erected there, complete from saloon to undertaker. It will furnish the locale for the stories which the noted cowboy will make.

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Sessue Hayakawa and a company of Lasky players, under the direction of Marshall Neilan, has departed for Honolulu, to take exterior scenes for a forthcoming Lasky production, in which the popular Japanese actor is to be starred.



Mr. and Mrs. Sessue Hayakawa.

Another Lasky company, under direction of Rollin Sturgeon, leaves for Washington, D. C., this week, to film some scenes requiring an eastern locale. Theodore Roberts, Maude Fealy and a number of other players were included in the party. Arrangements have been made to photograph the lobby and dining rooms of the Willard Hotel, which figures prominently in the story.

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Camille Astor, who has recently been supporting Helen Ware in the Selig production of "The Garden of Allah," is returning to comedy, and will be featured in the La Salle Film Company's productions.

* * *

Fred Mace, of Keystone fame, left Thursday this week for a six weeks' trip to New York, relative to the business of forming his own comedy company. Good luck, Fred! Give our regards to Broadway.

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Ford Sterling, we are informed, is the first Keystone director to become a member of the Motion Picture Directors' Association, having joined Tuesday night of this week.

* * *

It's rumored this week that Blanche Sweet, that brilliant star of silent drama, is contemplating leaving the Lasky company and taking a long vacation before considering a new film engagement.

* * *

Bill "Kalem" Wright, vice-president and general manager of the Kalem Co., arrived in Los Angeles this week. Mr. Wright expects to be in our city for a week or ten days to arrange for the enlargement of the Kalem studios in Hollywood and Glendale. Phil Lang, chief scenario editor of the Kalem Co., is also here from New York and has been busy for the last week preparing scripts at the Glendale studios.

* * *

Captain Wilbert Melville, the former Coast representative

for the Lubin Company and director-general of the Los Angeles and San Diego plants of that organization, has announced that he will enter in the film manufacturing business again, and this time for himself. Captain Melville contemplates reopening the old Lubin studio at Coronado and may also locate a company in Los Angeles. Captain Melville has a temporary office in the Stay Bldg.

* * *

Ken' O'Hara called us up on the 'phone today and kindly requested our presence at a Christmas jollification Sunday, December 24, at Culver City. Thanks, Ken', old boy; we shall be there if a certain speed cop out your way don't get the old boat. He did last time, and the judge said "Five dollars or five days."

* * *

Mae Murray, the Lasky star, has started on a new production under the direction of Robert Leonard. She is now up in the mountains filming some exterior scenes.

* * *

Alvin Wyckoff, director of photography, and Howard Ewing, chief electrician at the Lasky studio, have departed for New York City, to assist Cecil B. De Mille in the first presentation of the Geraldine Farrar production founded on the story of Joan of Arc. Members of the Lasky company went to great lengths to warn them of the pitfalls of the great city.

* * *

The cast of the new George Walsh picture, on which Director Otis Turner began work last week, includes Anna Luther, Velma Whitman, Cecil Holland, Sydney Deane, Charles Girard and Frank Alexander. Miss Luther will play opposite Mr. Walsh.

* * *

Volma Whitman rejoins the Fox organization after an absence of several months. The last picture in which she worked for the company was staged in the East, and Miss Whitman was living in New York at that time. Outside the stars of the company, she is the only actress now with them, who has worked at both East and West Coast studios.

* * *

Dustin Farnum returned this week from a hunting trip among the mountains, and is now spending most of his time discussing his 'script with his director, William D. Taylor. The company will begin work on Monday, the story being the dramatization of a popular novel of the great northwest.

* * *

Hank Mann, who has made four Foxfilm comedies under the direction of Charles Parrott, will next week begin work on a fifth, directing his own company. Mr. Parrott will announce a new star within the near future. This makes six comedy companies now actively at work at the Fox Hollywood studio.

* * *

The plant of the National Drama Corporation, occupied by the Wm. Fox studios until the recent fire, is fast being rebuilt and should be ready for occupancy within a few weeks. One wing of the building is already complete, and several departments have moved into it.

The new Western home of the Fox company will be a building of quadrangular shape, with several large stages in the interior court. Offices and dressing rooms will occupy the surrounding corridors.

* * *

Chester B. Clapp was installed last week as the comedy scenario editor with the Fox company. From-Keystone-to-Universal-to-Fox is the record made by Mr. Clapp within the past month.

* * *

William Russell and his company are working overtime at the American studios in Santa Barbara in order that the company and its director, Edward Sloman, may come to Los Angeles for the holidays.

* * *

On "Christie Night," Wednesday of this week, Christie players turned out en masse in honor of Herbert Lewis' third managerial anniversary of the Hollywood theater. This particular picture, "Hist! At Six O'clock" was the first of the Christie satirical series on vampire subjects. The spontaneous ripples of laughter from the audience was a tribute to the company.

* * *

The Helen Holmes company of the Signal Film Corporation is looking forward to a Christmas present in the form of the completion of the dreaded thirteenth episode of their serial, "A Lass of the Lumberlands."

Thus far, although there have been a number of dangerous stunts performed, there have been no more injuries received than in the previous episodes, which seems to brand the old thirteen hoodoo as the bunk. Miss Holmes was called upon to ride an aerial gravity tram from a mine shaft to the railroad track, where she drops on board a passing freight; William Behrens was called upon to follow her and later to be shot from the top of the freight into a river over which the train was passing. They accomplished this without accident and it now looks as though the installment would be finished without the occurrence of any of the dreaded catastrophes expected.

* * *

J. P. McGowan, director-general of the Signal Film Corporation, has issued instructions for the removal of the offices of the company from their present quarters to a larger building on Pasadena avenue. The building into which they are to be moved was originally a residence. The place is being thoroughly renovated, partitions are being torn out and others built to accommodate the office force. The building in which the offices are now located will be left standing for a private office for Mr. McGowan, for the time being. Later it is to be turned into dressing rooms, the laboratory is to be moved closer to the new offices and the space thus gained used for additional stage space. The new offices will be ready for occupancy within ten days.

* * *

Dorothy Dalton is concluding her performance, this week, as star of the Triangle-Ince play being directed by Reginald Barker, and in her spare moments is getting ready to appear



Dorothy Dalton, After Enacting a Love Scene in Mid-Stream

in a new Triangle-Kay Bee. This is said to be a sensational story that will reveal Miss Dalton in a new role. It was written by John Lynch and prepared for the screen by J. G. Hawks. Charles Miller will be the director.

* * *

Arthur Maude, the English actor, was engaged this week by Thomas H. Ince to appear as leading man in a new Triangle production under the direction of Raymond B. West. Mr. Maude served nearly a year under the Ince banner, at the time when Inceville was the producing headquarters of the noted director-general. Among the screen-plays in which he appeared were "The Devil," "The Cup of Life" and "The Reward."

* * *

House Peters and Myrtle Stedman have finished their picture and the popular Morosco stars have been granted a vacation until after the holidays.

* * *

Vola Vale has been selected as leading woman to appear with George Beban in his forthcoming production now being made at the Morosco studio under the direction of Donald Crisp. In the cast are Colin Chase and Paul Weigel. Mr. Beban is one of the authors of the scenario.

* * *

Howard Estabrook will direct the next Morosco production in which Vivian Martin is to appear, and which is expected to start shortly.

* * *

The Lasky production of Joan of Arc, in which Geraldine Farrar plays the stellar role, will be given its Los Angeles premiere Saturday, January 13, at the Majestic theater. William Furst, composer of the music and conductor of the orchestra in New York City, will come to Los Angeles to direct the augmented orchestra here.

* * *

The new Triangle-Kay Bee play, starring William Desmond, will be started this week at Culver City. It is a rollicking romance of the Balkan States, written by J. G. Hawkes, in which Desmond takes the part of a dashing

young Irish newspaper reporter who is dispatched to the front as the correspondent of a London paper. The play is being directed by Walter Edwards, and the cast includes Fanny Midgley, Joseph J. Dowling, Thomas S. Guise and Will H. Bray.

* * *

William S. Hart began work this week on the production of a new Triangle-Kay Bee play written by Martin Brown and prepared for the screen by Lambert Hillyer. The story offers the popular western star several remarkably strong situations that measure up, it is said, to those in "The Aryan," "Hell's Hinges" and "Devil's Double." Margery Wilson has been cast to appear opposite Hart in this subject, and the other important parts are being played by Jack Livingston, who has just finished a performance opposite Dorothy Dalton, and J. P. Lockney, the character actor.

* * *

Charles H. Christie, business manager of the Christie Company, announces that the contracts made for the releasing of the two-reel pictures on January 1 are subject to change, owing to unavoidable delays. Those which were to be released on January 1 will not be offered to the public until the latter part of January. These two-reel comedies will be a series of ten or twelve pictures, to be released two to the month, through the same exchanges now handling the one-reel Christie comedies.

* * *

That Harry Rattenberry's pastime is raising chickens (please refrain from ambiguities), we learned this week from the capable publicity purveyor of the Christie studios. All the spare lumber on the lot finds its way these days to Harry's Hollywood house to make coops for the poultry. Even so, the broilers have a way of turning up missing and Harry couldn't trace them. A darkey family lives in the back and a conversation heard through the high board fence gave Harry the necessary clue. This was the scrap of dialogue,

"Does dat white gemman in front keep chickens, Brother Johnsing?"

"Well, suh, he don't 'zackly keep 'em, but he sho' try hard nuff."

* * *

Billie Rhodes, the petite Christie comedienne, is going East for Christmas and will stop over in many of the larger cities to appear in person at theaters showing Christie comedies. Her leave of absence from the studios is necessarily limited, but she and Mr. Christie are working on an itinerary which will give this pleasure to as many Christie fans as possible.

* * *

The new Isidor Bernstein studio, at Boyle Heights, is now almost finished, and it looks as if the picturesque eight-acre tract on which the plant is located will be one of the beauty spots of Los Angeles. The old Perry residence, picturesque in itself, with its columns and towers, is being remodeled as a residence for Mr. Bernstein. The natural features of the tract are wonderfully beautiful, the house being situated on an eminence from which the land drops gradually into dells and glades.

Lawns and gardens of great beauty are being prepared in the shade of the many varieties of trees which grow on the place. A Japanese garden will be a feature and there will be an ornamental fountain, large greenhouses and picturesque rustic summer houses.

Three stages are now in process of construction, and an office building will be erected near the entrance on Boyle avenue. A glass stage will be built later. Other buildings to be erected are property rooms and a developing plant, with the very latest equipment.

Cleo Madison's company and two others will begin work January first.

"FILLUM" MONEY.

The motion picture exhibitors want a new coin—a fifteen-cent piece which will facilitate them in the handling of receipts at their box offices and in saving the time of their patrons.



President John R. Freuler, of the Mutual Film Corporation, in whose office the campaign was first discussed, suggests that a new design, expressive of the motion picture industry itself, be offered.

Here it is—the first design to be suggested. The lady is Helen Holmes, the famous star of "A Lass of the Lumberlands," Mutual production.

What do you think of it?

Marguerite Snow Opposite George M. Cohan

Well Known Screen Favorite Engaged by Artcraft as Leading Lady for George M. in His First Screen Subject, "Broadway Jones."

MARGUERITE SNOW, the well known screen favorite, has been engaged by the Artcraft Pictures Corporation to appear opposite George M. Cohan in his initial motion picture subject, "Broadway Jones." Miss Snow will portray on the screen the part of Josie Richards, the pretty stenographer at the Jones Gum factory, who shows the wild "Broadway Jones" the right path. Originally presented at the Cohan Theater, New York City, by Myrtle Tannehill, the role of Josie offers a particularly likable character and one especially adapted to Miss Snow's capabilities. This part is second in importance only to the stellar role of "Broadway Jones" and to those who are familiar with it as well as the work of Miss Snow as displayed on the screen in the past, it will immediately prove evident that she is just the artist to visualize Josie on the screen to the best advantage.



Marguerite Snow.

In motion pictures Miss Snow gained great public favor throughout the country as a result of her famous characterization of the Countess Zudora in "The Million Dollar Mystery," one of the most popular series ever produced. Among the other well known portrayals on the screen are those displayed in "Rosemary," "The Upstart," "Corner in Cotton," "The Second in Command," "The Silent Mystery," "The Turmoil," and many other big motion picture successes.

The balance of the cast for "Broadway Jones" is now being assembled and work has already been begun at the studio in New York on some of the big sets to be used in the first Cohan film. The actual production will start immediately after the holidays.

C. A. MEADE APPOINTED PATHE MANAGER AT DETROIT.

In accordance with the policy of building up the finest exchange organization in the industry, Pathe announces that in addition to the many excellent salesmen and managers who have been recruited since the beginning of the new administration of J. A. Berst as vice-president and general manager, the organization has been further strengthened by the addition of C. A. Meade, who assumed charge of the Detroit Pathe office on Christmas day.

NEW UNITY EXCHANGE IN CLEVELAND.

Unity has added another link to its chain of exchanges, through the formation of the Unity Photoplays Company, with offices in the Columbia building, Cleveland, Ohio. This exchange will handle all Unity features in the states of Ohio and Kentucky. Harry Goldberg has been selected to manage the new exchange by the Unity officials, and under his experienced leadership the business should develop well in this territory. Mr. Goldberg was formerly manager of the Atlanta branch for the World Film Co. and is an exchange man of many years standing.

GAUMONT LONDON REPRESENTATIVES OF WORLD FILM.

The World Film Corporation under its recently adopted policy of extending the service has just concluded arrangements with the Gaumont Company of London for the distribution of Brady-made picture plays throughout Great Britain. The deal is considered of such importance at the European end of the line that twenty advertising pages of the Cinema magazines are required for the initial announcement. The direct London headquarters for World-Brady pictures will be found in the premises on Water street, formerly occupied by the Edison Company.

Advancing the Industry

What Artcraft Distribution Means to the Film Industry—Trend to "Fewer and Better Pictures."

By Al. Lichtman.

(General Manager of the Artcraft Pictures Corporation.)

"FEWER and better pictures" has often been preached but never has an organization pointed toward this trend more effectively than Artcraft. Our very foundation indicates bigger and better pictures with longer runs, which, of course, will mean fewer releases. This is undoubtedly the trend of the motion picture future and that Artcraft will play a most important part in the evolution of the photoplay which will have its effect during the next twelve months, is readily apparent.

The advent of any new force in the motion picture industry is often looked upon with fear by exhibitors, particularly when it calls for a longer run of the attraction, a higher charge of admission and an increase in the cost of rentals. At the same time, many exhibitors realize that it was due to the entrance of just such forces into the business several years ago that resulted in the great improvement evidenced during the past few years. Exhibitors who at that time feared to raise their admission price from five to ten cents are today selling their twenty-five cent seats faster than their ten-cent seats.

Thus when Artcraft entered the field several months ago and offered new ideas and policies to the exhibitor, many managers did not realize that this was merely another step toward their own advancement as well as that of the industry in general. Artcraft is primarily intended for the improvement of conditions affecting the exhibitor, not the manager of the opera house, the town hall or the theatre which usually shows a "legitimate" attraction, but the fifty-two-weeks-a-year exhibitor whose theater is a regular motion picture house, whether it is a palatial institution or a small town odeon. In the past this exhibitor has shown pictures of ordinary merit year in and year out and when a big production came to this town it was given to the opera house or the regular dramatic theater, while he was forced to offer as opposition his mediocre pictures. This is the situation in which Artcraft protects the exhibitor. In other words, to use the vernacular of the day, Artcraft gives the exhibitor a chance at the big stuff which in the past was given to the owner of the regular "legit" theater.

The many palatial motion picture houses throughout the country are operating under as large an expense as the finest playhouses. These theaters must have extraordinary productions, and it is the aim of Artcraft to supply them with the biggest subjects in points of stars, art and general merit. In place of running the mediocre film three days and a week, Artcraft supplies these houses with productions that will not only stand an increase in admission price, but a longer run. In other words, Artcraft not only places the unusual attraction within the reach of the regular exhibitor whose palatial theater is the logical place to show the production, but gives him the opportunity of placing his house on a still higher plane by increasing the run of the subject and justifiably asking more for admission.

As to the smaller exhibitor, Artcraft offers to him the very thing for which every live-wire showman is ever on the lookout, namely a "special attraction" or stimulus for his business. Just as every good retail merchant will occasionally hold a special sale to attract new customers and retain old ones, so does the showman offer a special inducement in the way of an extraordinary entertainment. To the small exhibitor who is showing the usual film Artcraft is as important as it is to the owner of the immense motion picture palace. Where heretofore it has been impossible for him to secure the big production until long after its initial appearance, Artcraft now makes it possible for him to show the so-called "big stuff" occasionally, thus not only increasing the prestige of his house, but actually injecting new blood into the box office veins of his business.

To the producer Artcraft offers a distribution such as has never been evidenced before. It not only saves him the laborous and expensive proceedings in connection with the simultaneous presentation of a big production throughout the country, but places at his disposal the very best theaters in the land. At the same time Artcraft's scope is not limited to the activities and ideas of a set of producers. Any author, artist or producer will find in Artcraft an outlet for ideas or productions that are in keeping with the standard it has already established.

HELEN STRICKLAND IN "A MESSAGE TO GARCIA."

Helen Strickland is cast as a Spanish adventuress in the Kleine-Edison film version of Elbert Hubbard's "A Message to Garcia."

Allen Holubar

FEW persons connected with the motion picture industry can point to the record attained by Allen Holubar, author director and actor, whose work in Universal productions has attracted widespread attention. To achieve fame as an author of photoplays, a director of them or as an actor in them is praiseworthy enough but to achieve fame in all three branches is almost unprecedented.



Allen Holubar.

Allen Holubar, however, is an exceptional man with a capacity for unlimited hard work, so the mere fact that he frequently writes, directs and plays leading roles in his own pictures seems merely part of his daily life to him and he stands ready at all times to take on new duties.

Mr. Holubar was for years a popular leading man with stock companies on the Pacific Coast, playing with such well known organizations as the Alcazar Stock company, San Francisco; T. Daniel Frawley's company of Seattle and Portland, the Auditorium Stock company of Spokane, and in companies at San Diego, San Jose and Oakland. He played with Blanche Bates in "The Girl of the Golden West," and toured with several noted stage productions. He played a season in vaudeville in support of Bertha Kalich, leaving the stage to enter pictures with the Universal.

Before taking up directing Mr. Holubar played leading roles in many Universal successes. Some of his most recent productions are: "The Girl Over There," "Leona's Daughter," "Midnight," "The Double Topped Trunk," "The Old Toy Maker," "His Father's Son," "The Shadow," "The Taint of Fear" and "Stronger Than Steel."

WILLIAM FOX SIGNS RALPH AND VERA LEWIS.

In continuation of his policy of increasing still more his great list of photoplay luminaries for 1917, William Fox has just signed two stars who are one. They are Mr. and Mrs. Ralph Lewis. Mrs. Lewis is known professionally as Vera Lewis.

Ralph Lewis, who has been hated in every country in the world where motion pictures are projected, undoubtedly achieved his biggest success in the silent drama when he gave his remarkable impersonation of Stoneman, the ruler of the South, in "The Birth of a Nation."

Vera Lewis, who will be seen in the same production with her husband, also enjoys a long record of stage and screen successes. She comes, too, from Griffith's Triangle company. She acted recently in "Intolerance," where she had the part of Miss Jenkins, the selfish philanthropist.

BERT ADLER WITH EDUCATIONAL.

Our old friend Bert Adler, who was, for several years, connected with the publicity department of the Thanhouser Company, and later with the Universal Film Manufacturing Company, has been added to the publicity staff of the Educational Films Corporation of America. In securing Mr. Adler the Educational Films Corporation of America are fortunate in gaining the services of one who has had wide experience in the moving picture business. Our best wishes to Mr. Adler in his association with one of the strongest corners of the educational side of the business.

MIGNON ANDERSON JOINS UNIVERSAL.

After having played leading parts in Thanhouser films, Mignon Anderson, one of the daintiest actresses of filmdom, has joined the acting forces of Lois Weber at Universal City and is playing opposite BenWilson in a five-reel current production.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Courtesy.

ASSUREDLY let the atmosphere of your house be courteous, but by all means let the courtesy be genuine. The other evening we visited a theater. It fairly oozed courtesy. It was almost offensively courteous, and yet it is run by a man who has almost an international reputation as a house conductor. His management is ostentatious, pretentious, but it is not genuine. In every move of every salaried employee there was the same air of "look how well we do this!" There was nothing spontaneous, nothing unstudied. It was all cut and dried, a purely mechanical manifestation of certain managerial dicta. The people were courteous by rule and regulation. It was all on the surface. Courtesy does not consist of a head usher costumed like a comic opera tenor and supported by a staff of boys who do certain things because they are told to. In the old days we knew three vaudeville circuits intimately. We went regularly each week because we were paid to go. In one the boys were over trained. They annoyed, they were so eager to be polite. In the second, patterned after the first, the boys were polite when someone was watching. A signal went along the line when the house superintendent came in sight. At other times the service was lax. The boys were merely drilled. In a third house the boys were picked. They were not drilled. They were required to have an inherent sense of courtesy; a desire to make good for the house, because this was their job. You could go into any three houses and tell which was which. You could tell the atmosphere. Two were pretense and one was real. The latter was so real that we knew one man who used to frequent the smoking room of the house as a place to read his newspaper. He seldom saw the show, but he contented the smoking room appealed to him more than did his club. The boys all came to know him. He was told which were the acts worth seeing and now and then one of the ushers would dash down to warn him that something worth while was going on. He didn't tip the ushers. It was pure friendliness. This may seem a bit overdrawn, but it is the truth. Don't train your house staff to be polite. Pick those who are born that way. Then let them work their own way and not in set fashion. The people will stay by you longer because you will not have to fire so many, and it will mean a lot more to your house.

Joint Advertising.

The Rowland and Clark theaters, Pittsburgh, use the daily papers for their features and make one general advertisement cover all the houses as shown in this reproduction. They also use an advertisement



for the various houses, giving the daily attraction for each house, but this joint advertisement is unusual.

A Two-year-old.

Paramount Pointers, the Philadelphia exchange organ, has passed it's second birthday and we hope it lives long enough to use three twos in a row to tell its age, for it is a smart little sheet and helpful to its readers. Here is an idea they take from the Mastbaum house. It is good enough to try—only why make it necessary to ask the ushers? Put it where it can be seen going in, coming out, and before you get there.

> The management of the Stanley theater has evidently solved one of the exhibitors' problems once and for all. Patrons are continually asking ushers and other employees the time a certain picture will be shown. As arranged at the Stanley, any employee in the building can now tell a patron the exact time the feature and single reels are shown at any time, by a simple method. Each employee is supplied, with every change of show, a slip of paper on which is typed the title of each picture and the time it goes on, and also the time of the overture. The ushers carry them around their flashlights. We tried it on some of the employees the other night, and found that it was an ideal scheme. Such little helps as these are appreciated by the patrons.

Evidently celebrating his birthday, the Pointer's editor tells a whopping big fish story. Must have been out with Jay Emanuel. The stuff he buys gets you that way.

Another Self Sealer.

Here is what seems to be a new idea in self-sealing matter. It comes from the De Luxe Film (Lasky) Corporation of San Francisco, and the original is a sheet 14¼ by 4¼ inches. The folds have been



marked in and the cut shows the inside. The top is folded over and then the left-hand page, which is not quite as long as the middle, is folded over and the right-hand page, which is only half size, is folded and slipped over the left-hand page. The right is printed up "Look inside. It contains bright tidings for the exhibitor," and the left-hand side carries a fist pointing to the legend. The reverse of the middle page is the usual mailing card imprint. What is known as scoring rule is used to get the top fold exact. If this fold is well defined the card will travel cross country without opening.

Classy.

Walter Brooks had Romeo and Juliet lately at the Auditorium, Coatesville, Pa., and to emphasize the event he got out a special folder, eight pages, uncut leaves, only the outside and middle pages printed. It was a heavy hand-made paper that looked like the produce of an engraver rather than a printer, and the tone of the announcement was in keeping with the style. It lifted that attraction out of the general run and put it in a class all its own. For the regular work Mr. Brooks uses the eight-page wire-stitched program that he used following his neat folder. It is a page to a day and each title is followed by the correct showing time. It is about as good as they come. Some special stunt like this Romeo and Juliet idea will have a tremendous moral effect upon your audience if you work it right. It brings them to the theater in the properly receptive frame of mind.

Party Rates.

A traveling man sends in a small town newspaper with an advertisement, but he forgot to send the top part, that tells the name of the town, but it seems to be somewhere in Illinois. The type repetition will not give much of a hint of the display, but read what the manager calls "live and let live" prices for a six-reel show:

SINGLE ADMISSION, 10c.
CHILDREN, 5c.
Low Rates Weekly.

The Whole Family (3 or more)	50c.
Family of Two (or Couple)	35c.
One Person	25c.

Show Starts at 7 P. M.

Special Rates to those who do not feel able to pay above prices. Do not let price keep anyone from enjoying these Good Pictures.

The bill is changed three times weekly, so that these prices are for three sets of admissions. No man need feel he cannot afford a best girl when he can take her to the theater three times a week for only thirty-five cents. Add this to the Trail (B. C.) monthly commutation ticket and the man in Washington who opens his house for a month only when he has sold enough season tickets to ensure his breaking even.

Good Printing.

The Alameda theater, Alameda, Cal., sends in a couple of recent programs. They are 6 by 9, four-pagers, white stock and blue ink, and the front and back page cuts are "made ready" to get really good results. The inside page cuts are not so well printed, but are not

badly done. But we think it would pay them to drop the back page cut and take that space for house talk. It would mean more. They get an odd heading for the front page very simply, using Comstock type and boxing each letter with one-point rule. It looks as well as a drawn design, but this works only when the printer locks up so that his rules meet. This printer does; you do not catch him napping on any one of the four pages, but, loosely done with bad mitres, nothing is so slovenly as poor panel work. The Alameda uses day and date, and prepares its copy nicely. But on the coast "The Birth of a Nation" has dropped to a quarter admission, it would seem, since they advertise this price.

Battle Cry, Also.

Lately we printed an advertisement of "The Fall of a Nation," taken from a handbill of its tour of the Canal Zone, and now Earl Toothman of the Post Exchange, Corozal, C. Z., sends in a newspaper clipping of the tour of "The Battle Cry of Peace." Evidently this is not under the Y. M. C. A. management, as was the other, for the film will play Panama three nights. The advertising has been lazily done, for it is merely clipped from the company press sheet and starts off "At (name of theater) on (date) will be shown, etc." This is tagged with a panel showing the playing dates, but entirely apart from the other box. The general text should have been changed to apply to the new condition, and the playing dates made a part of the same announcement.

Been Saving It Up.

Herschel Stuart, of the Old Mill, will be remembered by readers of a couple of years ago. He was in several times and then stopped coming, but now he writes and sends a long letter about what he has been doing. It is worth reading, even if you have no chain of theaters and find just one a handful. Now the Old Mill, Dallas, Texas., is the center of a chain of houses through Texas, including Queen theaters in Dallas, Houston and Galveston, the Zoe, Houston, and the Hippodrome, Waco, with a couple more. Mr. Stuart writes:

It has been almost two years since you heard from me. Possibly you have entirely forgotten me. Some of my first ads. were submitted to you for approval, and you handed me a compliment which was an inspiration and by hard plugging and careful study of your book, "Picture Theater Advertising," and your weekly budget in the World, I have managed to hold my job in a business that has grown, and grown and grown, thanks to the General Manager, who has not a peer in America.

We operate nine theaters now, two of which are not mentioned in this letterhead, and our advertising is naturally enormous. I enclose some copy for your approval. I am a great believer in outdoor advertising, billboards, and high-class grade of sniping on fences, using one-sheet and two-sheet, special home-block printed posters. In Dallas alone we have over one hundred locations which are the choicest in the town, and which are even more attractive than the large billboards, possibly because they are closer to the prospective patron who is on the sidewalk, or conveyance. These posters are kept sufficiently varied in color to be attractive and not be offensive. We have some private 28-sheet day and night boards for special hand-painted posters on big productions. These last are personally selected, and they are beautiful. You being my ideal advertiser, I often wish you could come to Dallas and see how we do it (I am speaking of Dallas, but all things mentioned here apply to Dallas, Houston, Galveston and Waco), though Dallas gets a little the best of it because we operate the two leading theaters here, while the other towns have one important theater and others smaller.

Aside from what has been mentioned in the way of outdoor advertising, we have changeable letter electric signs in the down-town districts at prominent corners which are a source of revenue in themselves. Considering special stunts, which space forbids particulars of, outdoor displays, and lavish use of newspaper space, we have accomplished much and have high hopes for the future.

We adhere strictly to the truth in advertising and never knock a competitor. Only on rare occasions do we call attention to the film in superlatives. We try to lure the public by inviting them and calling attention to something interesting either about the film or the players rather than using useless adjectives.

I have surely gone into detail more than I intended at the beginning, but in closing I want to ask your opinion of our system (see copy marked "System"). It was a long time before I got out of the woods on how to keep track of bookings for the nine theaters, and in addition sub-renting lobby displays and films to numerous other theaters, and it was still a longer time before I accomplished getting these things to the theaters and getting them returned and routed harmoniously and to collect the money for the trouble and use of materials after it was all over; but at last, thanks to many of your suggestions, I have it under control and by having a system for everything, office appliances, in addition to the matter I am sending you, I have been able to make one department do the work of four or five departments. The following things are conducted in the one department:

Booking Department, Advertising Department, and Publicity Promotion for nine of our own theaters.

Sub-renting films and advertising helps to thirty-six outside theaters.

Conducting an art department for newspaper drawings and lobby cards. We use very few stock posters.

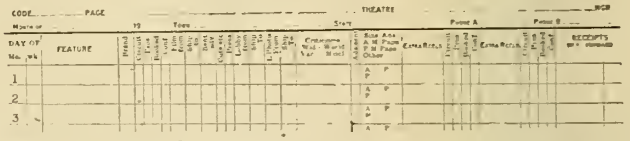
Render personal assistance to the General Manager.

All of the above is taken care of with the following small number of people:

A good stenographer. A good shipping clerk. One artist. Bess L. Whitehead, my assistant, and myself.

Routine press stuff is about the meanest job of the lot, as any exchange will tell you. It is bad enough when you deal only with managers in your own circuit. When you deal with outsiders, too, it is a job that takes the hair off your head and puts splashes of grey into what's left. It is not possible to give Mr. Stuart's system in full, but we are going to hit the high spots for the benefit of chain houses and exchanges.

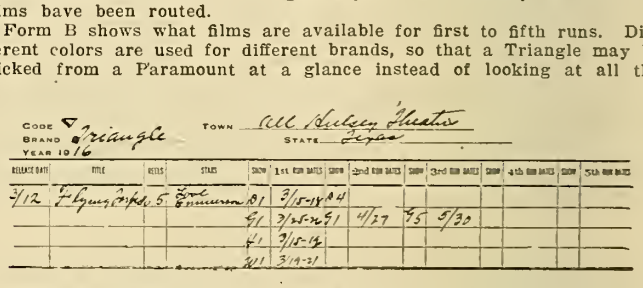
Being up to date, most of the stuff is loose leaf and card catalogue, the latter being 5x8-inch cards of various colors. Most of the stuff is printed both sides, from the first to the sixteenth, and from the seventeenth to the end of the month. One card is used for the houses to keep track of bookings. It is shown as Form A. This has space for details of a general nature such as the name of the house, its code, manager and phone number.



FORM A. Monthly booking card which shows what material has been sent for each attraction.

In the regular spaces are first, the day of the month and day of the week, this last being rubber stamped in. Then comes a space for the title, and check spaces for the brand (represented by a symbol); the circuit, proposed, booked, confirmed; the house from which the film is to be sent and that to which it is to be passed on, if advertising cuts, programs, press work have been sent; if a lobby display is to be sent, from what house and passed on to what house; the same for lobby photographs; the page in the trade press on which a criticism may be found; details of the advertising to be done, and details of extra reels. All of this is contained on a single line as shown. Each house has a code letter and number for abbreviation, and any person concerned can tell at a glance just how the lobby material and films have been routed.

Form B shows what films are available for first to fifth runs. Different colors are used for different brands, so that a Triangle may be picked from a Paramount at a glance instead of looking at all the



FORM B. Index card for keeping track of open dates for film.

cards in any particular brand. This helps in quick routing where a change is needed. The data given is the release date, title, stars and the runs.

To move the material a special yellow slip is used. The essential portion is reproduced in type as Form C. Check marks indicate whether the matter goes forward immediately after the show or the following day, and whether it is sent paid or collect.

Kindly ship the Film entitled.....
Kindly mail the enlarged Photographs on the Film entitled.....
.....

Remarks (On night train after use) (On day following use)

..... To the.....Theater
..... City .....State.....
..... (Prepaid) (Collect)

FORM C. Shipping slip sent theaters to keep film and display moving.

A general form of shipping instructions is used for regular program, the above being the special slip. This is a larger sheet. Duplicate invoices are returned to Dallas, which office keeps track of all the material. Once the system is started, it involves less booking than would appear to be the case. The General Film Company system is used for the home office photograph record. At that the exact form is less important than the systematic upkeep of some style of account.

Shipping slips for the home office are made out for film and advertising. The former gives the subject, the sorts of paper to be sent, the photographs or mats, cuts, slides and other press material. The latter omits the check column for the film. Both orders are on the same sheet with the shipping label, properly filled in, and when made up, the address label is affixed the package and the slip is filed for reference.

We spoke lately of the information slip used by the Mastbaum houses in Philadelphia. The Hulsey houses have a printed slip with these details; subject, make, number of reels, where made, directed by, author and stars. Three spaces are allowed, for feature comedy and added film, and then the starting time of the program, the order in which the subjects are to be run and the number of shows for the day. Each employee out front receives one of the slips for his information and a footnote requires him to be prepared to pass along the information to the public.

Each house reports every night the takings for the day and the gross attendance, together with the usual details of weather, opposition and the like. Mr. Stuart has certainly done the efficiency man to a finish, but the answer is that a comparatively small staff can get away with an immense amount of work.

In his press work Mr. Stuart seems to favor special frame work, which is practical where several houses in different towns can use the same advertising; indeed, once you get the system under way it is really easier to run a chain of houses than just one, because you can command better facilities and pro rate the cost to comparatively little.

Now that Mr. Stuart has found his way in again, we hope that he keeps on coming.

Fine!

The Majestic, Columbus, Ohio, offers another new one. If a patron walks away from the box office forgetful of his or her change, the doorkeeper sends the absent minded beggar back, and the dazed patron wonders how it is done. It is very simple. Instead of shouting himself hoarse after the departing patron, the box office man presses a button that sounds a buzzer at the ticket box. The doorkeeper notes who is coming away from the window and sends that person back. He gets a reputation as a seventh son of a seventh son, and the house gets a lot more free advertising than the buzzer and its installation cost. When we go out to look over the Stillman, we think we'll take in Columbus, too. It is one of the "real-run" houses if it lives up to its program—and we think it does.

Easy.

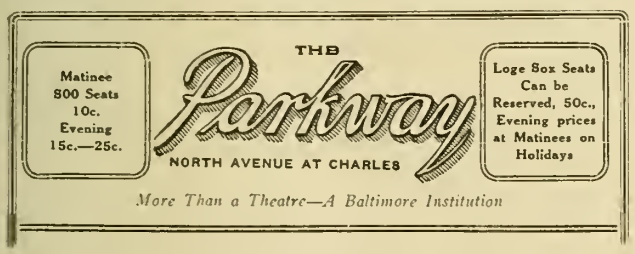
Lately the Third Street theater, Easton, Pa., made a splurge about a series of vampire pictures, the first one of which would be a nice lady in "full black tights." The next issue of the program reads:

> Perhaps you were disappointed with the first story of "The Vampire." If you were we can't blame you much, as the picture was "cut to pieces" evidently by the censors. We can't understand why the censors should cut out the best part of the story, but—this is just one instance why we should not have them. You can help to do away with them if you will only see your congressman and tell him you object to it or write to the governor of Pennsylvania.

That's all right, but why should a Pennsylvania exhibitor expect to book a lady in tights, filled or otherwise, and expect to get past that censor bunch. The only safe plays in Pennsylvania are Pollyanna and Uncle Tom's Cabin and in the latter Legree must not be too rough with Tom. The Third Street theater, by the way, has a new catchline for its resume of the program. It reads: "We have with us this week—" It can be used, with a change for the underline, and is better than the more hackneyed lines.

With Ears.

We like what the newspaper men call "ears," where a house name does not have to stretch along the entire top of the program—and even where it should. As a sample we clip this from the Parkway,



Baltimore. The Parkway uses a program six by nine, printed in green with red rule work. Since they are using two colors, it would pay them to experiment with red frames for the cuts. It would more than double the value of the job. About a twelve point for large cuts and six for the smaller ones, solid brass rule would be about right.

He Said It.

D. Filizola, of the Theatrette, Fort Scott, Kans., sends in a full page advertisement and says:

> Years ago had you been told that a manager in a town of 11,000 would run a page advertisement in the paper, you would have said he was crazy. I believe that every once in a while one ought to put over a splash like this, as it gets people talking and stimulates interest in the business. I hope to see it commented upon in the Picture Man's Bible.

Some years ago the manager who used full page advertising would not have been called crazy: he would have been adjudged insane and a guardian would have been appointed, and yet the page advertising is not to be charged against a single week, but pro rated against the several weeks that interest is upheld. The advertisement is ostensibly for the Common Law, but, though it is dated December 2, it advertises the Christmas special as well as the intervening attractions. That could not have been done, either, in the old days, when release dates were seldom three weeks ahead of the calendar. The only suggestion we would offer on the advertisement is that the various sections should have been boxed with heavier rule, to make it easier to read. Two point is not heavy enough in a page or half page advertisement, where the reading matter is in sections—as it should be. Six point should be employed. Twelve different films are advertised in this one advertisement—five of them dated—and the cost per subject is not prohibitive and the return is out of proportion to cost.

Opened a Pawnshop.

The Rex theater, Salt Lake City, Utah, turned its lobby into a pawnshop when they played the Chaplin film of that title, and Robert Saunders, the manager, says that the cost was about $15. It costs



more than that to open the average pawnshop. The picture gives an idea of the lobby, the painting being done on a false front. Mr. Saunders, in the interest of record, is the man in the black overcoat. The more sporty light one is worn by the branch manager of Mutual, J. L. Frazier. In most places the front will cost in excess of the price named, but it makes a good lobby. Anything that will change the lobby is worth the price it costs in the extra business it will bring.

Vale the Herald.

It remained for the Boston Paramount exchange to write the real obituary of the herald. Others have tried it, but Boston puts it in words that can be understood when it says:

> After checking up the entire list of exchanges releasing Paramount Pictures, it was decided to discontinue the issuing of HERALDS on all future Paramount Production, after the Lasky production of "The Years of the Locust." Out of the thousands printed on each production, few were sold, and the loss has been big, and the accumulation of stock terrific. Heralds used to be very popular with all exhibitors, but since the coming of the "house organ," which nearly all managers use, and from which they get better results, and at a cost that in most instances is the same as the cost of Heralds, it naturally has driven the old time Herald out of business. With the rapid changing of pictures that nearly all houses make, the Herald was confusing to the public, but with the "house organ" telling a full and complete description of the coming week's show and all under one roof as you might say, and with dates and days, that the patrons can quickly grasp, it is a much more efficient form of advertising than the Herald. With the free accessories that the Paramount offices furnish, including all kinds and sizes of cuts, the exhibitor has placed in his hands material to incorporate in his "house organ" that is far superior to the Herald.

Heralds never were much good. Most of them were hard to read, few were interesting and fewer still were convincing. Bluebird puts out some good work, but they are not really heralds but booklets, which is something else. The Herald, as it really is, has no place in the game.

Expanded.

The Bulletin, organ of the Canadian Universal exchange, has been increased both as to length, breadth and thickness. There are more pages, larger pages and more room in which to work.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Cutting Back.

LATELY we have been working on a five-reel reconstruction that the author said was in perfect technical form. About half of the story was so confused that it would have bothered the late Sam Lloyd himself to have followed it. Somewhere the author had read that if you ran too long in a scene you could cut to something else and return. Also he gathered that at times a cut-back was better than a time leader in getting over a break in the action. Both statements are right, but they must be understood and the cut back intelligently used.

In one place the author wanted to get over some rather tiresome premises and also dodge "The next day. The letter arrives." To do this he cut back the writing of the letter with the premise facts and then had the letter received by the person appearing in the latter sequence. He used the letter writing to break the long scene, and then brought the letter in at the end of that scene. His intentions were good, but the two lines of thought did not blend, and so the result was confusing in the extreme.

The scheme was all right, but he used the wrong material with which to cut back. He interrupted what was practically one continuous action with another continuous action, each of which should have been clearly concluded before dealing with another. He should have written the letter and have mailed it. Then he should have come to the other scene and have used some less important material for cut-backs. Then a leader should have been flashed for time and the letter be shown arriving. The trouble was that he sought to save time and footage by swinging the two actions in conjunction.

Cut-backs used merely to break scenes should punctuate the scene rather than interrupt it. The cut-backs should be comparatively valueless to the plot. Cut-backs used to heighten suspense, through delay, may be of equal importance provided that they have a direct bearing upon the same objective.

Suppose, for example, that you have a run of action in which Tom is captured by the Indians, tortured at the stake and rescued in the nick of time by his cowboy friends. The capture forms a definite run of action. It cannot be interrupted by the cowboys riding to the rescue. If break scenes are needed, they should be mere flashes of comparatively unimportant matters that have no direct bearing upon the real story. Perhaps the Indians capture Tom and start for camp. To avoid a succession of travel scenes, you can alternate these with a couple of flashes of the cowboys at the ranch and the girl Tom loves looking at his photograph. These remind us of other factors of the story and so give contrast, but they do not interrupt the important matter of the capture. But then Tom is sentenced to the torture. The boys miss him and ride after him. Now the torture and the rescue ride are of equal importance, but because one is so intimately related to the other, the alternations are not interruptions, but the continuation of the same story. Now to use ranch scenes would be to detract from the suspense. It would no longer be good cutting back.

Don't merely cut back. Cut back intelligently.

Lemons—Two Kinds.

Suppose that you went to the store to buy a dozen lemons and had a paw over a mass of a thousand lemons in vasying stages of decay to get a dozen of the sound fruit. You would think it a pretty mean job, wouldn't you? Then have some mercy on the buying editor who must glance at a hundred mostly bad scripts to get one good and usable idea. He has his troubles, too. Be kind to him.

Sizing Them Up.

Among the odd requests recently was one for information as to the way to spot editorial preferences. "You say that each editor has his fads," writes the questioner, "but how am I to tell them? What, for example, are the likings of ——— ——— and ——— ———? Personally I have found no two alike and, for that matter, the same man is never the same way twice."

This opens a nice question and it paves the way for a lot of work. In the first place you cannot be *told* the editorial preferences. You must *sense* them. Take some back numbers and pick out say fifty stories of one company. You'll be apt to find about ten that clearly do not belong. They were made for other reasons than choice, perhaps concession to some star, to oblige a friend of the boss', to please a director or because nothing else was handy. Twenty more may offer a wide divergence in style, though they may present the fad from some angle. Perhaps the other twenty will give an idea of what the editor really wants. You cannot put your finger upon any one particular point and say that this is it, but you get an idea of his mental processes and after that you give him first chance at stories that seem to carry this quality, though if you are wise you will not deliberately try to write to suit any particular editor. If you study your Stories of the Films with proper care you'll have a general idea of each company's needs and be able to market so intelligently that the editor will take the trouble to give you the finer points, though some editors do not know what they want themselves.

Be Exact.

Lately, we think it was in "The Thoroughbred," there was a bit of business in which the star kicked or struck a little negro and then tossed the "picks" some money and picked up one of the children and petted it. The general aim of the director appears to have been to show that this was merely a momentary irritation and not a chronic ill temper. Two southerners write to object to this business on the grounds that a southern man, such as Mr. Keenan was playing, would not fondle a negro child. In another script a northern girl was made to kiss and hug a negro cook. Probably this action was true to life in New England, but on the same grounds it would offend southern photoplay lovers, and it was unnecessary.

In one case a supposed southerner was caused to do something that no southerner would ever do. In the other the action would be distasteful to the south. In both cases the value of the film was hurt through thoughtlessness. Study characteristics before you write and write true to character. Do more. Do not write in business that will offend, unnecessarily, patrons in any part of the country. The latter is almost as important as the former if the author is to gain the reputation of writing acceptable stuff.

A still greater offense is given in the Keenan story when he permits a man to come to his home and then denounces him. This is so widely at variance with the southern ideas of hospitality that it gave even greater offense than the business with the child, and for better reason. The former was unpleasant. The latter was a libel. It pays to be careful.

Loose Leaf Practise.

A correspondent wants to know the best way to work out a five-reel continuity. The best way is apt to be the one that suits you best, but a good way is this. Get some cheap pads about 5 by 8 inches. With a cheap drive punch make a 3/16 inch hole in the uper left hand corner, without tearing the sheets from the pad. Write a scene on each sheet and place them on an ordinary bill spindle or hook. If you want, you can number them consecutively as you write them or with an automatic numbering stamp, if you have one. When you have the story done you can go over the sheets, throw out or add scenes, revise or transpose at will. Then make a final numbering and copy off. This is as handy a way as any, and inexpensive.

Caution.

If you get a story so good that it rather surprises you by its excellence, try as hard as you may to remember where you heard it. Sometimes it will help you to get from under a charge of plagiarism.

Go to It.

Success is not going to come to you. You must go after it.

Reputation.

Do not try to base your claims to fame in sex stuff. Presently it is going to be held against you. Heart interest lasts.

Love Stories.

All the world loves a lover, but the world also likes variety, even in love stories.

Revised.

Try and if you do not sell, try again, but wait until the market opens up a little.

Contrasts.

One real author complains he has sold nothing in three months and another, not so well known, writes that he sold a thousand dollars worth to one company in a single month. One hustled.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Sebiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Roll of Honor on Question No. 161.

Replies to Question 161 were principally conspicuous by their absence. In fact only one man, John W. Creamer, Chillicothe, Mo., had nerve enough to tackle the proposition.

Reply to Question No. 161.

By John W. Creamer, Chillicothe, Mo.

The Question:

Could two 35 ampere rectifiers be used in multiple to supply 70 amperes at the arc?

The Answer:

Yes, two 30 ampere rectifiers (so far as I know the rectifiers are not made in 35 ampere size) could be connected to deliver 60 amperes at the arc. As to how they would work when thus connected I am not certain, though I believe the thing would be all right, notwithstanding the fact that some electricians here do not agree with me. The secondary voltage of the two hooked in multiple would be the same as would the voltage of one used alone, but the amperage would be doubled.

[I stand corrected as to the rectifier being made in 35 ampere size. However the change to 30 does not alter the proposition in the least. Brother Creamer is not exactly right, though he is pretty close to it. Yes, two rectifiers, 30 amperes or any other size, could be connected in multiple, but in order to steady the load, or equalize it between the two rectifiers, it would be necessary to provide a separate equalizer reactance in the circuit of each tube. Without this there would be the liability of one tube carrying more load than the other.

The equalizing reactance, I have no doubt, can be secured from the rectifier manufacturer at a nominal cost.—Ed.]

Cleveland, Ohio.

At the request of the Engineering Department of the National Lamp Works, Cleveland, Ohio, the editor recently journeyed to that city, and there saw some extremely interesting things, met some gentlemen whose acquaintance is treasured more than a merely passing pleasure, and gave the "once over" to something which will appear later in the department, and which will, I think, create quite some considerable excitement in the Land of the Movie when it does.

We were met by our old friend, Howard Codding, whose name is familiar to most old-timers in the business as one of the pioneer operators in the city of Cleveland. Mr. R. P. Burrows, of the Engineering Department of the National Lamp Works, also extended the glad hand of welcome, together with the use of one perfectly good gasoline buggy, in which we, accompanied by Brother Codding, journeyed out some nine miles to Nela Park, in the midst of which are located the home offices and one of the Testing Stations of the National Lamp Works.

At Nela Park it was my privilege to meet Mr. S. E. Doane, Chief Engineer of the National Lamp Works, with whom we had a long and most interesting conversation concerning some of the problems of the lens system of the projector, and concerning certain phases of the electric arc and other methods of supplying projection light. It goes without saying that Mr. Doane is a very able gentleman; otherwise he could not occupy the position he so ably fills. Mr. Doane and Mr. Burrows acted as guides while we viewed the plant. The trip was indeed interesting. The various methods of measuring light by a photometer were explained, as well as the methods of testing incandescent lamps. The absolute accuracy of the results is little short of astounding. Incidentally, Messrs. Doano and Burrows have agreed to make certain measurements and tests of the projector optical system for the

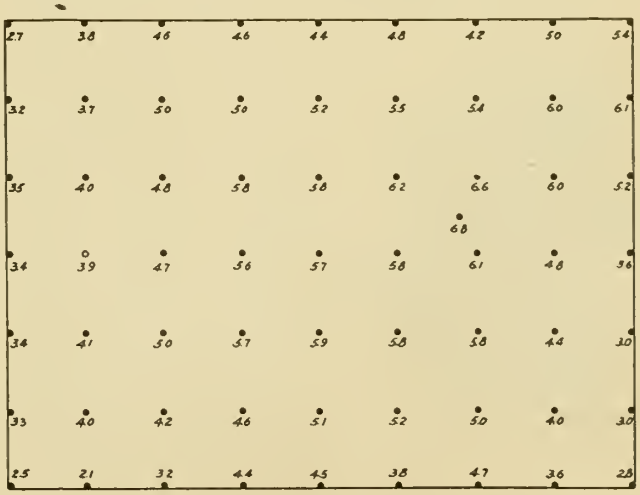


Projection Department, which same will, I am sure, be of a great deal more than passing interest. They will be published later, though it will take considerable time to make the tests and necessary calculations.

One thing in particular I saw was a model showing, graphically, the result of light tests on different portions of a picture screen illuminated by a 40 ampere D. C. arc. To say the result was surprising does not express it. I would not have believed there could possibly be such an amazing difference in the point light intensity of a screen, which appears, to the eye, to be fairly evenly illuminated. As I before said, the chart was modeled, and its surface looked like a hilly country, the high points representing the high points of illumination, and the low points the points of low illumination. There was not a level spot anywhere on the entire model.

The photograph shows two edges of the surface of the model. The various figures indicate the foot candles of illumination at that particular spot. The figures are spaced two feet apart, the model representing the illumination of a screen 12 x 16 feet in size, measurements of which were taken at points two feet apart.

The figures in the photograph are too small to be readily made out;



also there is a decimal point between each group of figures, though it is in some instances too faint to be seen. I therefore append a chart giving the figures in more readable size.

In considering the photograph, remember that base line A B, B C represents zero candle power, or no illumination at all, therefore from base line B C to point 6.1 represents 6.1 foot candles, whereas from base line B C to point 3.0 represents only 3.0 foot candles. You will observe that at the four corners of the chart there is an illumination respectively of 2.7, 5.4, 2.8 and 2.5 foot candles. The lowest foot candle value of illumination is in the lower left hand corner, and the highest in the upper right hand corner. The upper left hand and the lower right hand corners are approximately even in illumination. As illustrative of the unevenness of illumination supplied by the electric arc you will observe that between 3.8 and 3.6, a space of four feet, the illumination rises to 4.7 foot candles, and that taking a line straight up through the screen the illumination increases up to 6.6 and thence falls off to 4.2, with a little hill of light at 6.8, a trifle to the left.

A study of this chart is interesting, it representing the screen illumination from an average 40 ampere D. C. projection arc.

The National Lamp Works is a subsidiary company of the General Electric Company. The Cleveland Home Offices are located on a strip of ground one hundred acres in extent, lying two hundred feet above and overlooking the city. It is beautifully laid out, with brick driveways and walks which run in graceful curves through the grounds. The buildings are of red brick, and the testing plant is, as I have said, marvelously complete. I was in one room where they were using 200 K. W. of current in the testing of lamps, and you may take it from me, beloved brethren, there was *some* light in that room.

It is forbidden me at this time to speak of the particular thing responsible for the visit to Cleveland, but, as I said, later on you will get the whole "dope" and will, I think, be surprised, even as was I.

In the evening it had been arranged that Marvin Winton, president, Harland Hollander, business agent, and Frank J. Masek, secretary and treasurer of Moving Picture Machine Operators' Union No. 160, together with Brothers Codding and Vellam, take dinner with the editor, but while the union officials showed up at the hotel, two of them only had time for a short chat, because they had unexpectedly become tied up with a show. The rest of us, including Brothers Burrows and J. T. Caldwell of the National Lamp Works enjoyed the big eats, and spent an extremely pleasant hour, after which we motored out to one of the theatres and examined the chronometer balance and cylinder escapement of a certain proposition of which I am not yet at liberty to speak, though I can say it will be a "big speak" when I do. Brother Codding was with us all day and, like the editor, was amazed at the completeness of the National Lamp Works testing station.

I was glad to meet the officials of Local Union 160, because there has in the past been some antagonism on the part of that particular local against the department and its editor. This, however, is, I am glad to say, disappearing. The men are beginning to find out after all Richardson don't wear horns, and having discovered that fact, are of course willing to be friends again, all of which is pleasant; also it will be mutually advantageous.

Wrong Data.

I would recommend that operators be more careful to follow closely the directions given them from time to time, particularly with regard to methods to be used when asking questions about the optical system. Otto Anders, Milwaukee, Wis., says:

> What kind of condensers would you recommend for the following: Distance of projection, 95 feet; size of picture, 13 feet; center of condenser combination to aperture, 21 inches; center of crater to back condenser, 5 inches; aperture plate to center of lens, 6 inches; 6¼-inch Gundlach projection lens. Have had much condenser breakage. Do you think a Preddy holder would eliminate this to a certain extent? Where can I obtain them, Milwaukee operators do not favor them. Would like your opinion on this. Using Power's Six A machine and lamphouse; Wagner rotary converter; ⅝-inch Speer carbons, using 28 amperes. Have used about eight condensers in the last six months, always get different sizes recommended, but no one of these combinations seems to satisfy. Kindly let me hear from you as soon as possible. I have purchased a Handbook, which is very good indeed; also subscribe to the Moving Picture World.

Brother Anders (or is it Auders?) I have, through the Projection Department, many times told you to GIVE THE BACK FOCUS. In order to answer your questions intelligently I must have the following measurements: First, Number of amperes you are using; second, A.C. or D.C.; third, diameter of objective lens—NOT the diameter of the *barrel*, but the DIAMETER OF THE SMALLEST OPENING THROUGH THE LENS; fourth, the exact distance from the aperture plate to the back lens of the objective when the picture is in exact focus on the screen. Give me these measurements and I will tell you what you need, but if you will look in the November 4th issue and apply the tables therein found, you can figure it out for yourself. With 30 amperes and an improved condenser holder you can bring the crater up to within 3¾ inches of the center of the condenser combination, or, in other words, the apex of the lens next the arc, which would be about 2¾ inches from the lens itself, whereas you have 5 inches, or more than 4 inches from the crater to the lens, and right there you lose a lot of light. Assuming that you have an objective diameter of 1¾ inches, working at 3½ inches back focus, you would want 18 inches between the aperture and the apex of the front condenser, or if the diameter was 1¾ inches and the back focus 4 inches, you would want 22 inches. In the first instance, using plano-convex condensing lenses, you would want one 5½ and one 7½ inch condenser, and, in the second instance two 6½-inch lenses. Note: A question has just been raised by Martin of Los Angeles, as to tables and chart in November 4 issue. Martin claims that the combinations Griffith gives will not always give proper size spot. As to this, we await reports from operators who have tested the tables, meanwhile accepting them as correct.

As to Milwaukee operators not favoring improved condenser holders, why that is all right if the manager is willing to stand for the loss of a large percentage of the light. You can get along without them if you want to locate your arc back much further than it ought to be. But if you are going to use up-to-date methods, you must use up-to-date implements, and one of them is found in the Preddy or the Elbert condenser holder. I believe either of these mounts may be had from G. A. Metcalfe, 117 Golden Gate avenue, San Francisco, Cal. The improved condenser holder will do two things. First it will eliminate a large portion, if not all of your condenser breakage; second, it will allow you to bring the arc up close to the lens, and thus make use of a greater percentage of the light.

Question of Policy.

A correspondent of one of the other departments of the paper placed the following paragraph in a letter: "I have been giving Richardson's stuff to an electrical nut with a few letters after his name. He wants to know where Richardson gets his ideas from, and whether an operator has to know all the isms to make a clear picture. Says Richardson is talking over the head of his audience, which I thought myself was correct, though I am no expert."

The foregoing was passed along to me with a note reading as follows:

> "The enclosed so strongly echoes my own ideas that I am sending it along for the once-over. Comparatively few operators can follow the stuff now contained in the department, little of which has any bearing on practical projection work. True, it is stuff it is well to know if a man can grasp it, but the average operator *cannot* grasp it, and is apt to become discouraged. Practical discussion of actual projection troubles and operating conditions will interest hundreds, where but one will be interested in the light ray stuff and kindred material."

This was very evidently intended in the kindest possible spirit, and inasmuch as it involves several things which are fundamental, not only to this department, but the profession of operating, I take pleasure in setting forth the policy of the department, and giving my reasons for the course I have taken.

First: With regard to the electrical "nut" and his queries, why he simply shows that he does not know or understand practical projection. If he did he would not talk that way. It is not necessary that an operator know all the isms, but it is very eminently necessary that he have a thorough knowledge of electrical action; that he thoroughly understand the electrical action of generators, motor, mercury arc rectifiers, transformers and other electrical instruments placed in his charge, because, particularly with motors and dynamos, *their electrical efficiency can be very greatly reduced by improper care or lack of knowledge on the part of the operator to give them intelligent care.*

As to the comments of the correspondent, and the words of our esteemed colleague, the other editor, why that is something else again, and is a matter for very serious consideration and discussion. I feel grateful to these two gentlemen for having called this matter to my attention. I had of late been running the department pretty deeply into what might be termed "high-brow," especially with regard to optics. Now it is quite true that at the present time only a relatively very small percentage of operators can and will understand the discussion and drawings of lens action which are going forward in the department at present, but *they can understand the ultimate result, which is finally placed before them in the shape of tables and charts; also they can apply the knowledge we have gained through these discussions.* And I want to tell you right now that I regard the knowledge of the optical system of the projector, which is being gained by and through these discussions, as being the one absolutely most important thing it would be possible for this department to do at this time. We have already made huge strides forward in the understanding of the projector optical system, and *the knowledge has been made available which will save theater managers many thousands of dollars every day if that knowledge be rightly applied, and there is no earthly reason why any average operator cannot rightly apply this knowledge if he studies the tables just a little bit.*

However, while we are taking up these matters it is well to not forget there are constantly new men coming into the business, who have got to serve their apprenticeship, study, and learn even the most fundamental things, which, while they now look very simple to we old-timers, still *are just as puzzling to them today as they were to us years ago*, before we learned the why and wherefore.

I have deliberately and "with malice aforethought" directed the department into a somewhat higher or advanced line of discussion. Perhaps, however, I have gone too far in that direction. In fact, I believe I have. I don't want any man to feel that he is not at liberty to write to this department and ask even the most simple question. The only thing I object to, or ever have objected to, is when men in cities like say, Chicago, Minneapolis, or Detroit, send in a string of questions which very evidently emanate, not from an operator, or even an apprentice, but from a tyro who is seeking to cram himself with knowledge in order to pass an examination. That particular thing I won't stand for. I will, however, always be glad to answer any question which seems to come from either a genuine apprentice or operator, no matter how simple it may be. That is one of the functions of this department, and I intend it shall always remain one of its functions. The small town man, the young operator and the apprentice may always be expected to ask elemental questions, and they are entitled to a respectful reply thereto; also they will receive it so long as I am the editor of this department. It is true, I have sometimes roasted men who have sent in a string of simple questions, but wherever that has happened it has been due to belief on my part that the proposition was not a legitimate one. They either did not emanate from a proper source, or the questions were not asked with a proper object in view.

MOTIOGRAPH PROJECTOR.

Over in the city of Chicago, the Enterprize Optical Company is on the job six days a week producing Motiograph projection machines, which they, the manufacturers, admit are the best projectors which ever happened.

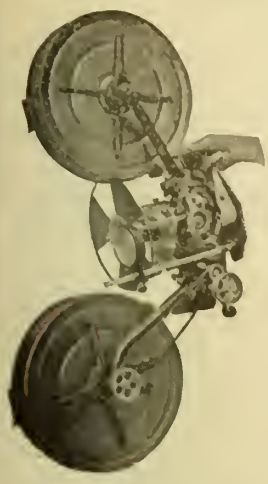


Fig. 1.

And this department itself is prepared to say that the present Motiograph machine is an excellent projector, containing many features of more than ordinary merit. The general features of the Motiograph are already familiar to both theater managers and operators. Its arc lamp is of rugged construction, and has all the necessary adjustments to provide perfect control of the light; also it has them in excellent form. The lamphouse is of good size, and well ventilated. It is constructed of heavy Russia iron, with air spaces between the inner and outer walls of its sides. The pedestal supporting the mechanism and lamphouse is of iron; is adjustable and of rigid construction. The magazines are of heavy sheet steel; the switches are mounted on a special switchboard, suspended from a stand just underneath the lamphouse on the operating side, where they are convenient to the operator.

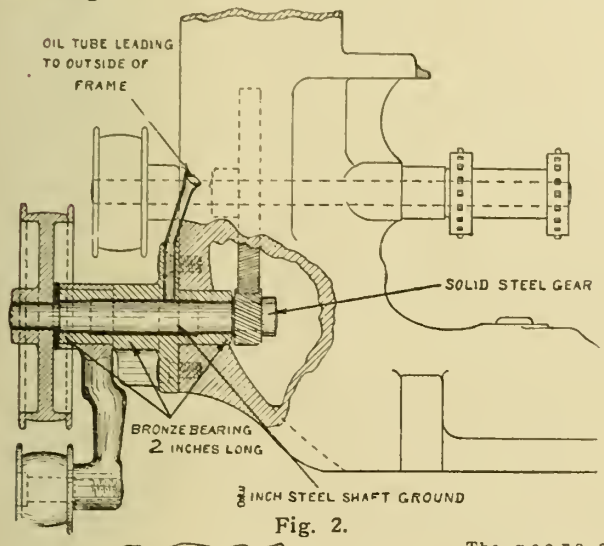


Fig. 2.

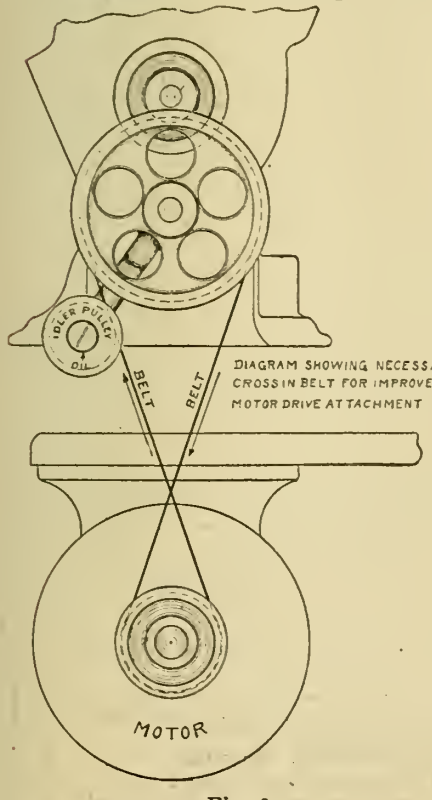


Fig. 3.

The gears and shafts in the machines are cut from cold rolled and tool steel. All the bearings are interchangeable and are made of high-grade bronze. Idler rollers, sprockets, star, cam, etc., are of high-grade steel, which is ground to form after being hardened. So much for the general construction.

During the past year improvements have been made which we will describe as follows:

Referring to Plate 1, it will be seen that the gear cover is now hinged to the mechanism frame instead of being put on with screws, as formerly. This forms a construction which will be found much more convenient in that it facilitates instant inspection of the working parts of the machine as well as simplifying the operation of oiling.

The motor drive attachment is illustrated in Plates 2, 3 and 4. Heretofore this was mounted on the gear cover, but it is now built right into and made practically a part of the main frame casting. This construction makes it possible to use a considerably shorter motor belt, and since the belt pulley is now on a level with the mechanism sub-base it does away with the tendency to vibration set up by a high-mounted pulley and the snapping of the long, loose belt.

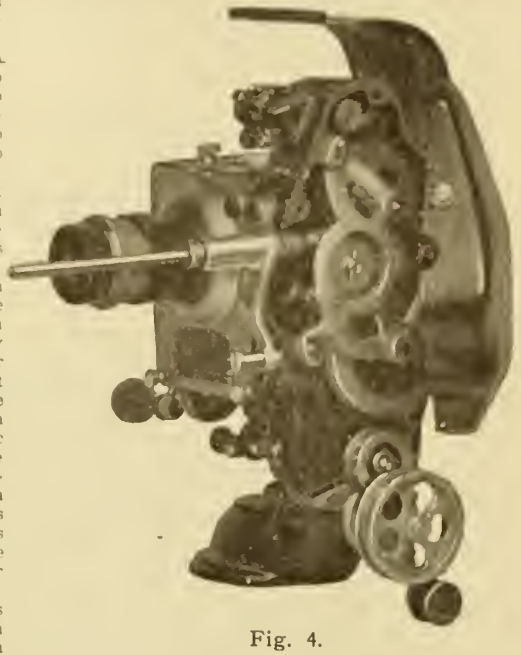


Fig. 4.

The large belt pulley shaft on the new attachment is two inches long and three-eighths inch in diameter and the steel pinion meshes directly into the lower sprocket shaft gear. Due to the different direction of rotation, the motor belt on the latest model Motiograph, in which the motor is mountod, as shown, should be crossed, as per Plate 3.

A loop setter is now included in the Motiograph equipment and is supplied by the manufacturer at an extra charge. It can be fitted to both the upper and lower sprockets, thus avoiding any possibility of losing either one of the loops.

In Plate 5, we see the new form of coupling which has entirely eliminated the objectionable noise set up by the old style one after it became somewhat worn. This is a very ingenious little piece of mechanism and it works perfectly. It has already been described in the department, but is included in this article for the sake of completeness. Illustration of it will also be found at A, B, C, Plate 5, Figure 266, Page 539 of the third edition of the Handbook.

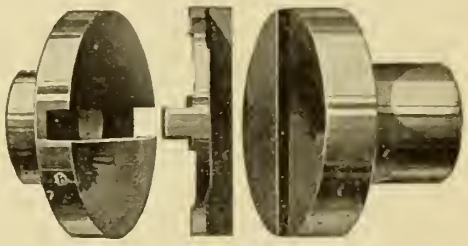


Fig. 5.

Plate 6 shows the improved condenser mount, which is now made of one solid iron casting. This casting supplies a heat reservoir which equalizes the heating and cooling of the lenses. Each lens is held in its carrier by a light spring tension, which gives readily under the pressure of expansion of the glass. There is therefore no possibility of cramping the lens, and thus producing breakage. The rear condenser is adjustable and may be moved backward or forward in order to obtain correct separation of the two factors of the lens. The condenser cover is hinged, and on this cover is mounted an indicating knob by means of which either condenser lens may be ejected from the mount for replacement without the necessity for touching the lens with the hands.

We have examined this holder, and it looks very good. The Enterprise Optical Company claims big things for it.

And, by the way, again referring to the sliding connection, shown in Plate 5, although these have been in actual use for more than a year, the manufacturer informs me that not a single one has been returned as defective or worn. Considering the large number in use, this certainly is convincing proof of the excellence of the design of this particular portion of the mechanism. The use of this disc brings about another ideal condition in that the act of framing the picture up and down has absolutely no effect upon the relative position of the shutter to the intermittent sprocket, therefore once correctly set the Motiograph shutter "stays put."

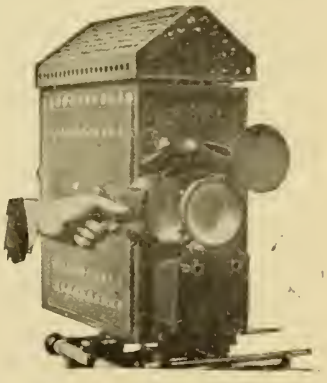


Fig. 6.

The Motiograph machine has two flywheels, which makes for steadiness of motion. One of these wheels is on the right and the other on the left side of the machine.

As I have before remarked, the elimination of the inside shutter, with its complicated and rather delicate, hard-to-get-at mechanism and the old-style coupling, marks a big step forward in the right direction. The other improvements we

have named are also good. The upper loop setter is an innovation.

Due to increasing cost of raw material and labor, the company has raised its prices to $265 for hand-driven, or $305 for motor-driven machines, not including the loop setter.

This department commends the new Motiograph machine to the consideration of theater managers and operators contemplating the purchasing of projection machinery.

In Memoriam.

As the old year has departed, giving place to the lusty youngster who proposes and promises to us wonderful things, it is fitting that we spend a moment in retrospection, and lay upon the memory of the Old Timer a wreath of flowers, thinking the while kindly thoughts as our minds travel back in reminiscence of deeds which should not be forgotten.

The Old Timer! He was daddy of us who now close the switch and let George, the motor, twist the crank. The Old Timer knew not of motors. It was the crank for his. He was the lad who "got by" when the getting by was not good. He was the one who made good when there was mighty little to make good with. He it was who met the demand to "make brick without straw" by—making them. Maybe they were not very classy "brick," but they "got by" just the same, and filled many a manager's pocket with yellow gold. Yes, the old time operator must not be forgotten, or his deeds of prowess allowed to sink into the shades of oblivion. He had no books to guide him. He had no projection department upon which to fall back in time of trouble, because its editor was himself an Old Timer, with no more knowledge than had his brother Old Timers. But, lacking knowledge, we just "took a chance," and more often than not got away with it.

It was the Old Timer who, when he found his rheostat missing, or smashed into fragments by a kind hearted express company, with a show to be put on in Pumpkinville school house at eight P. M., borrowed a bunch of wire from the local light company, run a wire from his switch to connect with the top wire of an adjacent barb wire fence, a foot or so from a post, and another from the bottom wire of the aforesaid fence, two panels away, to the lamp, pried the staples out from the intervening posts, slipped bits of broken crockery between the wires and posts to prevent fire, connected the fence wires (usually four of them) with short bits of copper wire, rheostat fashion, and struck his arc. If he got too much current he cut in another panel of fence, if not enough he used less fence. But he calmly run the show to schedule, replaced the staples, returned the borrowed wire and went on his way rejoicing, having some few villagers wondering what happened to them when they touched the wires of Widow Jones' fence last night. Or if there was not convenient fence, he raided the local hardware store, secured anything he could get in the way of iron wire, and in half an hour was ready to run with an improvised resistance which delivered the goods. Failing in both these he grabbed somebody's family rain barrel, raided the railway for two fishplates, bought a bucket of salt, hired a couple of boys to carry water and put the show on.

It is even of record where an Old Timer who encountered a five hundred volt supply, with only one poor, lonesome, God-forsaken one hundred and ten volt, twenty-five ampere rheostat available, called the turn by driving two pieces of gas pipe into the mud in the shallow part of an adjacent pond, and after one or two experiments as to proper space between put on the show. But, says Mr. Up To Date, he would have to carry a barrel of fuses, for he'd be blowing them all the time. Nay nay, Pauline, Mr. Old Timer blew no fuses, because when he pulled those stunts the fuses reposed calmly in the bottom of his grip, undisturbed and unafraid. Nor was friend Old Timer worried in the least by their absence. We were not squeamish in those days. We didn't know much, and in our blissful ignorance took chances which would give the Board of Underwriters hydrophobia if we pulled them today. But we seldom spilled the beans, and usually got small credit, or none at all. Still it did sometimes happen that an extra enthusiastic picture shooter would commit a faux and get called down so hard it would make his teeth rattle. I remember one incident of this kind which happened in a village in northern Missouri in the early days. A "show" arrived in town, but when the operator came to hitch up he found the rheostat to be out of commission. He did not know how to locate and repair the trouble, but had been told that two iron rods in a barrel of salt water would supply resistance. He got busy, filled a perfectly good barrel with water, dumped in a water pail full of salt, but his informant had neglected to remark that the iron rods must be separated from each other. He neglected this little detail when he put the rods in, and when the switch was closed things happened real soon. Also they happened plenty. The village was supplied by a station located six miles away, and he was hitched to the lines right close to the transformer which supplied the town; also he had run his wires out to the street lines and forgot or neglected to insert a fuse-block. The result as to the transformer fuses is not difficult to guess. There was no show, and th town made out that night with such light as the stars supplied, plus that of such tallow candles and kerosene lamps as could be resurrected. That particular Old Timer was quite unpopular in that particular village, 'tis said.

The equipment used by Old Timer was crude, and the films were something pretty awful, but the public knew no other and was satisfied. The show Old Timer put on would be a laughing stock now, but it was a stem-winding wonder then, and he was a sort of genii in the eyes of the public. Movin' pictures were marvelous simply because they *were* movin' pictures, just as the telephone was a wonder in its early days.

Old Timer was of necessity a man of resource and ingenuity. He made good in his day and generation. Whence did he depart, you ask? Well, most of him left the business when competition reduced his wage from thirty to fifty per to fifteen and twenty, and even less, but a few of him stuck through thick and thin, and Billy Reed, the sage of them all, still shoots pictures at a screen down in Atlantic City. I would be glad to hear from other really Old Timers, who can give facts and dates in substantiation, referring to their employers in corroboration, as to their records. By this I mean only those who went into the business of operating in the really early days, say between 1896 and 1900. Those are the ones who, I believe, are justified in arrogating to themselves the title "Old Timers." Many of them have been gathered unto their Father. Others are in other lines of business, but surely some besides Brother Read still either twist the crank, or direct George, the motor, in doing so. Let us hear from you.

An Atmospheric Screen.

During the past two years there has been introduced to the moving picture industry a screen surface, known as the "Atmospheric" screen. Although exactly why it has received that title deponent sayeth not, because the only connection it has with the air is the fact that that element comes into contact with its surface. Be that as it may, however, the screen has been carefully examined as to the performance of its projection surface, and it seems to be good. The nature of the surface is, of course, a secret which you could not drag out of the company with two yokes of oxen, a tugboat and a locomotive. They say that the surface is not metal, to which my reply is: maybe not, but you will have to furnish an alibi in proof of that statement.

The base is a strong, heavy canvas, painted on the back with some sort of lead-colored solution, the purpose of which is to keep the frame upon which the screen is mounted from penetrating through the screen, as it is claimed happens to some screens.

The surface can be furnished in two forms, one being a smooth canvas surface, coated with the screen emulsion, and the other a rough surface very similar to burlap. The first named would, in my judgement, be ideal for a long, comparatively narrow house. It would be that type of surface the briliancy of which increases, within reason of course, with distance. It would, however, present considerable fade-away if used in a wide, short house. The other, rough-finished, surface ought to give a very excellent effect in the short wide house, though it would not present the peculiarity of increased brilliancy with distance in so great a degree. The Atmospheric Screen Company do not make the impossible claim that there will be no deterioration of the surface with time. Their claim is as follows, and it has the merit of being within the bounds of reason: "Our surface will not become clouded or spotted. That will never happen with an Atmospheric Screen. The only change the surface will present with passing years is that change which comes to all things, namely, a gradual dimming of its lustre which contact with the elements effects upon all things with passing years." I like the claims of the Atmospheric Screen people because they keep within the realms of probabilities and ordinary common sense.

The Atmospheric Screen is absolutely seamless, and the company says it will not put out a screen with a seam in it. They are in a position to furnish screens of any required size, without a seam, the screen of the U. S. theater being 16½ x 22 feet.

The company furnishes a frame for the mounting of their screens, the same being included in the price of the screen. They also furnish instructions for installation, and where distances make it practical they send their men to make the installation. The company colors the emulsion with which they coat their screens very slightly, the idea being to present a slightly different surface in different theaters. As to the value of this last named scheme, I will not undertake to say, except that the coloring is so faint that it would not injure the reflecting value of the surface. However, whether or not the plan has merit it certainly will do no particular harm.

Taking everything into consideration, the projection department is ready to give the Atmospheric Screen Company its approval and commendation.

The surface is good. The backing is strong and sturdy, and its performance, so far as I have observed, excellent.

Amberlux Lens.

John McClinton, Burlington, Iowa, asks:

What is your opinion of the Amberlux lens made by William Deshler Warner, Columbus, Ohio?

Why, Brother McClinton, my opinion is that it is a mighty good proposition. I have long since given these lenses the endorsement of the department. It is not really a lens at all, but a ray filter which softens the tone of the light just sufficiently to kill its harshness without cutting its brilliancy appreciably. These lenses only cost $3.50 each, and they are worth every cent of it.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Lense Definition.

(Continuation of Mr. Hugon's Reply to Mr. Abadie.)

AS TO sharpness, you rightly point out that this is not a question of "perfection," but of a tolerated degree of imperfection. A lens is considered "perfect" when its chemical and optical foci coincide, *within the tolerated limits* of error. But within such limits, and among perfect lenses, there is yet a wide margin of choice, and I choose the Goerz or Zeiss for work within one plane or a narrow range of planes, but the Voigtlander for work at full aperture, or requiring greater depth..

Mr. Hugon has, I believe, chosen the wrong word to use when he uses the word "oblique," as he evidently intended that it should mean marginal rays instead of obliquo rays.

Mr. Abadie has written, supplementing his former letter:

I notice that you have published my former letter commenting upon Mr. Hugon's article, and as you have not answered the principal points brought up by me, I hope that Mr. Hugon's reply will be forthcoming on his return from England.

With regard to your comments to my letter, I wish to state that by perfectly sharp production I meant, of course, an image of such quality as would, when projected, be termed by competent critics, with good eyesight, "perfectly sharp." There is doubtless a limit to which mechanical accuracy can obtain, but there is no fear as yet of any cine lens being capable of higher resolution than is the emulsion of cinematographic negative film stock.

In speaking of the "resolving power" of emulsions, you raise a very interesting question, but one which is a little beyond the average cameraman, excepting in isolated cases, such for instance as a photographer who has chanced to read the "Abridged Scientific Publications of the Eastman Research Laboratory," or some like paper. My cameraman, who made the numerous and very delicate tests of lenses referred to in my last communication, and who is one of the very few really scientific and capable cinematographers in the game today, has examined the resolving power of the cinematographic film stock (negative and positive) of every known make. This he has done by scientific methods, using a lens, tube and glass wedge, at the end of which he places a ruled screen having many lines per inch (as practiced by Mees in London in 1909), and also by unscientific methods such as could be practiced by any cameraman. These tests show, as does, also, microscopic examination of the developed image, that, although rather coarse, the emulsion of motion picture negative stock is capable of truthfully representing the best performances of present-day cine lenses, the worst enemy to perfect definition being light scatter and irradiation in rapid emulsion.

Concerning your remarks on the size of the circles of least confusion, I beg to suggest that the sizes which you quote are those reckoned on in still photography, but the 1 250th of an inch will by no means hold good in cinematography—the circles must be much smaller to stand the magnification of the motion picture image. This will be apparent to you after a little thought and study, and the study at close range of projected images will also convince you that the size of the AgBr grain is still small enough to cope with the best image it is possible (with available cameras) to focus upon the emulsion.

Thank you for hearing me the last time. Your comments were fair, but let me hear what Mr. Hugon says regarding the points I raised concerning his article.

The points raised by Mr. Abadie are well taken and I must admit that for practical purposes the present-day negative emulsions are fine enough for ordinary use. Still I think Mr. Abadie will find that there are some of the best grades of cinematograph lenses which will show two separate lines at a minute distance apart on fine-grained emulsions, such as a slow chloride plate, which would be merged into one in the comparatively coarse emulsion used in cinematograph negative. I may not have made myself clear in regard to 1 250th of an inch being used as the basis of calculation for the size of circles of confusion. This is the standard generally used as being the limit of the size of circles of confusion permissible in calculating depth of focus. Of course, in the sharpest plane the circles would be infinitely smaller, in fact, a mathematical point if the lens were perfect.

Valuable Trade Literature.

To those cinematographers who are anxious to keep up to date the literature published by the big lens and camera manufacturing concerns affords a wealth of information for the mere price of a postage stamp and a little stationery.

The Bausch & Lomb Optical Company, Rochester, New York, are sending out a booklet entitled "Useful Tables for the Photographer," containing a chapter on Diaphragm Numbers and Uniform System Numbers, Reducing and Enlarging Tables; Table of Depth of Focus, Height of Image for Various Studio Distances; Table of View-Angles; Shutter Speeds for Moving Objects; a series of Lens Notes and a chapter on the Care of Lenses; the whole embracing much valuable information.

"What Lens Shall I Buy?" is the title of another most instructive and helpful booklet just issued by the same company, and we would urge our readers to avail themselves of the opportunity to secure a copy. It contains much valuable information concerning different types of lenses and their uses.

Conditions caused by the European war have compelled the C. P. Goerz American Optical Company, 317 East Thirty-fourth street, New York City, to cancel and withdraw all former prices. The company reports that while the war has somewhat interfered with the delivery of their cameras, yet, as regards lenses they have been more fortunate. Prior to the war they had imported a large quantity of genuine Jena glass which their completely equipped optical factory in New York City has been turning into Goerz lenses without interruption. At present the company is in a position to supply nearly all its lenses with but few exceptions. A new catalogue containing a list of such goods and accessories as they are able to furnish in reasonable quantities is now ready. While neither bulky nor elaborate, it is very attractive and appears to list the very best of the Goerz line of cameras, while the lenses are apparently all in evidence, at least all the popular series. The new prices show a slight advance on those in force previous to October 1, 1916.

The Cooper Hewitt Electric Company, Eighth and Grand streets, Hoboken, New Jersey, publish several pamphlets in regard to the use of their lamps for motion picture studio lighting.

The Simplex Photo Products Company, of Richmond Hill, L. I., New York, have just issued a new and attractive catalogue of motion picture apparatus which describes the cameras, printers, developing outfits and lamps which they manufacture. They have just placed on the market a professional camera with outside magazines. To meet varying demands they supply these magazines in various capacities of from 50 to 500 feet.

Correspondence Club.

Quite a large number of names have been sent in for admission to the Correspondence Club. Hawaii and Italy are added to the geographical limits in this list. If you would like to talk over your trials and triumphs in any particular branch of cinematography with someone else inoculated with the same bug as you have, send in your name and address, along with a diagnosis of your particular mania.

S. K. Yamato, Box 806, Honolulu, Hawaii. Camera construction.

Ing. Arpad Kirner, Senis, Cagliari, Italy. Scenic and educational pictures.

H. C. Larrabee, Washington, Iowa. News pictures and industrial.

Frank E. Artz, 1712 W. Monroe St., Chicago, Ill. Camera construction.

Griffith I. Ellis, 3202 Perry Ave., Bronx, N. Y. Amateur.

Louis Ewen, 4 East 115th St., New York. Amateur.

W. W. Kelly, Box 106, Tonopah, Nevada. Home laboratory.

E. Powell, 235 28th St., Woodcliff, N. J. Educational and industrial films.

M. J. Cromshaw, Gen. Del., Cleveland, O. Cartoon pictures.

Maynard F. McDonald, Box 75, Victoria, B. C. Machine development.

Joseph N. Rinehart, Box 215, West Fort Lee, N. J. Chemistry of cinematography.

Arthur Hollis, Hollis Centre, Me. Amateur.

James J. Couch, Box 163, Troy, Ala.

Chas. J. Roos, 28 Lowery Ave., Galt, Ontario, Canada. Direct positives.

Joseph Spediacci, Box 60, Amsterdam, N. Y. Amateur.

Chas. J. Dommer, Jr., 2520 Madison St., Brooklyn, N. Y. Cartoon pictures.

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Improvising (Part II).

ARTICLE I.

By Clarence E. Sinn.

PART I. of a series of letters on improvising for the pictures appeared in this department in issues of the Moving Picture World from November 13, 1915, to May 6, 1916, inclusive. It is not expedient to go over the ground again which is covered by those nine articles, some of the elementals found in the study of harmony, though occasionally one or more points will be reintroduced in another form for purposes of illustration. We must take it for granted that the interested reader knows the elements of a simple chord in its first form—that is, a *triad*—consisting of a *tonic*, a third and a fifth. This is illustrated in Articles VII. and VIII. (issues of March 25 and April 15). It is also surmised that the reader—if he be interested—has also an idea of the difference between major and minor keys, and wherein this difference lies. The matter of major and minor thirds (as well as major and minor keys) is also touched upon in the same two Articles (VII. and VIII.). These, however, are among the rudiments of the science of harmony and are taught fully in the textbooks of that study.

Elaborating upon a theme or subject is a different matter, and one which I believe can best be studied through a repetition of examples and illustrations—not necessarily the same, but upon similar lines.

Before going further I wish to refer the reader to Article VI. (issue of February 19, 1916) regarding the use of the words "theme" and "subject." Reasons are there given why it is thought advisable to give these words a meaning and distinction of their own (in these articles) regardless of usual definitions. Hence (for my own purposes) I shall define the words as follows:

Theme.—A melody or strain of music, or a *complete* musical idea capable of describing (or through improvising being made to describe) a certain scene or character. In other words, being musically appropriate to the scene or character.

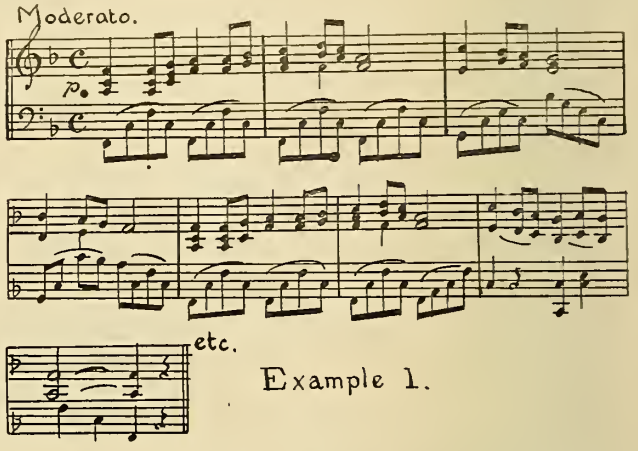
Subject.—A group of notes, a measure, or a few measures—that is, an *incomplete* musical idea—from which a melody may be made. (This last is improvisation in its true sense, and includes composition to a largo degree.)

The Theme (as above defined) will be the more interesting as well as of more practical value to the accompanist of moving pictures. It presents a complete musical idea ready made, which seems appropriate to his character, or scene, or to the story; and this idea may be made through elaboration (one form of improvising) to describe different emotions, thus giving his accompanist light and shade. Elaborate and intricate melodies do not lend themselves so readily to this work as the simple forms. They are themselves elaborations of simple themes, and much further elaboration (such as addition, subtraction or inversion) might destroy their identity, and to this extent, their value as a descriptive theme. Sometimes a few measures may be taken from such a composition, and used as a *subject*, upon which to build another melody. This will be taken up at another time, however. At present we will concern ourselves with the Theme in simple forms.

Uusually the picture accompanist prefers to play a number which is more or less in keeping with the spirit of the picture, and as the character of the scenes change, introduce other musical numbers suitable to the varying moods of the story. This is perfectly correct, of course. It is the procedure followed by the better picture accompanists who play from notes. It is about the only satisfactory method which could be used by an orchestra. But a "one-man" accompanist (be he using the organ, piano or one of the "combination instruments") will find opportunities for effective use of the Theme which is denied the orchestra except when the music is specially written for the picture. Very few organists, or pianists, nowadays confine themselves to the printed page entirely, but have a number of melodies memorized which they introduce as their fancy or judgment dictates. It has been repeatedly stated that "it is not always what you play" that counts; the *manner of playing* has a great deal to do with it.

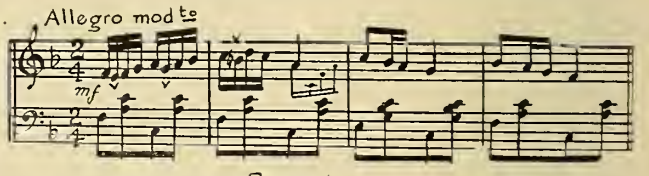
We all know the value of choosing some easily recognized melody as a "theme" to run throughout a picture, introducing it whenever it can be made most effective. Usually it is attached to one of the prominent characters and is used in that character's best (or most dramatic) scenes. This "Theme" can be made still more effective at times by changing the *nature* of the melody to fit the varying moods of the scene. As an illustration, let us look at an old song called "Long Ago." Example 1 gives this Theme in its original form. The nature of the music is suggestive of a tender, melancholy mood.

It is simple in structure, and therefore contains possibilities for elaboration. It is not best to twist a Theme out of all resemblance to its former self (although this is sometimes permissible when a flight of fancy leads you in that direction), but your best dramatic effects are



Example 1.

generally obtained by presenting the same melody to your hearers in a *different* though still recognizable form. Example No. 2 suggests how this Theme may be given an air of gaiety by doubling up the tempo. To make variety, I have introduced three "auxiliary notes" (marked with a "v") in this example.



Example 2.

With the exception of this slight elaboration—if it can be called such—the melody in example No. 2 is identical with that of the original Theme. (Ex. 1.) The tempo is much accelerated, and that is about all. Though the character of the music is changed, the Theme is still easily recognizable, and might be very appropriate in the lighter scenes of the character to which the *Theme* is applied. (Meaning the Theme as shown in Example 1.)

Now let us look at Eample 3. Here we have the same thing changed



Example 3.

to a minor key. The melody sounds somewhat different, though it may still be recognized as our original Theme.

Its character is sad—plaintive—almost dirge-like, in fact. With very little modification we have produced two widely variant characteristics from a given theme. By elaborating and more or less modifying this theme we can make it portray any emotion or action depicted upon the screen. These elaborations and modifications may be made through alteration of the figure, inversion, extension of intervals, etc., all of which were shown in former articles and will be illustrated from time to time.

Good Music as a Business Asset.

Norman Stuckey.

MANAGERS in small cities can improve business by giving more thought and attention to the musical part of their programs.

The time when a picture program alone was sufficient to satisfy an audience has passed, and today moving picture audiences are more exacting and are demanding more for their money, not only in quantity, but in quality.

As a rule the music is the last detail considered by many managers. They exert every effort in procuring the best pictures, the best projection, an attractive theater, everything in fact before the music, and this is thought of last. This is a grave mistake and managers should realize that an appropriate musical program well rendered by competent musicians is quite important and proves a real business asset.

How many managers feature their music or musicians? In many theaters throughout the country the shows are started without an overture. There are no singers to vary the program. It has been proved that a moving picture show is an incomplete entertainment without excellent music, instrumental and vocal.

A manager in a small town recently advertised "The best music and the best pictures." He could back this statement to the letter as he had first-class musicians and the best pictures procurable. He was willing to pay the price for music and he was more than repaid by increased patronage. Whether your music is an organ, an orchestra or a piano, it is every exhibitor's duty and interest to see that the highest standard is maintained. Many managers fail to give the music the attention it deserves because they know nothing of music. Many regard music as some regard a foreign language. It is the manager's duty to learn something of music, the important details if nothing more. He should know when his musician or musicians are playing appropriate music for the film, but he must base his knowledge on intelligent understanding of facts and conditions rather than jump at conclusions.

Aside from being willing to learn about this important phase of his business, the manager can overcome much difficulty by engaging competent musicians who thoroughly know the art of selecting and playing appropriate music for the screen. There are many reliable musicians who are conscientious in regard to their work and it is a wise manager who trusts the musical end of his business with a musician whose efforts prove satisfactory to an audience.

If the manager is unfortunate in engaging a careless, or unskilled musician, he should take drastic steps at once to remedy his trouble. Managers can quickly learn if their music is pleasing or displeasing to their patrons—by the consensus of opinion of his audience. What the majority agree upon is usually right, but managers should never believe the opinions of a few, as they may be prejudiced—one way or the other. There are many methods that can be used in getting better results from your musician or musicians the same as there are different methods for getting results from advertising.

It is only because managers consider the music last why there are not more ideas and suggestions made known relating to this important detail of the business. The Editor of this department will be glad to receive suggestions, programs and other matter regarding the musical phase of the motion picture theater.

While there are many musicians who are progressive and who always strive to improve their playing, many are confronted with many little obstacles that prevent them from becoming as efficient as they would like to be. It is the aim of this department to offer suggestions that will prove of help to the theater musician.

A visit to the large motion picture theaters in New York will convince any exhibitors the importance of music in connection with the film, and though his theater may not be a large one, it is possible to get better results from his music—results that mean increased patronage.

Better Results in Piano Playing.

To get the best results from piano playing for moving pictures it is highly essential that the pianist uses a piano that is in tune.

The real musician is particular in this respect and when the piano shows signs of being out of tune he immediately has it tuned and all necessary repairs made. One of the reasons for unsatisfactory musical interpretation, aside from the pianist being unskilled, is an instrument with a poor quality of tone.

The manager who makes his music a feature should satisfy himself that his piano is a first class instrument and he should engage a tuner to call at least once a month to tune and regulate it.

Many managers make arrangements with tuners to call regularly, getting a flat rate for a certain number of tunings a year. Musicians and managers should pay particular attention to this important detail, for aside from a piano being poorly played there is nothing worse to a discriminating audience than a piano badly out of tune.

Music Every Musician Should Know.

SONG OF THE VOLGA BOATMEN.

This number is distinctly Russian in treatment, the melody founded upon an old Russian tune. It is of minor character and suggests the flowing of the river Volga and then the start of the voyage of the boatman who sings his song as his little vessel disappears down the river.

SERENADE—Pierne.

In this Serenade, Pierne has given the work a true song-like character. The rhythm of the accompaniment (left hand), which is carried through the piece, is exactly that of the Polonaise, and will be found in Chopin's "Military Polonaise," but here it is used in a softer and daintier fashion, and lacks the fire and passion of the stately Polish dance. The phrases are clean-cut enough in style, but are extended and altered here and there in a way that causes the most pleasing variety of effect.

RACKOCZY MARCH—Liszt.

This number was originally a true Gypsy piece written by Michael Barna, leader of the Gypsies and court violinist to Prince Franz Rakoczy II, who lived from 1676 to 1735. The piece has become of national significance and has been for many years a sort of Hungarian Marseillaise. Berlioz has set this march in his "Damnation of Faust" and Liszt's version is much the same, being built mostly of the true "Rakoczy Song," but having some of Ruzsitska's battle music also.

The march is played loud nearly all through, marked and with as much fire as possible. The real march begins after the first six bars of introduction, and consists of a 16-bar period (8 bars repeated), 10 measures of episode, and 14 of somewhat altered period. The trio has a 10-bar period. Care must be used in shading this number.

New Publications.

ONE HUNDRED ENGLISH FOLKSONGS—The songs are all recently collected by the editor, Cecil J. Sharp, from the lips of folk-singers themselves, and demonstrate the unsuspected wealth of melodies—strongly racial, picturesque and expressive—which has been handed down among the people of England. The editor's masterly accompaniments preserve to perfection the character of the songs, and are at the same time a delight to the musician requiring this character of music for interpreting moving pictures. $1.50. Published by C. H. Ditson, New York.

SIXTY FOLKSONGS OF FRANCE—Edited by Julien Tiersot. These songs prove that France need yield to no nation in respect to the abundance, variety and vitality of her folksongs. The editor, who is librarian at the Paris Conservatory, has made a most catholic and judicious selection. An illuminating essay and individual notes to each song preface the volume. $1.50. Published by C. H. Ditson, New York.

ONE HUNDRED FOLKSONGS OF ALL NATIONS—Edited by Granville Bantock. The editor of this volume has drawn on the treasures of folksongs of every nation in Europe, various races in Asia, Africa and America, making it by far the most valuable collection in the English language. The thoughtful introduction and the brief scholarly notes add to the interest of the volume. The accompaniments are interesting and musicianly. This volume should be included in the library of every musician who endeavors to interpret pictures correctly. $1.50. Published by C. H. Ditson, New York.

Dream Pictures by Wilmot Lemont.

Oliver Ditson Company publish an album of Dream Pictures by Wilmot Lemont which should be included in every musician's library who is striving to play appropriate music for motion pictures. The pieces are arranged for piano, Grade III-IV, in difficulty, but can be easily adapted for the organ. The volume contains nine different pieces:

1. Lotus Bloom, 4-4 Andantino in A Flat.
2. The Dancers, 4-4 Moderato in A.
3. At Eventide, 4-4 Andante in B Flat.
4. Reverie D'Amour, 2-4 Moderato in G Flat.
5. Serenade Mexicaine, 3-8 in A.
6. The Nautch Girl, 3-4 Moderato in E Flat Minor.
7. To My Valentine, 2-4 Moderato. 2-4 in E Flat. Con Moto.
8. The Caress, 4-4 Andante in D Flat.
9. Valse Intermezzo, 3-4 in A Flat. Tempo Rubato.

Each piece is arranged and carefully fingered. The volume is printed on heavy paper, concert size. For the pianist or organist who specializes in music that please the public's fancy, this collection of Dream Pictures is indispensible.

Special Musical Score for New Pickford Play.

Particular care has been devoted to the musical setting of the new Mary Pickford production, "The Pride of the Clan," released by Artcraft. For this work the Arteraft Corporation engaged the services of William C. Stickles of the firm of George W. Benyon, Inc., pioneers in the preparation of musical scores for motion pictures.

One of the features of the musical accompaniment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented as a piano solo. The piano sheets in such musical scores of the past have never, in themselves, presented a comprehensive accompaniment for the picture. "The Pride of the Clan" piano score will offer a distinct departure from the usual motion picture in that it forms a perfect accompaniment in itself and can be handled entirely from the complete orchestral score.

In addition to this, the new Pickford music is being arranged so that any orchestra ranging in size from two to forty pieces will be able to present the complete accompaniment. Each scene in the photoplay, even to the flash, is cued in the score sheets, thus making perfect synchronization an easy matter, even for the most ordinary musician. This also prevents trouble in the event of the loss of several feet of film from the picture through wear, etc.

Most of the score prepared by Mr. Stickles presents original themes interpolated from old Scottish songs. In accordance with the Benyon method, the role of Margot, portrayed by Mary Pickford, is given a particularly catchy theme which is played whenever she appears in the photoplay.

The score prepared by Mr. Stickles is published by G. Schirmer, Inc., New York City.

Some pretty influential exhibitors in various parts of the country seem to believe a lot they hear about profits in the publishing business, judging from the enthusiasm they are displaying in their new job of subscription agents. Possibly that old story about the manufacturer sticking to his own end and the exhibitor to his is out of date. If there are any profits they will be well cared for, no doubt. THINK IT OVER.

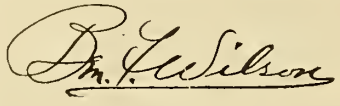
Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

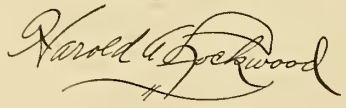
WILSON, Benjamin Franklin. Born in Corning, Iowa. American parentage. He lacks only a quarter of an inch of being a six-footer and weighs 175 pounds. Fair complexion, dark hair and hazel eyes. His stage debut occurred in September, 1898, and for twelve years he played in stock companies in New York, Brooklyn and Newark and for three years he was with Wagenhals & Kemper in Paid in Full and Seven Days. His picture debut was made in 1911 in Edison's For Her Brother's Crime, and some of his best Edison parts were "Dominick" in Even as You and I, "Montague Shirley" in the serial, The Voice on the Wire, the name part in the series, The Chronicles of Cleek and "Larry Ashmore" in The Mainspring. A couple of years ago he changed his studio connection to Universal and is now one of the inhabitants of Universal City, Calif. He is fond of outdoor sports.





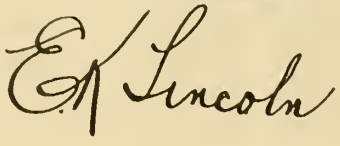
LOCKWOOD, Harold. Born in Brooklyn, N. Y. Is 5 feet, 11¾ inches tall and weighs 175 pounds. Brown hair, blue eyes. He has had a varied stage experience in vaudeville, stock and musical comedy for seven years before he took to the studios, starting his screen career in New York in 1910 with the Nestor company. He has also been connected with the New York Motion Picture Corp., Selig and the Famous Players and is now leading man with the Yorke-Metro company in Los Angeles. Some of his best work has been done in Tess of the Storm Country, Hearts Adrift, Wildflower, The Buzzard's Shadow, The Come Back, The River of Romance, Mister 44, and most recently Pidgin Island. Unlike most players, he did not go from school to the stage, but engaged in a business college course and started out to be a merchant prince, but he was born to be an actor.





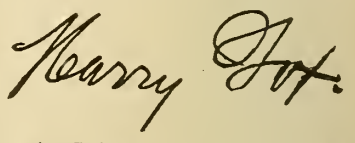
LINCOLN, Edward K. Six feet tall and weighs 176 pounds. Black hair, brown eyes and dark complexion. Made his stage debut in 1907, playing in stock and production and entered the studios in 1912. Has appeared in Lubin, World, Vitagraph and Lincoln Players productions and is at present with the Monmouth Film Corp. Notable picture productions were A Million Bid, The Call, The Littlest Rebel, The Wood Violet, His Second Wife, and the current Jimmie Dale. Show dogs and horses are Mr. Lincoln's hobbies when it is not automobiles. He owns five cars, including a real racer. He owns the Greenacre Kennels and is a well known figure at the bench shows and also has a string of prize winning horses. He is more mildly interested in motorboats. He is the owner of the Lincoln Studios at Grantwood, N. J., and a summer studio at Blandford, Mass.





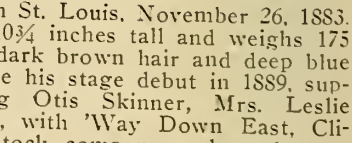
FOX, Harry. Born in Pomona, Calif. Irish-German parentage. Five feet, 8 inches tall. Weighs 150 pounds. Fair complexion, chestnut hair and gray eye. Began his stage career in April, 1912, and made a name for himself in burlesque that took him over to the vaudeville stage. After six years of vaudeville work he went to the management of the Shuberts at the Winter Garden and was featured with Gaby Deslys for a year on Broadway. He made his debut in pictures in July, 1916, appearing as Jimmy Barton, in the International Film Company's Beatrice Fairfax series. His fads are rather unusual, for instead of the usual "athletic sports" he gives his play time to auto racing and aviation. In burlesque Mr. Fox is best remembered as the stage partner of Dave Marion, and in vaudeville he has done both monologue and team work.





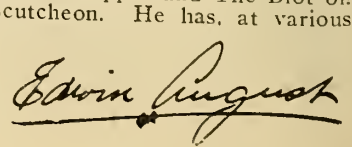
WASHBURN, Bryant. Born in Chicago. English-Danish parentage. Is 5 feet, 11 inches tall and weighs 155 pounds. He made his stage debut in June, 1908, and played with George Fawcett. He also played the lead in The Way. He joined the Essanay Company May 15, 1911, and has remained with that company ever since. His first production was God's Home By the Sea. Other well remembered plays are The Strength of the Weak, The Elder Brother, The Blindness of Virtue, Prince of Graustark, The Breaker and The Final Fraud. Mr. Washburn confesses that his avocation is "pushing the baby buggy," a singular admission for a picture hero to make, but to help along he is willing to be put down for "and all the other usual film fads," though pushing a baby buggy does not usually class as a film fad. In these days of quick changes, it is unusual for a player to remain so long with a single company.





AUGUST, Edwin. Born in St. Louis, November 26, 1883. Irish parentage. Is 5 feet, 10¾ inches tall and weighs 175 pounds. Light complexion, dark brown hair and deep blue eyes shading to green. Made his stage debut in 1889, supporting Otis Skinner, Mrs. Leslie Carter, with 'Way Down East, Climax stock company and road combinations. He made his debut in the name part in Little Lord Fauntleroy at the age of seven. Later he ran away from college to join a cheap touring organization at $6 a week, working from this small beginning to Broadway productions and leading roles. Made his debut in pictures in 1909, and made his reputation with the Biograph in such productions as The Golden Supper and The Blot on the 'Scutcheon. He has, at various times been with most of the leading companies and had his own producing company. He has written above 300 scripts.





Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Curtis Films With International

Pictured Yosemite Scenes and Other Educational Films of Value to Be Had at International Exchanges.

DURING the past few months the International Film Service, Inc., has been releasing a series of educational films which were photographed by Edward S. Curtis. The majority of these films have peculiar values of an individual sort. The pictures taken in the Yosemite National Park, for instance, comprise four reels, and impart an unusually well defined impression of the beauties and wonders of Yosemite. In addition to views of the various well



Scenes in Yosemite Park (Curtis).

known geysers of Yosemite, its beautiful Mirror Lake, its Bridal Veil Falls, Yosemite falls, Nevada falls, etc., its big tree sections, and all the other unusual sights for which Yosemite is famous, the photographer has not forgotten the large herds of buffalo that run wild over the hills in a certain section of the park. Pelican Island with close views of the young pelicans is also interesting. A bear and her cubs as they run wild in the open form another attractive section of these films. Another charming view shows a flock of sea gulls at sunset flying across the horizon of a lake, and still another is the Canyon of the Yellowstone in moonlight.

These films can be had at any of the International Exchanges which are scattered throughout the country located in the various large cities. Films illustrative of the history of the American Indian arranged and photographed by Edward S. Curtis are also in the hands of the International Film Service, Inc.

THE LIVING BOOK OF NATURE.

This film is entirely of a new order. Whatever animal or insect is photographed, the work has been done at such a time when each one was doing something, which, while entirely natural, seems of the nature of "antics." These have been classified and a sort of "natural entertainment" is the result.

The audience is composed of Toads, a group of toad-stools is seen, which are presently occupied by a number of toads, each taking a seat as they enter and eyeing the proceedings in a most approved style.

The actors are animals simply following their natural habits. The Chameleon gives an exhibition of his strange powers of being able to use each of his two eyes in a different direction at the same time. An enlarged Giant Beetle seems to beckon and box with his claws. The Armadillo does a stone-lifting act by removing a goodly size piece of rock which stands in his way. Small members of the monkey family do swinging and trapeze-like acts upon the trees.

The performance is closed by a lot of Japanese mice, which race with most remarkable speed in perfect circles.

The Toads jump down from their stools and the performance is over.

Interesting Educationals

Presenting Seven Scenics, Two Industrial and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"Lion Cubs."

THIS is a Pathe half-reel that will be found especially well suited to the children's program. It is nicely colored, and shows some interesting experiences in the lives of two lion cubs fortunate enough to be associated with a nice little girl. They apparently made admirable pets, and displayed rather poorly the lion's ability to defend itself, in instances where they were harassed by an unfriendly monkey and a peevish drake. The children will be delighted with this subject.

"Picturesque Virginia."

"See America First, No. 67" presents some excellent views of the various points of interest in Virginia, including delightful perspectives of the rolling hills, with the Blue Ridge Mountains in the background. Blowing Cave, which emits cold air in summer, and reverses the situation in the winter; Windy Cove church, Monticello, the home of Thomas Jefferson, North River Valley and the Natural Chimneys, are also among the interesting sights which this subject presents. A Christmas cartoon especially acceptable to children closes this reel.

"Food Products of the Soudan."

"Reel Life No. 34" presents this as its first interesting subject. The people of the Soudan in garbs consisting of little more than Nature gave them, are seen at their food preparing occupations. We see them gathering rarite nuts, which they then pound to a paste, knead into small cakes and cover with a vegetable grease before eating. The planting of ground nuts, harvesting millet, and women husking the heads of millet with their feet are peculiar sights.

"Pork and Beans."

We find this subject also in "Reel Life No. 34." We are shown the harvesting of great fields of beans, the product of which is put through a separator, after the beans on the vines have been cured in piles. A well detailed illustration of a pork and bean factory in operation forms an interesting and instructive portion of this excellent subject.

"The Grand Canyon of Arizona."

The Universal Film Manufacturing Company have on hand for early release some well filmed views of the Grand Canyon of Arizona. These views are subtitled with figures and explanations. Many of the scenes were taken along the Bright Angel Trail, which descends a couple of miles at least into the canyon. Views of the Colorado River, some of which have been taken from the plateau half way down the canyon, and some from the river's rocky edge are also shown. Barring the absence of the wonderful color scheme, which the spot in reality presents, this filming of one of the world's greatest wonders is most comprehensive.

"In the Swiss Alps."

The eighth number of "Mutual Tours Around the World" contains a series of views taken in the Swiss Alps above the St. Gothard tunnel. The scenes which are shown, besides giving an excellent view of the St. Gothard road as it winds through the mountains, give an idea of the pastoral spirit which prevails. Pictures of the Alpine cattle and dogs are among the interesting scenes which are shown. The gorges of

Schollenen on the Reuss river form unusually attractive scenes.

"Florence, Italy."

Clearly photographed and well chosen views of the city of Florence, Italy, also appear in No. 8 of "Mutual Tours Around the World." The beautiful palaces situated in Florence are shown in this film, including the Pitti Palace, one of the largest and most magnificent in Italy. We are also shown the Piazza Michelangelo, named for the great painter, and the Piazza Della Signolia, among other interesting sights.

"Theve River, France."

A delightful scenic subject appearing in No. 8 of "Mutual Tours Around the World." The scenes along the wooded banks of this beautiful river, present an exquisite and indescribably charming effect. The Theve is a tributary of the Oise, and is one of the most beautiful rivers in that part of Europe.

"West Virginia's Rivers and Mountains."

"See America First, No. 68," gives us a series of excellent scenes throughout West Virginia. The first of these that will be easily remembered is Hawk's Nest with Gauley's montains in the background. New River canyon and an attractive view of MacDougal bridge, the beautiful Kanawa river with its beautiful falls, a view of Montgomery, a town of West Virginia, the home of a cave dweller, and an old fashioned ferry, are also shown. A good idea of that part of the country can be gained through this picture.

AMERICANS IN THE WAR.

The work of the American Ambulance Corps, or "The American Boys at the Front," presents a most detailed description of the nature and value of the ambulance service in France. Having their base two miles in the rear, they are kept in constant employ, running to within 500 yards of the front.

Wounded soldiers are carried out of action upon stretchers; these are at the nearest convenient spots, suspended upon frames mounted upon two wheels, which carry them to the nearest ambulance station, where they receive emergency treatment, and are then placed three in each ambulance and rushed to the rear. The films depicting these scenes are most thorough, and taken at a close range with a most careful and minute detail, making them manifold in their instructive value.

People who have subscribed to the formation of the Ambulance Corps can see how well their money has been expended; people who have not subscribed, can see the nature of the good work to be supported.

Traveling with the ambulances also gives an opportunity to notice the ruined villages through which they pass, showing the devastation in the beautiful French rural districts. Occasional bits of heroism are to be seen, as when a soldier carries a wounded comrade on his back to the nearest stretcher amid flying schrapnel. Intensity of action, alertness, promptitude and speed, relief and escape from danger; all these tempered with sympathetic care, surgical and medical attention are lessons relative to the dangers and sufferings of warfare that this marvelous film portrays.

FINE NATIONAL PICTURES.

A most interesting series of "National Pictures" is the latest film connected with events in Europe. The flag of every country is first shown, then a picture of each ruler, while the appropriate national anthem is being played. It may be stated at this point that the success of such a series as this depends upon the proper musical accompaniment, or the vital interest is lost. The series becomes a patriotic one and measures the opinions of the audiences as expressed by their applause. In New York, while a complimentary applause greeted the rulers of smaller countries, that accorded the larger countries was more marked. The Austrian and German Emperors were respectfully greeted; King George of England was applauded, while President Poincare of France was most boisterously received, evidently showing the great esteem in which that nation is held. It is worthy of note that King Constantine of Greece received no applause, but, on the contrary, a little resentment was evident in the audience.

The nations represented are: Russia, Servia, Bulgaria, Roumania, Montenegro, Italy, Greece, Turkey, Austria, Germany, England and France.

This is an instructive film for the schools, giving a real personal interest in otherwise obscure history, and bringing to the front the nationalism of each nation.

ITEMS OF INTEREST.

"The Story of the Apple" is the title of an interesting educational film recently exhibited by the Great Northern Railway at the Ninth National Apple Show at Spokane, Wash. The various stages through which the apple passes, from the blossom to the matured fruit, including the spraying, picking, packing, hauling and shipping of the fruit are illustrated.

* * *

Educational subjects ready for release by the International Film Service, for the beginning of the year are "The Home of the Oyster," "Machine Guns in the Making," and "Through the West Indies."

* * *

A communication from the office of the State Board of Health, North Carolina, and which may hold a suggestion for manufacturers of health films, states that they are in need in that locality of copies of good health films dealing with such subjects as typhoid fever, dangers encompassed in the common house fly, the care and feeding of babies, tuberculosis, and personal hygiene, in a practical and entertaining manner. They have apparently tired of tuberculosis films, which confine their illustrations principally to slum districts, milk pictures which serve rather as advertisements than in an exemplary way, baby clinics and dental clinics, which rarely are sufficiently beneficial in an individual way.

* * *

The Morning Sun, Springfield, Ohio, comments favorably on one of the M. B. Thompson programs, which was shown recently at the Majestic Theater in Springfield with a view to pleasing the children. This particular program which was exhibited to a packed house of children and their adult friends, included "Cinderella," "Animal Movements Analyzed" and "When Little Lindy Sang." Arrangements are being made by Mary Bertha Thompson, according to a communication of recent date received by us, to exhibit selected programs of films in a chain of theaters in the middle west, east, and south.

* * *

Early in December, shortly after her return from her campaign tour through the middle states in connection with the better film movement, Miss Mary Gray Peck addressed a Syracuse audience of upward of four hundred persons, under the auspices of the Commonweal Club. In her address she drew from experiences and information gained during her recent tour, for illustrations in her discussion of her subject, "The Movies." In describing the activities of an exhibitor of South Bend, Ind., she stated that his theater, a well-ventilated one, seated nearly three thousand persons, that he provided the best music, and that he chose two-thirds of the time pictures that were suited to the youthful mind, the result being highly gratifying. She also stated that at the present time about four hundred cities and towns of the United States are organizing or conducting special children's performances.

* * *

The initial Ditmars release through the Educational Films Corporation of America will be "The Orang-Outang." The date set for this subject is Feb. 5. This and subsequent Ditmars releases will be obtainable in all parts of the United States and Canada through exchanges which have contracted for the product of the Educational Films Corporation of America.

ON THE AMERICAN ALPS.

Two Swiss mountain climbers ascend America's greatest mountain, Mt. Hood, Oregon. This film is by the Educational Film Corporation of America, and is entitled, "Hans and Henri and the Neophyte." This trio ascend the mountain by the south side, and many fine scenic views are obtained, together with the art of mountain climbing. The Neophyte descends alone down the north side of the Mount, thereby choosing the easier and safer way of descent, also at times the most rapid.

WINIFRED KINGSTON TO PLAY OPPOSITE DUSTIN FARNUM.

Winifred Kingston, who has appeared in support of Dustin Farnum in photoplays during the last three years, will continue in her "playing-opposite" capacity with Mr. Farnum, for Miss Kingston also has been added to the William Fox forces in the California studios. The first picture in which Miss Kingston and Mr. Farnum acted together was "The Squaw Man." That was late in 1913. Since then, the two have been working before the same camera almost completely.

A Night at the Teatro Delicias

World Correspondent Gives Interesting Description of Manner in Which the Porto Rican Enjoys His Picture Show

A NINE-PIECE orchestra, consisting of three flutes, two cornets, two bass horns, and two drums, occupies every night its raised platform in front of the Teatro Delicias, Ponce, Porto Rico, and attracts trade into a small, frame building, set back from the street, which is the movie de moda of the second largest city of the island. To give due credit to them it must be said that they certainly attract prospective customers and everybody else for that matter. Their loud, metallic music can be heard within a radius of many blocks, and they frequently compete with and put to shame the municipal band which plays on the plaza Sundays and Thursdays. The plaza, with the church in the middle and an intricate winding of concrete walks about it, is in the center of town, and the Delicias has its entrance on a quiet street on the north side. Most of the population comes to the plaza at night to promenade these walks—which were designed by a young engineer who had no instructions and thousands of barrels of concrete at his disposal,—and those who are inclined and have 25c (the "nickel show" is unknown) find it very convenient to end the evening at the nearby Cine.

At the first note of the band all the bootblacks, street urchins, and loafers of both sexes and all ages who find their board and room in the streets, pack the sidewalk in front of the ticket office and entrance. There is a rumor that once a barefooted orphan while standing there was given a ticket by a tourist, and from that day no person enters, especially Americans, who is not met with "Gi' me five cents, mister." Or maybe he will be asked for only a chavo, one cent. Some of these sidewalk fans maintain that it is more profitable to accost five individuals and ask for the modest sum of one cent than to take a chance of finding a tourist or someone else who is equally careless with his money. The writer can recall nothing more pathetic than a barefooted, unwashed, illiterate bootblack with four cents who hears the orchestra begin its overture and gives up all hope of begging, borrowing, or stealing the missing sum in time to see the curtain go up. Strange to say the police and management do not seem to object very strenuously to this practice. Perhaps the management profits to the extent of a few more sales.

It should have been said that inside this theater there is a gallery. It is arranged in such a manner that its occupants can see if their necks have the proper number of curves in them,—they generally stand up as in the seventh inning of a ball game—, and no ventilation is possible. Ventilation in the tropics at night and especially in a show is one of the necessities of life. A portion of a bench in this "hen-roost" as its occupants call it, can be had for the sum of five cents. The difference, however, between this and the lower floor is much greater than the difference between five cents and twenty-five cents. A man who is careful about his social standing would much rather be arrested in the alley for betting on a cock fight than be seen in the gallery of a Cine.

At about a quarter to nine the audience begins to arrive. It is said that half the pleasure of the evening consists of picking your way through the mob outside the door while they favor you with envious glances which make you clearly realize your own superiority. The moving picture in Porto Rico is not the place to drop in for an hour's entertainment when there is nothing else to do; a night spent there is an event, and in naming his house a "theater" the manager expected it to occupy the same place that the theater proper did before the popularity of the movie. The ticket is bought and turned over to a duly authorized official. He is an official and not a mere ticket taker.

In front of the theater is a paved court with chairs and tables for refreshments where the audience sit before the show and during intermission to talk and drink. Refreshments include beer, native rum, coca cola, and homemade drinks of unknown composition and meaningless names. New arrivals are sometimes surprised to see liquors served in such an open and public manner, but it is the custom of the country and no one has ever yet attached any bad results to it. Perfectly respectable families have been seen drinking in public without suffering a loss of reputation.

Those who stop in the court or patio are warned by a bell that the curtain is about to go up. As people with tropical temperaments object to being ordered about by a mere bell, they seldom find their seats until fifteen or twenty minutes after the show is scheduled to begin. And the management knowing that it must humor its patrons never puts out the lights until all are seated comfortably. The house is honorable in its intentions when it announces that all performances will begin at nine sharp, and it has been known to do so, but it could hardly be referred to as a habit or an established policy. No one objects, however. In the movies, as well as in business and other activities, the time element is of little importance. A generous margin is always allowed. If a thing is to be done right on the dot, American time as opposed to Porto Rican time must be specified.

The Teatro Delicias, under the direction of the Ponce Film Co., does not compare favorably with the modern and costly buildings of other cities. Its location and the fact that it is frequented by the more fashionable enable them to make a profit. There are about 500 seats on the main floor and 200 in the "hen-roost", but there is no limit to the number of spectators the latter can be made to hold. One feature is a side balcony with no seats where the young blood of the town can go to smoke a cigarette and get a good view of the audience. They can also be seen to advantage by everyone. It is considered a fine art to stand on this balcony and smoke a cigarette with grace, nonchalance, and ennui.

A few ads and an overture and the regular business of the evening begins. The orchestra in the meantime has been tempered slightly by the addition of a piano and the loss of a large tin horn. Its repertoire consists of five pieces, one sad, one Charlie Chaplin, one Irving Berlin, the Merry Widow, and one unclassified for emergencies. The music fills the hall to overflowing, but after a few nights the ears become numbed and unresponsive, and a person is enabled to devote most of his time to the film. The gallery is unreserved in its comments on the music, the lower floor, and itself. A person who has seen movies before and can afford to take his eye off the film a minute, will be rewarded with many bright bits of comedy and humor from above.

The picture is apt to be heavy and long and obscure. The older products of Italy and France thought nothing of running up to 35 and 40 parts all intended for one night's consumption. The favorite themes were love, sudden death, embezzlement of a stranger's wife; and the scenario is a series of remarkable scenes which have no apparent relation to one another. Little effort was made in these foreign films to tell a story. If the spectator was startled by a rapid succession of valleys, mountains, trap doors, and palatial homes, nothing more was thought necessary. It is also very evident now and then that the European producers were not handicapped by a censorship committee. There is nothing absolutely offensive, but when a situation can be improved by a few "snappy" details, they are included. They are always received in the proper spirit. It certainly must be satisfying to the owners to see the entire house settle back and become absolutely lost for three hours in an exhibition that has neither literary nor mechanical merits. When they are enabled to get hold of good American films while they are new, there is no limit to the possible attendance.

This does not mean by any means that all are of this kind. Since December 1915 the Ponce Film Co. has been securing for two or three nights a week the short one and two part films of the American houses. Needless to say it takes a great many of these to make the twenty-five cent patron feel that he has had his money's worth. Last winter Charlie Chaplin made his debut and the result was the same as in all other towns, a complete knock-out from the first. After a few one or two reelers had been shown, "Tillie's Blighted Romance" was advertised. The shrieks of the gallery alone testified to the complete success of this cultured and refined creation. It is easy to imagine what a relief this is after suffering two reels with Madame Fulana de Tal, the famous Hungarian artista, while she tries to decide whether to poison her husband with arsenic.

The serial has its true home in Porto Rico as it is closely related to the long European picture. In Ponce "Who Pays?" scored the biggest success. Each part being complete by itself and all part of one main theme gave it a literary excellence that others lacked. "Who Pays?" was given twice last winter in the Delicias and was attended both times by practically the same crowd. The translations that accompanied this picture were much better than the average. There is

nothing that conduces more to an enjoyment of a film than a complete understanding of what is happening or about to happen. The manager of the Ponce Film Co. says he is of the opinion that people go to picture shows as a relaxation and not to indulge in mental gymnastics. For this reason he turned down several long serials, "Runaway June" among them, as a person would have to attend every show to understand it and be of a literary turn of mind to appreciate it.

At ten-thirty or thereabouts, to come back to the topic, intermission is announced. The men file out to take a refresco or bring back a box of candy to the women of their party. The candy counter in connection with the theater sells more candy in one night than any confectionery store sells in a week. This is one place where it is no breach of etiquette to eat in public. In the same block are cafes and soda fountains which a few attend and are always late in returning. A person who will select a middle seat in a long row after everyone else is settled down is considered the same kind of a citizen in Porto Rico as he would be in the States. From this it can be seen that the Porto Ricans are not very different from the Americans, and the congressmen who are considering the Jones Bill will do well to pass it and grant them citizenship.

The last man is generally killed by 11:30 and the happy lovers reunited. The orchestra plays an extra loud blast to wake up the inattentive, and the night's diversion is over. As you go out you find the sidewalk retainers still on their job. They sit there for several reasons. The music when it is locked up tightly in the theater is really enjoyable from the street, and even a beggar in Porto Rico has a taste for music. The second reason is of a more practical nature. There is an authentic case on record of a man who came out of the show twenty minutes before it was over. The ticket taker, not being able to conceive of a person's leaving before all was over, forced a passout check into the man's hand, supposing, of course, that he would return when he had attended to the important business that had interrupted his pleasure. The man, rather than argue with the official, took the check, which he carried to the street and threw away. A bootblack saw him, snatched up the ticket, and saw the remainder of the show. He passed the word on, and since that night a vigil is kept by the barefooted movie fans in the hope that another man will receive a summons to important business before the show is over. There must be a future for people who will take a chance on such a slim possibility.

Ponce has many other picture houses, but none occupy the same position that the Delicias does. The Habana is a large modern, concrete building which shows the same pictures that the Delicias does, but somehow it does not draw the people. It is more inclined to be popular priced, sometimes dropping as low as 15 cents, which may account for the difference, as no Porto Rican of discretion would pay 15 cents to see a show when he could see the same later for 25 cents. There is a difference in the music, the Delicias having the only piano in town. Other shows are off the plaza, run old pictures which are released cheap, and are in no way competitors of the first two named.

Business as a rule is good. Advertising is carried on in the papers, by handbills, and by boys with drums and large signs. The only competition that has serious results is from the regular theater. A Spanish stock company which ran for a month last spring nearly caused the Cines to shut up. There are only a certain number of people in town who affect the movies and when they took up drama by way of variety, the movies had no following. An opera company also may do some damage, but they come seldom and have short runs, and so do not seriously affect the Cine box receipts.

METRO GIVES CHRISTMAS BONUS.

Salary day before Christmas was one of rejoicing around the offices of the Metro Pictures Corporation. In line with other big business organizations that are distributing millions of dollars in bonuses, wage increases and extra dividends, Metro, having experienced the most prosperous year of its existence, did not forget those who have had their part in helping build the organization up to its present state of excellence.

So, on the pre-Christmas pay day, Santa Claus had a proxy in the shape of Cashier C. K. Stern. All of the employes received Christmas bonuses which, in many cases, amounted to 100 per cent. Bonuses and presents also were distributed around the studios allied with Metro and all hands working under the Metro emblem, from clerks and stenographers to "supers" and stars, had cause to remember the Christmas of 1916.

Advertising by Motion Pictures

Ernest A. Dench Contributes a Handbook Useful to Advertisers on the Screen and Otherwise.

By Epes Winthrop Sargent.

ALMOST as prolific a contributor to the film papers as the late Robert Grau, Ernest A. Dench, casting about for new fields, has hit upon the idea of writing a book on the means of advertising by the use of the motion picture, its theaters and players. It must be confessed that in many respects the work falls short of being an authority, but in default of anything else this should be a decidedly helpful volume to those who intend to use advertising films or who seek to utilize the popularity of the pictures in other ways.

Three things detract from the authority of the work; a loose construction, an egotistical introduction and the constant intrusion of the fact that Mr. Dench is not only willing, but even eager to assist the reader in his advertising campaign. The emphasis laid upon this is apt to impress the possible advertiser with the belief that Mr. Dench is glowingly optimistic because he hopes directly to profit by his advocacy of the advertising film. The introduction is worded to suggest that the book is the product of a specialty hack writer, further detracting from the note of authority, and in its laying out, the work is loosely planned and written. Despite all this Mr. Dench has produced a book that, in many ways, will be invaluable to the prospective advertiser.

His best chapter is the first, in which he briefly tells what a film for advertising purposes should be and warns against overloading the subject with titles. He writes:

> It is what the spectator sees, not reads, that leaves the lasting impression, which is the paramount point to be reached in advertising by motion pictures. * * * and the short time a sentence remains upon the screen does not allow lengthy sub-titles to sink in.

In this combination paragraph is comprehended the essence of advertising by film. In most instances the advertiser must supplement his film with argument or catalogue and he cannot make a catalogue of the screen.

It is in handling the film that the greatest weakness becomes apparent to the informed reader. There is a growing tendency on the part of the better class exhibitors, to refuse the advertising film even as a straight money proposition. Mr. Dench repeatedly conveys the suggestion that it is comparatively simple to induce exhibitors generally to take on the showing of the advertising reels. Even more glaring an error is found in his statement that it might pay to send out a traveling show to cover towns where there are no picture theaters. It would be difficult to find any town of size that has not at least one theater, and towns lacking such houses are not worth the expense of showing. Again Mr. Dench allows six months' use of a film before it begins to show signs of wear and tear. This all depends upon the operators. Some films are in bad shape three weeks after use, and a definite statement that the films will last six months is incorrect. It would be better to state the facts distinctly and plainly.

Considerable space is given to advertising by means of slides and some good suggestions are offered in this connection, but much more might have been said by a practical writer.

One argument that does not sound right is that the news weeklies should carry advertising or at least give an indirect advertisement. For example, Mr. Dench suggests that at the launching of a battleship the leader might give the name of the makers of the champagne with which the ship is christened. He does not seem to know that one news weekly suffered severely through the use of less obvious advertising than this. Advertising by means of the screen has its place, and this device will become increasingly popular and vastly more useful as time passes, but the theater is not the place in which to show the frankly advertising film, and most managers realize that fact, many of them as the result of disastrous experience.

In more general lines Mr. Dench advocates the use of photoplayers' endorsements of proprietary wares and offers to get players who will lend their names to such schemes. He also points out the value of players' pictures as an advertising medium and gives a special chapter to the time-honored Farmer's Matinee, first brought to general notice in Mr. Richardson's department of this paper some years ago.

Many of the chapters are utterly without value and others seem to have been put in filling, as, for example, Edward Earle's unimportant views on the advertising film, but there is enough good in the book to warrant a recommendation and to give rise to the hope that there shall presently come a new edition in which the deadwood shall be replaced by an amplification of the worth-while chapters.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Joan the Woman"

Cecil De Mille's Great Spectacle Is Received with Enthusiasm at Its Opening in New York.

Reviewed by George Blaisdell.

IF ANYTHING in the way of evidence were needed to convince the photoplay-going public that Cecil B. De Mille belongs in the front rank of the great producers of the day his direction of "Joan the Woman" should supply it in full measure. We may have our own personal opinion as to the violation of the probabilities in portraying Joan of Arc as having time or inclination for an affair of the heart, even of the mildest sort; that the man in the case should be a native of the country which to her mind and in fact was responsible for the deep degradation, the spoliation, of her own land. We may feel that Geraldine Farrar in her interpretation of the greatest female



Scene from "Joan the Woman" (Cardinal).

that has crossed all the centuries of time, and that female an eighteen-year-old child of the humblest origin, portrays a woman of regal, dominating presence rather than a simple child of God and of France, to whom religion and patriotism were one and the same. We may even feel that had the story adhered to history it would have been of greater strength. But there can be no mistaking the enthusiasm with which the great heart of the public responds to the wonderful appeal of the subject as a whole—great in its battles, in its pageantry, in its costuming, in the quality of its acting, in its photographic novelties, in its titling and in its cumulative, progressive interest. This was fully demonstrated at the initial showing of the New York run, which began on December 25 at the Forty-fourth Street theater.

The script is from the pen of Jeanie Macpherson. Wilfred Buckland is the art director. Alvin Wyckoff is responsible for the photography, and to his process are credited the remarkable effects we see on the screen—in one instance Uncle Laxart sitting in the glow of the fire and Joan at the open door silhouetted in the rays of the moonlight.

Miss Farrar in her interpretation of Joan gives of the best of her great talent in portrayal. Not always is she the soldier, in mood and in spirit. One of the best scenes in the play is where after the coronation in the Rheims cathedral she leaves the king and goes to the entrance of the great pile to greet Uncle Laxart, the brother of her mother. After the stirring times in which she has been a factor of the first importance the tenderness of the greeting received by the old man is striking in its pathos, its homeliness. Another instance is when in the flush of her first victory she is surrounded by a group of Orleans women and takes an infant in her arms. And there are others when she comes in contact with Eric Trent, the Englishman whose lines so frequently cross those of the Maid.

Raymond Hatton gives a good interpretation of Charles VII., the weakling prince of France. We see none of the momentary returns to ordinary manhood with which he has been credited. He plays a straight craven. Hobart Bosworth fills the role of General La Hire, the famous swashbuckling follower of Joan. Theodore Roberts is Cauchon, the bishop whose name stands for all that is base. Wallace Reid is Eric Trent, the commander of English troops in the earlier period; Mr. Reid also figures as an English soldier in the prologue and the epilogue. Tully Marshall is L'Oiseleur, a fanatical monk who assists in the downfall of Joan and later repudiates her persecutors. Charles Clary is La Tremouille, the false adviser of Charles VII. There are many others in a cast remarkable for its ability.

"Joan the Woman" is above all a director's picture. Mr. De Mille has splendidly staged his subject. He has constructed villages and high walls and towers, moats and bridges. And let us not forget the cathedral interior. He shows us the shock of battle, the crash of contending forces, in big fields and close up. There is a thrill in these scenes that makes adequate description difficult. His pageantry is superb. Hundreds of steel-clad men, a-horse and a-foot, armed cap-a-ple, stir us with their soldierly evolutions. One of the pictures that linger in the memory is the return of the mailed host at night through the long Orleans street. Another is the execution scene, with the black smoke and red flame swirling about the figure in the center.

There are novelties in the titling. Many of the leaders are of raised letters, simulating brass on a dark background. Others are of the atmospheric sort. These are but examples of the fine attention to detail that marks the whole production. There



Scene from "Joan the Woman" (Cardinal).

can be no question that "Joan the Woman" will live long in a field that has witnessed many triumphs and of which this surely is one.

The production, which was made at the Lasky studios at Hollywood, is being exploited by the Cardinal Film Corporation, of which John C. Flinn is general representative.

"On Dangerous Ground"

Five-Reel Peerless Photoplay with the Great War in Europe for a Background—Released by the World Film Corporation.

Reviewed by Edward Weitzel.

THE featured players in "On Dangerous Ground," a five-reel Peerless photoplay released by the World Film Corporation, are Gail Kane and Carlyle Blackwell. In a number of situations which require treatment of a delicate nature they both succeed in keeping well within the line that separates the innocently daring from the suggestive. The extreme of unconventionality is reached in the scene where an American doctor and a beautiful young French girl claim to be man and wife and pass the night in the same bedroom, the girl stowed snugly away between the blankets while the young man rests,

as best he can, on an uncomfortable chair. This situation is brought about by the request of the French girl, a spy, that the American help her to escape from Germany. After a series of exciting adventures, the doctor's "official" wife is made his legal partner for life.

The atmosphere of war which envelops the story is utilized cleverly, and the characters and scenes drawn from the nations now engaged in the Great Struggle are, with a few trifling exceptions, sufficiently authentic to sustain the desired illusion.



Scene from "On Dangerous Ground" (World).

Burton E. Stevenson, who wrote the story, has availed himself of the wide license permitted the author of romantic fiction and cut the knot of coincidence when it interfered with the development of the plot.

Reference should again be made to Gail Kane's acting of the French girl. She smacked more of the land of George M. Cohan and the Stars and Stripes than the home of the Tri-color, but makes all the situations possible by force of her personality and her knowledge of the art of acting. William Baily, Stanhope Wheatcroft, Frank Leigh, John Burkell and Florence Ashbrook are useful members of the cast. Robert Thornby directed the picture.

"Twenty Thousand Leagues Under the Sea"

Novelty Strongest Feature of Eight-Reel Photoplay Founded on the Writings of Jules Verne—Universal Film Manufacturing Co.'s Submarine Drama Furnishes Splendid Entertainment.

Reviewed by Edward Weitzel.

THE most interesting statement in connection with the Universal Film Manufacturing Co.'s eight-reel production of Jules Verne's "Twenty Thousand Leagues Under the Sea" is that it furnishes novel and engrossing entertainment. Many of the scenes which take place on dry land and on the surface of the water are interesting and out of the beaten track, but it is when the action is transferred to the bottom of the ocean that the picture makes its strongest impression. Here the opportunity for new and startling effects, the almost incredible views of the strange life in the depths of the sea, made possible by the photographic device invented by the Williamson brothers, brings a novel phase to motion picture making.

The remarkable story written over fifty years ago which, in view of present day knowledge, seems nothing short of prophetic, contains no female characters and supplies but a third of the material used in the photoplay. To piece out this shortage of plot the maker of the scenario has gone to another tale by Verne, "The Mysterious Island," and taken freely of its characters and incidents. To this blend of the two Verne stories has been added considerable original matter whose mission is to furnish the love motive necessary to all properly constructed screen romance.

The result of this amalgamation of material is not a perfect product. Events are made to fit into each other before the play is finished and the heroine's path to happiness is clearly shown, but the plot is distinctly not the thing in "Twenty Thousand Leagues Under the Sea." The marvel of the submarine and the self-contained diving suits in which Captain Nemo and his companions walk along the floor of the ocean and view the coral beds and come in close contact with sharks, schools of lesser fish and other denizens of the deep are its chief merits.

The picture is full of mystery to the uninitiated, the fight with the octopus being a case in point.

The illusion here is perfect. The views of the coral beds are things of beauty and won hearty applause from the audience which witnessed the first showing of the picture at the Broadway theater, New York. Many of the scenes on the tropical island have a claim to esthetic charm also. The original material in the last reel depicting an uprising in India is impressive, and the general effect of the production is excellent; although nautical sharps will find it difficult to repress a smile at first sight of the "Abraham Lincoln," the brave craft which the United States Government sends forth to scour the Seven Seas in search of the mysterious monster born of Jules Verne's imagination, and now a terrifying reality to the peaceful commerce of many nations. Stuart Paton, who directed the production, has been confronted by many difficult problems, and, in the main, has solved them with much skill.

Allan Holubar is the Captain Nemo. He works faithfully at his task, but does not measure up to the imposing figure of the East Indian Prince drawn by the French novelist. Jane Gail as the heroine of the story plays a "Child of Nature," found on the mysterious island, who turns out to be Prince Daaker's daughter. She is graceful, makes a fascinating appearance in her garment of skins, and leads the entire cast in excellence of acting. Dan Hanlon, Edna Pendleton, Curtis Penton and William Welch are the other members of the cast who materially assist in gaining the picture's good repute. Eugene Gaudio and staff do a like service for the photography of the screen drama.

"Whoso Findeth a Wife"

U. S. Amusement Corporation Produce Five-Reel Screendrama from Novel of Same Title—Released December 28 by Art Dramas.

Reviewed by Edward Weitzel.

"WHOSO Findeth a Wife," a five-reel photoplay produced by the U. S. Amusement Corporation from the novel by J. Wesley Putnam, is very well acted. In a cast which includes Jean Sothern, Leo Delaney, William O'Neill, Kirk Brown, Eldine Stuart, Ina Brooks, George Henry Trader and J. H. Fury, may be found names that stand for honorable achievement in connection with the screen; and Frank Hall Crane has directed the picture carefully and made the most of his material.

The writer of this review has never read Mr. Putnam's book, but it is fair to suppose the play follows the original story with fidelity and endeavors to transfer its salient points to the screen. The theme of "Whoso Findeth a Wife" is a familiar one, the history of the young girl who marries to save her family from poverty and learns finally to love the man whose name she bears has been told many times, Ohnet's "The Iron Master" being the most prominent example. This, in itself, is not a fault, but either the novelist or the scenario writer has failed to make the story convincing. The incidents used to develop the plot have given long and faithful service in the cause of the drama and, as a consequence, possesses but little of the element of surprise. Even that "supposedly" surefire bit of business, where a man puts a loaded pistol to his head and expresses his readiness to blow out his brains and thus secure the happiness of the woman he loves, is employed at the climax. All this, however, would not prevent the drama from being a faithful reflex of life, if the character of the millionaire who marries the heroine bore the stamp of truth.



Scene from "Whoso Findeth a Wife" (Art Drama).

Psychology, evidently, is not one of Mr. Putnam's strong points. He asks the spectator to believe in a man with the mental and physical ability to lift himself from the foot of the financial ladder to a position of affluence who seeks to secure his wife's happiness by blowing out his own brains and leaving her free to marry a young lawyer, who, the husband knows, is absolutely unworthy of her. Ralph Dunham's conduct all through the play is dictated by sentiment rather than common sense. He gives the parents of Elizabeth Ferris one million dollars in exchange for their daughter, although she has told him that

she can be his wife in name only—and that, in plain language. Finding that Elizabeth has fallen in love with the third side of the "triangle," he offers to give his wife a divorce, and his rival half a million for living expenses when he and the divorcee are wed. But, crowning folly of all, is his attempt to take the cold lead route and leave his young wife at liberty to become the bride of a moral coward. Such things are not done by the self-made men of this country,—the Captains of Industry, who hold so much of power and so much of the happiness of others in their hands.

Fortunately, the millionaire's wife comes to her senses in time and is able to draw the right comparison between the two men.

"The Vampires"

Closing Episodes of the Gaumont Serial Lose no Trick in Leading to a Thrilling Climax.

Reviewed by Margaret I. MacDonald.

"The Master of Thunder."

AFTER the manner of past episodes, "The Master of Thunder" develops startling situations and introduces ingenious methods of evading the law. It pursues its victims with the usual amount of merciless venom and is altogether absorbing in its intense melodramatic style.

In this episode, the seventh, by the way, Irma Vep after the execution of Moreno, is sent away to prison. On her way to the prison the ship on which she is being conveyed is blown to atoms by an electric gun, the device of Satanas. Irma Vep, aware of what is to happen, makes preparations that aid her in escaping the fate of the other passengers. Normandin again takes a hand, and with his little son is instrumental in bringing about the arrest of Satanas. A letter smuggled into the



Scene from "The Poison Man" (Gaumont).

prison to Satanas enables him to cause his own death by chewing the poisoned paper.

"The Poison Man."

The eighth episode deals with an attempt to poison Philip Guard, his fiancee and their friends at the betrothal dinner. The trick is discovered when the superintendent of the apartment house, who is given a bottle of wine by one of the fake caterers, dies from the effects of poison. In this way the trick is discovered. In the closing incidents of this episode Irma Vep has a thrilling escapade in which she pulls Normandin from his hiding place in a wardrobe trunk on the side of an automobile, and by the use of an anesthetic throws him into a state of unconsciousness, after which he is arrested and taken to jail also through her maneuvering.

"The Terrible Wedding."

The ninth and last episode of the serial maintains the interest to the very last. In it the wedding of Irma Vep and Venenos takes place amid hilarious surroundings. In the midst of the gaiety, however, Philip Guard and Normandin appear on the scene with a body of policemen. The shooting of the vampires when they attempt to escape and the giving way of a balcony outside a window, hurling its occupants on the ground to their death, affords a spectacular sight.

"The Piper's Price"

Well Acted Bluebird Five-Reel Photoplay Featuring Dorothy Phillips and William Stowell.

Reviewed by Edward Weitzel.

THE story of the five-reel Bluebird photoplay, "The Piper's Price," deals with situations that are not foreign to human experience; fortunately, for the good of humanity, the situations in this case are of rare occurrence. The eternal triangle in this play consists of a man and two women—one, his former wife. Ralph Hadley, a man of wealth who has separated [illegible] scenes. [illegible] of secondary importance. Its main object is to furnish George Walsh with as many opportunities as possible to "mix it up" with a choice collection of desperate characters, to swim, shoot, make love and go through the entire box of tricks that is expected of the hero of such a story. The young man fulfills his contract in a very able manner. Anna Luther is an attractive heroine, and Margaret Gibson, Herschel Mayall, William Burress, William Clifford, Sam Searles, Hector Sarno, Marie McKeen and Willard Louis are of distinct value to the cast.

"Fighting for Love"

Five-Reel Red Feather Tells Preposterous and Amusing Yarn of a Cowboy Who Won a Real Queen.

Reviewed by Robert C. McElravy.

RAYMOND WELLS, who wrote and directed this five-reel feature, must be given credit for a daring and novel conception, and one which in presentation infuses new life into an old situation. He tells of a cowboy-mining man who goes to Europe and falls in love with the queen of a small principality. He has nothing to go on but his nerve, a well-filled pocketbook and a broad grin, but in spite of his uncouth ways he "cops" the queen. To successfully carry out this coup, he brings over a band of cowboys to fight for the lady on her own soil.

The battle scenes, pictured in the closing reel, are staged on a big scale and must be regarded as the strongest feature

temper, allows himself to be drawn back to her after he has married again. He even goes to the extent of having illicit relations with the divorced woman and is about to commit suicide when she casts him off for another man. The information from his family physician that he has just been made a father brings him to his senses and a happy future is supposed to follow for the family, although the wife has known of her husband's infatuation for the former Mrs. Hadley.

Such conduct on the part of the two offenders against common decency should put them outside the pale of sympathy, and the second wife exhibits such a lamentable weakness of character during the affair that pity for her should be mingled with contempt. It cannot be denied, however, that there exists a grade of mind which will follow the fortunes of these three humans with the deepest interest and herald the ending as a triumph for justice and truth. An important factor in bringing about this result is the excellence of the acting by the entire cast. Dorothy Phillips, Maud George, William Stowell, Lon Chaney and Claire Du Brey give a faithful interpretation of the author's meaning, and Joseph De Grasse has directed the production in the same spirit. The scenario, by Ida May Park, is a skillful piece of work.

Pair of Pathe Releases

Gold Rooster Screen Version of "Kick In," Willard Mack's Gripping Stage Play, and "For the Stars and Stripes," Seventh Episode of "Pearl of the Army," the Latest Pathe Serial.

Reviewed by Edward Weitzel.

"Kick In."

THE five-reel screen version of Willard Mack's crook play, "Kick In," produced by Pathe, furnishes a striking example of the fact that practice is sometimes a better guide than theory. Experts at scenario writing have been



Scene from "Kick In" (Pathe).

known to set it down as a rule that stage plays do not make good material for screen dramas. Perhaps the correct answer to this statement is the query, "Doesn't it depend solely upon

the play?" At any rate, "Kick In," on the screen, becomes one of the most absorbing motion picture dramas ever run through brought about by the request of the French government that the American help her to escape from Germany. After a stant. of exciting adventures, the doctor's "official" wife is made his legal partner for life.

The atmosphere of war which envelops the story is utilized cleverly, and the characters and scenes drawn from the nations now engaged in the Great Struggle are, with a few trifling exceptions, sufficiently authentic to sustain the desired illusion.



For the Stars and Stripes.

When Milton Nobles wrote "The Phoenix" and introduced the still famous line, "And the villain still pursued her!" he little thought that the hero's conception of a stirring serial story which should leave the reader breathless with suspense at the end of each installment would be realized in a moving picture drama. The Nobles grasp of the matter admitted nothing but broad burlesque; the moving picture serial makes such finish to an installment a serious reality. The seventh episode of "Pearl of the Army" leaves the heroine facing a firing squad of Boleroists that has orders to shoot Adams unless he consents to shoot the girl. As he raises the gun and takes careful aim the reel ends, and the most impatient follower of the serial will be forced to wait for the next number before learning how it comes out.

The canal plans are still the object of conflict, and Pearl and Bertha risk more than life in order to get them from Bolero, who insists on entertaining the two girls by a select little party. They are helped to get away by Toko, after they have the plans, but Pearl is wounded while escaping and recaptured. Bertha gets the plans to Col. Dare. During the action of the installment Toko gives a lively exhibition of the kind of fighting with nature's weapons for which his countrymen are celebrated.

"Redeeming Love"

Kathlyn Williams Has the Lead in a Striking Production of the Morosco Company.

Reviewed by George Blaisdell.

GARDNER HUNTING, in his adaptation of the story of L. V. Jefferson, has in "Redeeming Love," the Morosco release of December 28, given us a script with a distinct literary quality. The titles are a thing apart. If in reading them you note that the words remain on the screen so long that they may be reread, you do not, as usually may be the case, give vent to a growl, but reread them with a hearty appreciation of the literary skill of the man who conceived them. An example in point is the remark of the gambler libertine who has induced the young church member to elope. It is the morning after, and the girl, fearing she has been deceived, inquires how soon the marriage ceremony is to be performed. "Why worry over a mouthful of words and a scrap of paper?" asks her seducer. Disregarding the ethics involved, there is terseness, a revelation of a point of view.

The production of "Redeeming Love," which was made under the hand and eye of William Taylor, does not depend upon the language of the titles, which as a matter of fact also are notable for their insight into or rather reflection of the mind of an earnest, sincere minister of the gospel. There is a real story, finely woven and of genuine interest. The picture is elaborately staged—the interior of the gambling house owned by the woman in the case being remarkable for its size and appointments. The titles, too, are excellent examples of artistic illuminative work.

Kathlyn Williams is Naomi Sterling, the churchgoer who quarrels with a pastor who seeks her hand as well as her spiritual welfare, and then elopes with Hugh Wiley, a gambler. It is a powerful portrayal, one covering a wide range of emotions—of the pleasure-loving girl, of the woman deceived, of the woman who finally adopts the extremely cynical view of life, who in the working out of her new ambition accumulates a fortune as the proprietress of a gambling house, and at the end puts her fortune and her heart on the altar and at the feet of the man that a few years before she had turned her back upon. It is Miss Williams' debut upon the Paramount program, and it is a notable one.

Thomas Holding, well known for his previous appearances in Famous Players pictures, is John Bancroft, the clergyman who is chosen by wealthy men of his community to institute a reform in the town and to clean out the gambling houses. Mr. Holding is a splendid clergyman, one who in his interpretation carries conviction. Wyndham Standing is Wiley, the blase gambler. Herbert Standing is James Plymouth, the head of the church workers. Both of these men uphold the family name for



Scene from "Redeeming Love" (Morosco).

acting ability. A large cast give good support to these principals.

"Redeeming Love" is a good all-around picture, one that will especially appeal to a high-class clientele.

"The Slave Market"

Pauline Frederick Plays a Strong Lead in a Stirring Melodrama of the Spanish Main.

Reviewed by George Blaisdell.

THERE are pirates and pirate ships, chests of gold and man-to-man battles in "The Slave Market," the Famous Players release for January 1. The subject is a stirring melodrama of the Spanish Main, and for the semi-tropical land backgrounds Director Hugh Ford took his company of players, headed by Pauline Frederick, into the field of the special activities of the old-time pirates. The Cuban scenes in their richness of setting are ample compensation for the journey.

Miss Frederick has the role of the convent-bred daughter of



Scene from "The Slave Market" (Famous Players).

a governor of one of the West Indian islands. On her way out from Spain to meet her father she is captured by pirates, and by the leader of them is declared to be his slave. It is a strongly emotional role, that of Ramona, one suited to the talent of Miss Frederick. A great majority of the situations in which she figures are of stress, but there are others that are tender, when she is thrown into the company of the man whom she loves and who eventually rescues her and escorts her to the priest.

Thomas Meighan is John Barton, the adventurer into whose hands falls the chest of gold buried by the pirates and who with the contents buys the freedom of Ramona. Albert Hart is Firebrand, the big pirate who attempts through fear of his lash to win the submission if not the love of Ramona. Firebrand is as fierce as any one would wish him to be, as convincing a pirate as ever scuttled a ship. Wellington Playter is his chief of staff. Ruby Hoffman is the discarded favorite of Firebrand.

"The Slave Market" will make a strong subject for any house. It is a well-made melodrama.

Two Kalems

"The False Prophet," Episode of "The Girl From Frisco" Series, and "The House of Secrets," a Number of the "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

IN THE latest two-reel episode of Kalem's "The Girl From Frisco" series, titled "The False Prophet," Barbara Brent (Marin Sais) is instrumental in exposing a band of men who are mulcting ignorant and gullible people of various sums of



Scene from "The False Prophet" (Kalem).

money. In bringing about their capture Miss Sais performs a hazardous stunt—she leaps from a speeding automobile to a train on which two of the band are endeavoring to escape. The film is equally as exciting and as interesting as preceding episodes.

The false prophets, who claim to be disciples of a second Daniel, predict the end of the world and work upon the imaginations of the more ignorant of the inhabitants of a Western town. The city authorities are bribed to permit the prophets to hold their meetings. The girl, her father, and Congressman Wallace are powerless to act until Wallace learns that the "prophet" is wanted on an old warrant.

In the cast are seen, beside Miss Sais, True Boardman, Frank Jonasson, Ronald Bradbury and Edward Clisbee. Directed by James W. Horne. Released January 3.

"The House of Secrets."

George Larkin performs an unusually daring stunt in "The House of Secrets," latest one-reel episode of the "Grant, Police Reporter" series, by Robert Welles Ritchie. Mr. Larkin, in escaping from a band which has a secret submarine base, climbs a pole on which wireless aerials are stretched, loosens the wires, swings on the wires across a wide arc, and clutches the branches of a nearby tree with his legs. He climbs into the tree and to the ground. This thrill cannot fail to be felt by the onlooker.

The story of the film interests, too, and is quite timely. It tells of the reporter who discovers a secret submarine base while on his vacation. Through his efforts the foreigners are captured by soldiers. Action is fast throughout the reel. With Mr. Larkin in the cast are Ollie Kirkby, Director Robert Ellis, Harry Gordon and William McKey.

"The Island of Desire"

George Walsh the Star of a Five-Reel Story of Adventure in the South Seas, Produced by the Fox Film Corporation.

Reviewed by Edward Weitzel.

THE latest Fox picture, "The Island of Desire," is an adventure story written by J. Allen Dunn and directed by Otis Turner. The opening shows a yacht race that is not only interesting, but full of beauty. After that follow scenes on shipboard, a fight with cannibals, a struggle between the hero and the villains for possession of a bag of pearls, the sinking of a South Sea island from the effects of a volcanic eruption, the different incidents being held together by a love interest which shows that the hero of the tale has too much red blood in his veins to die of a broken heart when his first sweetheart throws him down.

The picture almost comes under the head of spectacular drama, so diversified and numerous are the scenes. The plot is of secondary importance. Its main object is to furnish George Walsh with as many opportunities as possible to "mix it up" with a choice collection of desperate characters, to swim, shoot, make love and go through the entire box of tricks that is expected of the hero of such a story. The young man fulfills his contract in a very able manner. Anna Luther is an attractive heroine, and Margaret Gibson, Herschel Mayall, William Burress, William Clifford, Sam Searles, Hector Sarno, Marie McKeen and Willard Louis are of distinct value to the cast.

"Fighting for Love"

Five-Reel Red Feather Tells Preposterous and Amusing Yarn of a Cowboy Who Won a Real Queen.

Reviewed by Robert C. McElravy.

RAYMOND WELLS, who wrote and directed this five-reel feature, must be given credit for a daring and novel conception, and one which in presentation infuses new life into an old situation. He tells of a cowboy-mining man who goes to Europe and falls in love with the queen of a small principality. He has nothing to go on but his nerve, a well-filled pocketbook and a broad grin, but in spite of his uncouth ways he "cops" the queen. To successfully carry out this coup, he brings over a band of cowboys to fight for the lady on her own soil.

The battle scenes, pictured in the closing reel, are staged on a big scale and must be regarded as the strongest feature of the production. The idea itself is a little slow in impressing the observer, as it seems at first to be merely another "Yankee in King Arthur's Court." But presently the plot unfolds, and when the cowboy actually climbs the high wall and makes advances to the queen the interest increases. The good work of Jack Mulhall and Ruth Stonehouse in the leading roles does much to carry these situations through.

The general atmosphere of the production is marred by a jumble of costumes of different nationalities and architecture of varying types. This would have affected a serious type of story to a considerable extent and does not help even an amusing yarn of this sort.

"The Last Sentence"

Five-Reel Screendrama Made by the Edison Company from Maxwell Gray's Novel Contains Impossible Situations and Too Complicated a Plot.

Reviewed by Edward Weitzel.

DRAMATIC situations aplenty and to spare are to be found in "The Last Sentence," a five-reel photoplay made by the Edison Company from a novel by Maxwell Gray. Three generations are included in the story, the big moment being reached when a judge is about to pass the death sen-



Scene from "The Last Sentence" (Edison).

tence upon a young girl for the crime of infanticide and discovers that the prisoner is his own daughter. In spite of this fact, he pronounces the death penalty, after the girl has been convicted on circumstantial evidence that is anything but overwhelming.

The situation which brings about the happy ending is quite beyond belief. The girl is secretly married to a wealthy young reprobate and has given him her promise not to divulge the fact. He goes to the Maine woods in an effort to get rid of the drink habit and takes his baby with him—the infant his wife is accused of killing. Such an example of wifely sacrifice has never been equaled: rather than break her word she goes through the trial and her subsequent imprisonment without speaking, and is saved at the last moment by the return of her husband.

Edward H. Griffith, who adapted the novel to the screen, has retained too much of the original material and left too much

of it unexplained. Handicapped by such a scenario, the efforts of the cast are almost negative. Marc MacDermott and Miriam Nesbitt act the leading roles, and Grace Williams, Herbert Prior, Florence Stover, Gladys Gane, Elaine Ivans, Raymond McKee and Mrs. Wallace Erskine are the other players. The acting and the direction are both of distinct merit.

Triangle Program

"The Iced Bullet" Is a Five-Reel Kay Bee Realistic Comedy, and "The Little Yank" a Five-Reel Fine Arts Story of the Rebellion.

Reviewed by Louis Reeves Harrison.

A STORY within a story is "The Iced Bullet," with the comedy element offered as a background for a tale of mystery. The preliminary comedy deals with the adventures of that nondescript the "author-actor" at the Ince studios, and it has the Moliere charm of undeniable veracity, a bitter truth if



Scene from "The Iced Bullet" (Triangle).

scenario writers are treated with such infinite scorn when they call at the studios. Actors, directors and stage-hands roll up to the massive gates in opulent motor cars, gentlemen engaged in visualizing the story, but the fellow who creates it, the author, has the gate slammed in his face. Presumably this is not to be taken as a warning to authors to keep in their places, for Desmond, the author-actor, finally gains admission by climbing the fence. There is a way in.

Interesting exteriors of the entire plant are shown during his adventures with a glimpse of a play in process of manufacture. He finds his way to the manager's office during the latter's absence and sits down to dream of a future screen success. Then comes the mystery story presented with Ince skill and good taste. Desmond appears as the hero of his own story and does well. It is by his skill as a detective that the mystery of an attempted murder is solved, a correct structure in a class of story depending entirely upon structure, but the



Scene from "The Little Yank" (Triangle).

false scents fail to be misleading. Wonder is a short-lived emotion—it can rarely live through five reels. The story of mystery is, however, well handled and ingenious enough to serve its purpose. The reversion to comedy at the end is good, and the entire release satisfying.

"The Little Yank" is not intended to be comical, but it is unconsciously so at times. Dorothy Gish is the "Little Yank" who lives with other ladies in hoopskirts near the scene of our civil war. They decide to send some supplies to the Union Army, and a wagon load of creature comforts is escorted by Dorothy in a carriage. At a fork in the road, the wagon goes to the right and lands comfortably in the Union ranks. The carriage goes to the left and encounters a detachment of Confederates. They politely indicate the right course. It is thus made obvious that going from one army to the other is not a matter of great difficulty, not particularly logical, but accepted as possible. Dorothy finds that her brother is a wounded prisoner in the hands of the enemy. She politely requests the Union General to stop a terrific engagement then in progress—she wishes to visit her brother, and why should she bother to go back to that convenient fork in the road.

Two great battle lines are in the midst of a life and death struggle, when the Union General sends a flag of truce asking the enemy to stop firing while a lady crosses over to see her brother. Both armies rest, while Miss Dotty crosses the battlefield with her man servant, and she is spared the annoyance of driving a few miles to the fork in the road. She gets back to the Union lines without any particular trouble. Moral—Place aux dames. Officers and troops have really nothing at stake when the author is directing the battle from both sides at the same time. When an author intervenes to command the sun to stand still, the story fails in adherence to the inevitable—it lacks all the charm and illusion of abiding veracity.

"The Man of Mystery"

Five-Reel Screen Version of A. C. Gunter's Novel Produced by the Vitagraph, with E. H. Sothern as David Angelo.

Reviewed by Edward Weitzel.

A FIVE-REEL screen version of the novel by A. C. Gunter, "The Man of Mystery," produced by the Vitagraph, gives E. H. Sothern an excellent opportunity to appear in a part which admits of the class of acting to which his past training best suits him. Written in a vein of fervid romance, the story is prolific of the flourishes, full stops and sweeping gestures that go with situations so far removed from matter-of-fact existence. As a subject for screen drama the novel has two faults: lack of suspense and too deliberate movement. From the moment that David Angelo makes known his purpose to gain his wife's love while disguised as Count Vesuvius, the issue is never in doubt; and the motives used in constructing the story, though always interesting, fail to give the cue for the requisite action which insures life and vigor to drama, whether shown on the stage or the screen.

The production, under the direction of Fred Thomson, has excellent local color and exhibits a number of picturesque exteriors and correctly staged interior settings. The atmosphere throughout the entire drama is impressive, and the acting of the cast is equally commendable. Mr. Sothern as David Angelo does a clever bit of character acting in the early part of the drama, impersonating a middle-aged cripple, deformed by disease who is restored in marvelous fashion during an eruption of Vesuvius. He makes a distinguished figure as the Count in the latter portion of "The Man of Mystery" and endows the part with the grace and fine breeding necessary to win almost any woman. Charlotte Ives makes the wife a worthy object for the devotion of such a man as David Angelo, and Vilda Varesi, Mr. Roberto, Brinsley Shaw and Mr. Seigel play their respective roles with convincing skill.

One of the best points in the play occurs at the finish. David and his wife are deep in the enjoyment of their new happiness when the lady remarks: "I have a letter from mother and she wants you to use your influence to get her out of prison," and David, out of the wisdom derived from his past experience with his mother-in-law, makes answer, "Let well enough alone." "A Daniel come to judgment!"

"Pidgin Island"

Harold Lockwood and May Allison Featured in Metro's Five-Reel Visualization of Harold MacGrath's Novel.

Reviewed by Ben H. Grimm.

THE screen version of Harold MacGrath's novel, "Pidgin Island," picturized in five reels by the Yorke Film Corporation for release on the Metro program, is destined to please many more thousands of persons than were pleased with the book. With Harold Lockwood and May Allison in the leading roles, and with beautiful and true-to-the-story exteriors, Mr. MacGrath's absorbing story has been given a fitting visualization. The five reels embrace many surf scenes, and these have been photographed with a fine eye for the artistic. The action is not allowed to suffer, however, through their amplitude. There are also some good Chinatown scenes, photographed at night.

Mr. MacGrath's story is one of smugglers, customs inspectors and romance, and the cast for the picture has been selected with care enough to have suited the author himself. The underworld types are convincing. Mr. Lockwood and Miss Allison are seen at their best in the more romantic scenes. Despite a tendency to resort frequently to titles, the story is unfolded smoothly enough on the screen to hold the spectator's undivided attention. On the whole "Pidgin Island" is an acceptable offering.

The "heavy" is played by Doc Pomeroy Cannon. Lester Cuneo is seen as the "heavy's" son. Others in the cast are Fred Wilson, Lillian Hayward, Lizah Zerr and Yukio Avyoma. The scenario was written by Richard V. Spencer and Fred J. Balshofer, who directed the production. Tony Gaudio was the photographer.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE WINKED AND WON (Vim), Dec. 21.—Kato Price and Babe Hardy are the leading figures in this fun film. There are several good laughs in the reel. Babe is seen as the inventor who has a peculiar wink. A rival tries to plant a bomb in a car which is to test Babe's invention, but is himself the victim. Fast action marks this comedy.

DANCING WITH FOLLY (Essanay) Dec. 23.—No. 2 of the "Is Marriage Sacred" series. The two reels are quite a strong offering. The story tells of a neglected wife who seeks company outside of her home. This leads to her being placed in a compromising position with a man who demands a price. The wife's predicament brings forcefully home to the husband that he has been neglecting her for his work. The cast includes Marguerite Clayton, Sydney Ainsworth, Lilliam Drew, Edward and Thomas Commerford.

THE MAN HE MIGHT HAVE BEEN (Selig) Dec. 23.—This reel is not quite up to present-day standards. Its story is rather "wishy-washy," telling of a hobo who, reading a poem, sees a vision of his boyhood and his wasted life and of what might have been. In the end he goes back to his wife, who welcomes him. The cast is composed of Robyn Adair, Buddy Harris, and E. J. Brady.

HER FINANCIAL FRENZY (Vim) Dec. 27.—A quite entertaining number of the Vim Feature Comedies, with Harry Myers and Rosemary Theby getting over a number of laughs. The financial frenzy comes about when Hubby gets a raise and Friend Wife goes on a shopping tour. The money-spending proclivities of both lead to fuuny complications, but everything is all right because Mrs. Love has inherited considerable money. A good farce comedy.

CANIMATED NOOZ PICTORIAL NO. 21 (Essanay) Dec. 27.—Comedy cartoons of the Mexican situation, the harvest of Rhubarb pies, the manufacture of "flivvers," and other burlesques of topical subjects share this reel with scenic. The cartoon section is quite humorous. The scenic was photographed on and about Lake Tahoe, California, and some beautiful "shots" have been obtained.

A MISSION OF STATE (Kalem) Dec. 29.—George Larkin performs two daring stunts in this episode of the "Grant, Police Reporter" series. He leaps from the roof of a porch into a tree, and laters jumps from a bridge into an automobile that is passing under it. The story of this reel tells how the reporter recovers valuable papers that have been stolen from a Government representative. Some good melodramatic scenes are embraced in the reel. Reviewed on page 100 of last week's issue.

THE FIREMEN'S NEMESIS (Kalem) Jan. 13.—A number of the "Hazards of Helen" series. Helen Gibson furnishes a thrill when she leaps from a fast-moving motorcycle to a rope suspended from a locomotive cab, climbs the rope and into the engine cab. In this manner she averts a collision between the limited and the engine which has been set running wild by a man who bound and gagged the fireman. There are also seen in this reel Richard Johnston, George Routh and G. A. Williams.

General Film Company Specials.

THE DAWN OF WISDOM (Knickerbocker Star Feature) Dec. 22.—The rather hackneyed story of a countryman who falls in love with a city cabaret singer has been used in the making of this three-reel drama. Nevertheless the film embraces considerable human interest. The man comes to a realization that his wife and children are his real loves after he is "trimmed" by the singer's confederates. In the cast are seen Frank Mayo, Gloria Payton and Myrtle Reeves.

THE GOLDEN THOUGHT (Selig) Dec. 25.—Tom Mix and his riding are the feature of this two-reel Western. He is seen as a deputy marshal who journeys to round up a band of bad men. An attempt is made to kill him. An innocent man is accused of the attempt on his life. But everything turns out all right and Tom claims as his bride the girl faro dealer (Victoria Forde). Others in the cast are Barney Furey, Lily Clark, Sid Jordan and Pat Chrisman.

A TALE FROM THE DECAMERON (Essanay) Dec. 26.—A good two-reel drama—one of the "Black Cat Features." A well-sustained element of suspense helps maintain interest. The story tells of a girl who is led into a compromising position with a wealthy man. The man is accidentally killed while alone with the girl, but circumstances point to murder. The girl's fiance, who is the wealthy man's secretary, is accused. The girl's explanation clears matters. In the cast are Nell Craig, Ernest Maupain, John Cossar and Victor Benoit.

Bluebird Photoplays, Inc.

THE PIPER'S PRICE (Bluebird) Jan. 8.—A well acted photoplay in which Dorothy Phillips and William Stowell play the leading parts, the dramatic triangle is stretched to the limit by making the other woman in the case the divorced wife of the male side of the moral issue. A review is printed on another page of this issue.

Cardinal Film Corporation

JOAN THE WOMAN, December.—Two and a half hours' entertainment are provided by this great production, made at the Lasky studios under the direction of Cecil De Mille and starring Geraldine Farrar. It is reviewed on another page of this issue.

Greater Vitagraph

INDISCRETION, Jan. 15.—Lillian Walker is featured in this five-part subject, which in the last third develops real strength. It was reviewed last week, on page 98.

International Film Service

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 103, 1916, (International) Dec. 26.—Poor children made glad by Examiner caravan, San Francisco; Guardsmen of four states in artillery contest, Llano Grande, Tex.; Collier sinks in Cape Cod Canal, Bourne, Mass.; High-speed armored motor car for Army use, Phila.; Scallop fishermen at work, Nantucket, Id., Mass.; Coasting on Prospect Park hills, Brooklyn, N. Y.; With the French Army on the Somme front; With the Austrian Army; Footlights and Fashions.

Metro Pictures Corporation

VANITY (Popular Plays and Players), Jan. 1.—Emmy Wehlen is featured in this five-reel detective drama. The film is quite absorbing, and is marked by good acting. The story tells of a model who is forced to become a "stool pigeon" who betrays and later vindicates the love of the man she has come to spy on. Reviewed in last week's issue.

HER PERFECT HUSBAND (Metro-Drew) Dec. 25.—An amusing domestic comedy featuring Mr. and Mrs. Sydney Drew. This time Hubby is so perfect and pays so much attention to Friend Wife that she becomes weary of his attention and perfection. But she has a dream of him as an unfaithful husband which makes her appreciate him and his perfection. A film that will keep one chuckling.

PIDGIN ISLAND (Yorke), Dec. 25.—Harold Lockwood and May Allison are seen in a five-reel visualization of the novel of the same name by Harold MacGrath. The picture tells a story of smugglers, customs inspectors, and romance. There are many beautiful exteriors. The story interests. The film is an acceptable offering. Reviewed in another column of this issue.

THE MATINEE IDOL (Metro-Herz), Jan. 1.—Ralph Herz is featured in this one-reel comedy. The reel is an ordinarily good comedy number, with a certain amount of humor. Mr. Herz is a matinee idol but loves his cups. He is kidnapped by a bunch of sorority girls when helplessly intoxicated, but manages to get out of the embroglio with a whole skin.

Mutual Film Corporation

PETER THE COMIC POET (Novelty) Dec. 16.—A moderately entertaining comedy in which Peter desirious of winning a prize offered for the best moving picture scenario experiences distressing difficulties in securing a quiet place to write. He finally falls asleep and dreams of wonderful successes that are his.

REEL LIFE NO. 35 (Gaumont) Dec. 31.—This issue of the Mutual Screen magazine contains articles on "The Value of Venom," with scenes at the Sao Paulo Institute in Brazil, where poisonous snakes are kept, classified, and the venom extracted from them for experimental purposes, "The Most Unique Basket" showing how baskets are made from the shell backs of the armadillo, "The Olive Industry" in California, and "Modish Coiffures." An excellent issue which is reviewed in detail in the educational department of the issue of Jan. 20.

MUTUAL TOURS AROUND THE WORLD (Gaumont), Jan. 2.—This number gives the observer a comprehensive view of the South American city of Rio Janeiro and its surroundings. Luchon, a French town near the Spanish border, is next visited. The electric railway journey is particularly well pictured.

THE VAMPIRES, NO. 8 (Gaumont), Jan. 11.—"The Poison Man" is the title of this number of the thrilling serial. In it an attempt is made to do away with Philip Gaurd, his fiance, and guests at a dinner party held at the young woman's apartment. The poisoned food and wines are detected when the janitor who has been presented with a bottle of champagne dies from the effects. An excellent number.

Paramount Pictures Corp.

SNOW WHITE (Famous Players), Dec. 25.—Marguerite Clark here has a screen play which perhaps will rank as the most charming of the many in which she has been featured. As was pointed out in our review, on Page 97 in the last issue, it is a remarkable picture.

REDEEMING LOVE (Morosco), Dec. 28.—A strong play, notable for the fine attention to detail on the part of all who have had to do with its making. Kathyiyn Williams is supported by Thomas Holding and Wyndham Standing. The subject is reviewed at length on another page.

THE SLAVE MARKET (Famous Players), Jan. 1.—Pauline Frederick has the lead in this thrilling story of the Spanish Main, with its pirates and gentle women. It is reviewed on another page.

Pathe Exchange, Inc.

THE SHADOW OF SHAME (Pathe), Jan. 14.—A reissue of a one-reel Western drama in which Francis Carlyle and Crane Wilbur have the leads, the picture has a strong finish, and illustrates the change in Crane Wilbur's method of acting in the last three years.

FLORENCE ROSE FASHIONS, NO. 14 (Pathe), Jan. 14.—"Something New" is the title of this installment of the Florence Rose fashions notes, and the number makes good its name. The different articles of woman's wear are the extreme of novelty and should delight the female mind.

KICK IN (Astra), Jan. 14.—The screen version of the Willard Mack stage play should prove one of the most successful melodramas in moving pictures. It makes the transfer from the spoken stage to the silent drama with excellent result, and retains all the tense interest that it had in its original form. William Courtenay and the rest of the cast are equal to every demand. The picture is reviewed at length on another page of this issue.

Triangle Film Corporation

A HOUSE BUILT ON SAND (Fine Arts), Dec. 31.—An attempt at romantic comedy which does not succeed, in spite of some clever work by Lillian Gish.

THE LITTLE YANK (Fine Arts), Jan. 14.—A very weak vehicle for Dorothy Gish in the times of American Civil War.

THE BRIDE OF HATE (Kay Bee), Jan. 14.—A powerful presentment of the race question in a romantic situation, with Frank Keenan at his best in the leading role.

Universal Film Mfg. Company

ONE THOUSAND MILES AN HOUR (Nestor), Jan. 8.—A rapid-fire comedy, by Bess Meredytb, with Eddie Lyons, Lee Moran, Harry Nolan and Edith Roberts in the cast. Jed has invented a new liquid for running his "flivver" and enters the Vanderbilt cup race after the villain has done his best to stop him. He wins the cup and the girl in an amusing way. The burlesque touches in this are good and real flashes from the Vanderbilt event help to keep the suspense.

A GENTLEMAN OF NERVE (Victor), Jan. 9.—A comedy number, by Florence Wallace, featuring Carter De Haven and Madge Kirby. The plot is a mere trifle, but Carter De Haven manages to infuse a lot of good humor into it, bringing it well above the average offering. He gets his teetb knocked out in an automobile accident and later has various altercations with the girl's father.

HONORABLY DISCHARGED (Imp), Jan. 12.—The sympathetic story of an old army horse, by L. Bliss. L. C. Shumway plays tbe part of a trooper in the U. S. Army, who procures an honorable discharge and takes a sad farewell of his horse, which has been condemned for furtber service. Later the horse is sold and he saves it from abuse. This will arouse sympatby everywhere for the wornout army horse, and besides makes an appealing picture.

THE WRONG MARY WRIGHT (Victor), Jan. 12.—A bright little comedy number, featuring Edith Roberts, Millard K. Wilson and others. A young business man sets out to make the acquaintance of his partner's daughter on a vacation trip. He gets hold of the wrong girl and falls in love with her. The situation is amusing and well handled. Another fellow gets tbe real Mary. This is pleasing.

MIDNIGHT (Imp), Jan. 14.—An unusual subject, based on a little story by Frank H. Spearman, featuring Allen J. Holubar as a bishop. This characterization is a very good piece of work. A little girl calls upon him to attend a dying man, who turns out to be a murderer. The child, his daugbter, was supposed to have died a year previously. Tbe child is apparently presumed to be a spirit walking on earth. This is thougbtfully and reverently handled and makes a good subject.

Universal Film Mfg. Co. Specials

FIGHTING FOR LOVE (Red Feather), Jan. 8.—A five-reel feature, written and produced by Raymond Wells, featuring Ruth Stonehouse, Jack Mulhall and Noble Johnson. Jack Mulhall plays the part of a prospector-cowboy, who strikes gold and goes to Europe. He visits a small province and falls in love with the queen. When war befalls the country he brings over a band of his cowboy friends and wins the big battle. This last feature is staged on a big scale. The whole conception is humorous and daring and wins out, in spite of some drawbacks in general atmosphere. The idea is not to be taken at all seriously, but proves novel and entertaining.

MYSTERY OF MY LADY'S BOUDOIR, THE (Gold Seal), Jan. 9.—A three-reel subject, by Harry Ditmar, featuring Violet Mersereau, Johnnie Walker and others. A young girl, whose fortunes have suddenly fallen, hires out as a maid. Her love for fine clothes prompts her to attire herself in a beautiful gown during the absence of her mistress. A young man visitor suddenly appears and the girl passes herself off as the rich Miss Wells. Other entertaining complications follow. A good idea, well worked out and played by a competent cast. This is well above the average.

A LIMBURGER CYCLONE (L-KO), Jan. 10.—An unusually good comic offering, sure to bring much laughter. It features Phil Dunham and Lucille Hutton. The restaurant scenes at the opening, picturing the jumping limburger cheese, the game of checkers played with wine glasses, and other features are good examples of this style of humor at its best. The wind storm at the close is one of the best things of the kind ever staged; in fact it may be a pioneer achievement of the sort. An excellent comic, free from offense.

WHEN DAMON FELL FOR PYTHIAS (Joker), Jan. 11.—A two-reel subject, featuring Wm. Franey, Gale Henry, Chas. Conklin and others. The performers appear in Roman costumes and do a number of laughable stunts in knockabout style. The emperor issues a counterblast against liquor and the "wets" try to kill him. Damon saves Pythias from the headsman's axe and the lives of both are spared. This is a sure laugh-producer of the type.

THE BAD MAN OF CHEYENNE (Bison), Jan. 13.—A pleasing two-reel Western subject, by Harry Carey, featuring the author, Priscilla Dean and Elizabeth Janes. The runaway is realistically staged and gives a real thrill. The work of the collie dog is another appealing feature. The story centers about another escapade of the outlaw, Cheyenne Harry. An excellent out-door subject.

TWENTY THOUSAND LEAGUES UNDER THE SEA (Universal), December—The film version of Jules Verne's famous novel is in eight reels and contains an unusual amount of novel and deeply interesting matter. The undersea scenes are often of great beauty. A review of the picture is published on another page of this issue.

World Pictures.

ON DANGEROUS GROUND (Peerless), Jan. 8.—The present war is used as a background for this five-reel photoplay in which Carlyle Blackwell and Gail Kane are the stars. It is romance of the conventional type but has an interesting story and is very well acted. The picture is reviewed at length on another page of this issue.

Pathe's "Kick In" Fine Play

Created Stage Sensation and Is Equally Strong on Screen.

IN ANNOUNCING the release of "Kick In" for January 14 Pathe brings to the attention of the exhibitor the name of a play which was a real sensation in New York City in the season of 1914 and 1915, which had a long run in Chicago and other large cities.

In London in 1915 critics and public welcomed it with open arms. It is rarely that Englishmen warm up to an American play, played by American actors, as they did to this. It enjoyed a phenomenally successful run, and despite the handicap of being filled with American slang, which the Englishman found it difficult to grasp, the play set its mark upon theatergoers to such an extent that this same slang became part of the Englishman's everyday language.

George Fitzmaurice of the Astra Company was entrusted with the production of this play in motion picture form. How well he has accomplished his task is shown by the fact that Pathe considers this one of their greatest pictures and this in light of the fact that Mr. Fitzmaurice produced "New York," "Via Wireless," "At Bay," "The Test," etc., is no small praise. In casting the production Mr. Fitzmaurice followed out his usual policy of selecting the best cast possible. William Courtenay plays the part of "Chick Hewes;" Mollie King plays "Molly." Other well known players in the cast are Richard Clugston, Suzanne Willa, John Boyle and Richard Tabor.

The action of the play is breathless and sensational. While it is of the type known as a "crook play," it has much human interest, arouses much sympathy for the reformed crook who tries to "go straight" and really preaches a lesson of forbearance and pity. An appreciative review is published in this issue.

Triangle Will Book Keystones

Sennett's Ad Brings Out an Explanation from K. & B.

BECAUSE of a mistaken impression created by an advertisement in the trade papers of last week concerning Keystone comedies, Charles Kessel, speaking for Kessel & Baumann, said: "Since the advertisement of last week concerning the new open booking policy for Keystone comedies has seemingly caused the belief that Keystone comedies would be released independently of the Triangle offices, I wish to state that there is no ground whatever for this impression. As heretofore, Keystone comedies may be had only through the Triangle exchanges and by arrangement with the Triangle Film Corporation or its associated organizations.

"The new releasing plan is created in deference to the demand for Keystone comedies on the part of exhibitors who may have contractual arrangements with other programmes. Under the new plan, as stated in the advertisement referred to, these comedies may be had quite independently of any programme arrangement that may exist or that may have existed. If an exhibitor wishes to arrange for Keystones it will be his privilege to do so, but the arrangements must be made through the Triangle exchanges, for our product will only reach the exhibitor through those channels. We believe that the new arrangement is a distinct step in advance and one that will work for the advantage of the exhibitor throughout the country. All inquiries for bookings for the Keystone comedies should be addressed to the Triangle branch offices."

Manufacturers' Advance Notes

"JERRY'S DOUBLE HEADER" (Cub).

The new series of Cub Comedies which David Horsley is to release through the Mutual Film Corporation under a new contract just signed is now ready for exhibitors. The first subject, "Jerry's Double Header," is scheduled for release January 4.

In this as in other pictures in the series George Ovey appears as Jerry, a character which he originated over a year ago and in which he has appeared in nearly seventy Cub Comedies released through the Mutual.

While Ovey retains his old character of Jerry, the new series



Scene from "Jerry's Double Header" (Cub).

is original in many ways. Milton H. Fahrney, who has written the scenarios and also directed the company, has brought out numerous new ideas both in theme and staging which are sure to make the pictures more interesting.

In "Jerry's Double Header," Jerry finds himself hoplessly in love with a pretty girl but with her family set against him. When the family takes a spin through the country in their automobile, Jerry conveniently conceals himself in a trunk which is strapped to the back of the machine. The party comes in contact with a band of bandits, and this of course leads to complications, out of which Jerry, as the hero of the hour, rescues the excited family as well as the cherished object of his attentions and courageous undertakings—the girl.

In this picture George Ovey has the support of Claire Alexander, George George, M. J. McCarty, Helen Gilmore and the entire Cub comedy force.

WAGNER ELECTRIC MANUFACTURING CO'S ANNOUNCEMENT.

Various important changes in sales office personnel and locations, and in departmental heads are announced by the Wagner Electric Mfg. Company of St. Louis, incident to its extensive expansion. They include the following:

The Chicago office will remove to 918 South Michigan avenue, where it will combine with the service station.

The Boston office will remove to 88 Brookline avenue, where it will combine with the service station.

The San Francisco office will remove to 159 New Montgomery street, where it will combine with the service station.

P. B. Postelthwaite, formerly manager of the Cincinnati office, is now in charge of the service department with headquarters at the home office. J. W. Bryant, formerly in charge of the Buffalo and Syracuse offices, is now Cincinnati manager.

C. P. MacGonigal, of the Philadelphia office, will be in charge of the Syracuse and Buffalo offices.

The Los Angeles office will be augmented by the services of H. W. Doubrava for many years with the New York office.

The St. Louis service station is now under the direction of C. M. McCord who was with the home office.

The sales force of the home office has been augmented by Messrs. E. V. Potter, E. Holstrum and O. J. Miller.

"THE PRICE OF SILENCE" (Fox).

A stirring plea for the little slaves of the factory, is the theme of "The Price of Silence," William Fox's newest photo-drama with William Farnum playing the leading role, and directed by Frank Lloyd. Supporting Mr. Farnum in this wonderful production, aptly called "The Uncle Tom's Cabin" of today, are Vivian Rich, Charles Clary, Frank Clark, Brooklyn Kellar, Ray Hanford and Gordon Griffith.

"The Price of Silence" is a wonderful story of love and renunciation, woven into a theme of great public interest—"child slavery." What "Uncle Tom's Cabin" did for the negro slaves, William Fox's "The Price of Silence," will do for the underfed, ill-nourished, hard-working little factory slaves. The picture is released for January 8, 1917. The story revolves around Senator Deering (William Farnum), who has devoted his life to alleviate the misery caused by child labor.

BOOSTERS OUT FOR "THE GREAT SECRET."

Louis B. Mayer and Harry J. Cohen have just left the home offices of the Metro Pictures Corporation, No. 1476 Broadway, and have started on a Western tour to handle the tremendous demands from exhibitors for the new Metro-Quality serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars.

Mr. Mayer, who is the sole distributor in New England for Metro pictures, and is known as "the king of the New England exchange men," will make his headquarters at the Metro offices in Chicago. He will attend to the serial business in the Middle Western States.

Both Mr. Cohen and Mr. Mayer took with them the first five chapters of the fifteen-chapter screen story. Mr. Mayer will give special showings for exhibitors in Chicago, Detroit and other cities. It probably will take several weeks for him to wind up the Middle Western business. Mr. Cohen will make his headquarters at No. 55 Jones street, San Francisco.

"STARRING IN WESTERN STUFF" (Selig).

"Starring in Western Stuff" is a realistic Selig feature play, released on General Film Company's regular service on Monday, January 8. In the course of this play, many intimate scenes concerning the production of motion pictures are presented. These "behind the scenes" pictures are invariably entertaining to movie fans. Tom Mix presents a number of thrilling performances, including some fast riding.

"Starring in Western Stuff" concerns a motion picture com-



Scene from "Starring in Western Stuff" (Selig).

pany which goes west to produce a film play. The drama being produced is mistaken by Tom Sage, a cowpuncher, as the real thing. He rescues the leading lady. This action leads to a number of unusual climaxes, the final climax being the manner in which the cowpuncher wins the heart and hand of the movie star. Beautiful western scenery is shown during the course of the play.

Selznick Pictures for January

Three Subjects Have Been Completed and are About to be Released.

THE first month of the new year will see the completion of three new Selznick-Pictures each of which should prove a gold mine to the exhibitor.

To begin with there is the first of the Norma Talmadge Film Corporation productions, an adaptation of the drama "Panthea" by Monckton Hoffe, which was originally played on the stage



Scene from "Panthea" (Selznick).

in this country by Mme. Olga Petrova. This picture was produced under the direction of Allan Dwan. "Panthea" will be given its pre-release showings in New York next week and be released immediately after for the entire country.

Following "Panthea" will come the first of the new Robert Warwick features presenting this immensely popular star in a film version of one of the most famous detective dramas ever staged, "The Argyle Case". This play was the joint work of the two dramatists, Harvey J. O'Higgins and Harriet Ford, who, for the sake of fidelity to details called in as a third collaborator the famous detective, William J. Burns, to supervise the use of modern scientific instruments of detection such as the dictograph and the finger-print process.

"The Argyle Case" was finished this week under the direction of Ralph W. Ince who has made use of every opportunity for mysterious effects and startling lighting and scenic devices that such a story offers. Woven into the thread of the story is a delightful love interest in which Mr. Warwick is fortunate in having so charming and accomplished an actress as Miss Elaine Hammerstein for a leading woman.

The third Selznick-Picture that is expected to be released by the end of the month is Herbert Brenon's second production under the Selznick banner, "The Eternal Sin", a luxurious spectacle starring the accomplished American actress Florence Reed.

In February and March the exhibitors will be able to play two new Clara Kimball Young pictures, each of which should have a tremendous box-office value. The first of these will be "The Price She Paid", an adaptation of David Graham Phillips' novel of the same name produced under the direction of Charles Giblyn.

Following "The Price She Paid" Miss Young will appear in "The Easiest Way", Eugene Walter's famous Belasco drama. Albert Capellani will produce "The Easiest Way".

Miss Norma Talmadge, who has been spending a month's vacation in Los Angeles on a wedding tour with her husband, Joseph M. Schenck, general manager of the Marcus Loew offices, will return to New York this week to begin work on her second Selznick-Picture. The choice of subject has narrowed down to two widely known stories and will be definitely decided before Mr. and Mrs. Schenck reach the East. Harry Rapf, president of the Robert Warwick Film Corporation, is also contemplating a number of the best known novels of recent years by way of choosing a subject for his star's second production.

LIVING PICTURES IN BESSIE LOVE VEHICLE.

An artists' studio set, in which gay devotees of the Bohemian life revel at a champagne party and pretty girls pose as living models to furnish entertainment for their friends, is a colorful feature of the new Triangle-Fine Arts production, "Nina, the Flower Girl," in which Bessie Love is starred.

The set has been declared by all who have seen it one of the most picturesque ever constructed at the Triangle-Fine Arts studio. A six-piece orchestra furnished music for the players during the filming of the scenes, and numerous bottles of genuine champagne were used by the performers. Director Lloyd Ingraham insisted upon the genuine sparkling juice, deeming that no satisfactory substitute could be served before the camera.

The scene portrays the atmosphere in which Nina, the blind flower girl, and Jimmie, a crippled newsboy, played by Elmer Clifton, found the good angel who brought them the best things of life.

Fifi, the moving spirit of the Bohemian crowd, befriends the waifs and shows them the road to the land where fairies dwell and miracles happen. The part of Fifi is played by Adele Clifton.

The story was written by Mary H. O'Connor, chief of the Triangle-Fine Arts scenario department. Miss O'Connor said the plot was suggested to her by an instance she witnessed in the tenement district of New York City while she was a reporter on one of the metropolitan newspapers. She had friends in a colony of artists who adopted a blind girl and succeeded in having her sight restored after financing an operation by a world famous specialist.

"THE LIBERTINE" READY FOR NEW ENGLAND STATES.

F. E. Backer, president of the Mammoth Film Corporation, of 729 Seventh Avenue, New York City, has acquired the rights to the most highly artistic photoplay of recent production, "The Libertine," and is ready to release same throughout the New England cities, beginning with such central points as Boston and Providence, where it will be shown for a run.

L. Lawrence Baren, formerly with several film corporations, has been especially engaged to tour the New England cities in the interests of the Mammoth Film Corporation and to book theaters for this photodrama.

Foster Moore, formerly with George Kleine, has been engaged by Mr. Backer to handle this film throughout the State of New York and Northern New Jersey. "The Libertine" will be exhibited at the Goodwin theater, Newark, N. J., commencing Sunday, December 31, for a period of a week, and at the Family theater, Buffalo, N. Y., commencing January 7, for a period of two weeks.

SANGER SOON TO MAKE ANNOUNCEMENTS.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, said recently that the definite announcements of his plans for the season will be issued in a very short time now. Mr. Sanger tells us that already he has enrolled under his banner six of our best known stars, their names to be withheld for the present. He also spoke of several scenarios, completed, not the mere synopses, and too, of contracts with writers whose names and stories are internationally familiar.

Associated with Mr. Sanger in the executive offices of the Sanger Picture Plays Corporation, a spacious suite at 1544 Aeolian Hall, are Brown Rolston, the vice-president, and Frederic Leake, the secretary and treasurer. The Sanger studio at 134th street and Park avenue is the most completely equipped in the city.

AMONG THOSE PRESENT (Essanay).

This is a Black Cat feature, screen time thirty minutes. The plot hinges on a mysterious series of jewel robberies and introduces a novel type of society burglar. The drama opens with rapid action, which is sustained to the last. Women photoplay patrons will be immensely interested in the semi-style show



Scene from "Among Those Present" (Essanay).

offered in several ball room scenes where a bevy of beautiful girls appear in the season's latest created gowns. Richard C. Travers is the star, with Gertrude Glover playing in the leading feminine role. The photoplay is excellent. "Among Those Present" will be released January 9.

A Big Metro Feature

"Egypt the Gypsy," Based on Edward Sheldon's Play, "Egypt," Will Feature Miss Barrymore.

METRO Pictures Corporation begins its New Year with an important announcement of an expansion of its policies. Richard A. Rowland, president of the organization, called a conference of its officials a few days ago, at which time it was decided that in addition to the features already announced



Ethel Barrymore and John W. Noble Discussing a Forthcoming Metro-Rolfe Production.

for regular release on the Metro program, a number of special releases would be made throughout the year.

The first of these already has been decided upon, and the work of actual production began the day after Christmas. This will be a seven-reel feature production starring Ethel Barrymore, who recently announced her intention to appear hereafter only in Metro wonderplays, and the special release chosen as Miss Barrymore's next vehicle will be a picturization of "Egypt," a drama by the celebrated playwright, Edward Sheldon, which was produced on the speaking stage by Margaret Anglin.

John W. Noble will direct the first great special release of the Edward Sheldon play, the screen version of which will be called "Egypt the Gypsy." Miss Barrymore, Mr. Noble and the entire company producing "Egypt the Gypsy" will go South to take the exterior scenes of the play. David Thompson, of the Rolfe studios, will leave next week for Florida, to select locations for the production, the company to wait only for Mr. Thompson's report before starting South. June Mathis is adapting the Sheldon play for the screen.

Mr. Noble is at present engaged in choosing the remainder of his cast for "Egypt the Gypsy," having already, in consultation with Maxwell Karger, general manager of the Rolfe and Columbia studios, settled upon Robert Whittier, William B. Davidson and Frank Montgomery as Miss Barrymore's leading support in the special release.

"THE PROMISE," WITH LOCKWOOD AND ALLISON.

"The Promise," the new Metro-Yorke production starring Harold Lockwood and May Allison, deals with a theme of great interest, making an appeal to every man and woman who visits a motion picture theater. It preaches the fact that a man can rise again, no matter to what depths he has fallen, and points out the means by which he can be rescued for the good of himself and the world at large. In "The Promise," "Broadway Bill" Carmody is devoting his worthless life to the gaities of "The Great White Way." He drinks too much, he is a physical and moral weakling, but he loves a girl, and he makes her a promise. That promise is fulfilled.

"The Promise" is a picturization of the novel of the same name by James B. Hendryx, adapted for the screen by Richard V. Spencer, by arrangement with Harper & Bros. Fred J. Balshofer, president of the Yorke Film Corporation, has engaged Oscar Apfel to direct future Lockwood and Allison productions.

CUB COMEDIES AGAIN WITH MUTUAL.

Cub Comedies will again be distributed through the Mutual Film Corporation. This information comes from David Horsley, producer of this brand, who is now in the East on matters of business concerning his productions, to John Jasper, manager of his Los Angeles Studios.

Thursday is to be the release date for the Cubs. The first subject will be released January 4. It is entitled, "Jerry's Double Header," and features George Ovey, who has made a name for himself in Mr. Horsley's brand of comedies.

Essanay's January Releases

Strong List of Interesting Subjects Opens the First of the New Year.

ESSANAY'S January program of short subjects include five of the strongest stories published in the Black Cat magazine, five split-reel comedies with scenic and four more of the popular "Is Marriage Sacred?" series.

The January 2, or first Tuesday release, is "The Girl God Made For Jones." This will mark Bryant Washburn's first appearance in a short production for some time. "A Dollar Down" on the following day is a 500-foot Billy Mason comedy with Alaska and the Yukon scenic. On Saturday, January 6, "When the Man Speaks" is the offering for the "Is Marriage Sacred?" series. Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford form the special stock company for these productions.

All Black Cat features on Tuesday and the "Is Marriage Sacred?" releases on Saturday are designed for a screen time varying from 28 to 30 minutes.

"Among Those Present" is the Black Cat for January 9 with Richard C. Travers and Gertrude Glover. Canimated Nooz Pictorial No. 22 follows on January 10. On January 13 "The Wide Wrong Way" forms another of the "Is Marriage Sacred?" series.

"The Little Missionary," starting the next week, on January 16, is another subject for little Mary V. McAllister, the seven-year-old child star. "One on Him" is the January 17 offering, a split-reel Billy Mason comedy with Yosemite Valley scenic. "The Sinful Marriage" is the Saturday, January 20, offering of "Is Marriage Sacred?"

"Three Ways Out" starts off the week on Tuesday, January 23. This is a 27-minute Black Cat feature. Wallace A. Carlson's Canimated Nooz Pictorial No. 23, with more beautiful Alaska and the Yukon scenic, follows on January 24. "The Magic Mirror" is the "Is Marriage Sacred?" offering for January 27.

NEW SIGNAL DEVICE FOR REFILLING SEATS.

The Schram-Wiederhold Silent Usher Company, of 1-2 Campau Building, Detroit, Mich., is advertising the Silent Usher, a flashlamp especially designed for theater use. By means of an indicator an usher placed at the bottom of the aisle may signal to his chief at the opposite end the number of empty seats available, whether it be one or four. The end of the cylinder is covered, but may be converted into an ordinary flashlamp by removing the cap. By means of the device the manufacturers say it is possible to avoid all noise and confusion in filling vacant seats while the play is on.

"THE DEVIL'S PAY DAY" (BLUEBIRD).

The Bluebird for January 29 was made from Fred Mynton's scenario of George Hivley's story, "The Toll of Vengeance." William Worthington directed. The work deals with the divorce problem and employs an interesting and well sustained plot.

Franklyn Farnum will be the star of the piece, with Leah Baird his leading woman. This will be Miss Baird's first ap-



Scene from "The Devil's Pay Day" (Bluebird).

pearance among Bluebirds. Charles Perley, Gertrude Aster, Countess Du Cello and Seymour Hastings will be the other principals.

There will be a sensational murder scene with an attendant trial. But the principal purpose of the piece will be to tell a gripping story, rather than to depend upon sensations of unusual episodes for the appeal. Bluebird has lately turned to good stories well told, rather than building upon exciting insidents, and "The Devil's Pay Day" promises to sustain the series with this usual interest.

Mutual Features "Butterfly Girl"

Heads the List of Releases on Program for Week of January 8.

THE BUTTERFLY GIRL," the third of the Margarita Fischer series of Mutual Star Productions produced at the California studios of the Pollard Picture Plays Company, will be released by the Mutual Film Corporation the week of January 8, 1917. In this production, which was directed by Henry Otto, Miss Fischer appears as a ragged little urchin, who is set adrift on the amusement streets of a fair. Here she wins the hearts of all she comes in contact with, from the ballyhoers and side show freaks to the interested promenaders, as she will undoubtedly win the hearts of her audience.

Miss Fischer is a most appealing "Butterfly Girl" in this role, which is an entirely new one for her. As the little girl, wandering up and down the amusement streets, with a fondness for bright lights and the ever busy thoroughfares, with her luminous eyes searching every face for a sign of recognition or a greeting, she lends to the role a charm which could not be equalled.

"The Butterfly Girl" has some very good scenes taken on the "Isthmus" of the Panama-California International Exposition at San Diego, Cal. The Exposition furnished just the proper environment for the story of the production.

Some of the features which lend interesting color to the new Fischer production are John Steppling, cast as "Heinie, the Weinie Man," Jack Mower as the Hawaiian entertainer, who sings the popular Hawaiian love song, "Aloha-Oe," to Miss Fischer, Baby Mario Kiernan, one of the sweetest and most capable of the child stars, as the baby sister of the Butterfly Girl, Della Pringle as one of the star attractions of the fair, and numerous other screen notables, who appear as entertainers, side show freaks, ballyhooers and promenaders.

The climax of "The Butterfly Girl" is enacted at the Hawaiian Village at the San Diego Exposition. In this scene Miss Fischer, with Baby Marie in her arms, climbs to the summit of the volcano, which is a replica of the world-famous "Kileaua," and jumps in.

"When Hands Are Idle," a two-reel drama with a strong cast, will be released on Monday, January 8. "Tours Around the World," from Gaumont, picturing beautiful and interesting scenes in the Pyrenees Mountains, along the Egyptian rivers and in Budapest, capital of Hungary, will be released on January 9.

"Mutual Weekly" No. 105, issued by the Gaumont Company and screening the world's latest and most important happenings, is scheduled for release on Wednesday, January 9, together with "See America First," which takes you through the Blue Ridge Mountains of Virginia, and is on the same reel with "Kartoon Komics" by Harry Palmer.

On Thursday, January 10, George Ovey will appear in the second of the Cub Comedies to be released on the new contract, recently signed with David Horsley. This is one of the regular Ovey comedies, in which George turns many new stunts.

"Our Boys at the Border," the second of the "Uncle Sam's Preparedness" series, is scheduled for release Friday, January 11. This reel pictures the activities of the soldiers on the Mexican border during the past year. It contains many scenes of interest and gives you a very good idea of the every day routine the soldiers had to go through.

On Saturday, January 12, George Derr will appear in a one-reel Star Comedy entitled "The Honeymooners." As may be gleaned from the title, this production gives Derr a great chance to play up good comedy.

A two-reel Vogue comedy, featuring Rube Miller and the mirth provoking Vogue company, will be shown in a two-reel comedy, together with the magazine reel "Reel Life," on Sunday, January 13.

WILLIAM J. GILMORE AGAIN IN NEW YORK.

No doubt all the Exhibitors will be pleased to learn that William J. Gilmore, formerly branch manager of the General Film Company's 23d Street branch, and recently of the Mutt & Jeff Animated Cartoon Exchange of Philadelphia, is again located in New York City, opening offices as 709-10 Godfrey Bldg., 729 Seventh Ave., New York City, and has affiliated himself with the Brook Feature Film Corp. & Laboratories, a new company recently organized by his brother, Harry A. Gilmore and Wm. A. Kane, for the purpose of manufacturing animated cartoons, trailors and sketches, trick titles, developing and printing of all motion pictures. The laboratories of the Brook are considered the most modern in the city.

ADVANCE SHOWING OF NEW PICKFORD FILM AT STRAND.

Through the courtesy of the Strand theater management, New York, the Artcraft Pictures Corporation will give a trade showing of the new Mary Pickford production, "The Pride of the Clan," at that theater next Tuesday morning, January 2, at 10 o'clock.

The special music score for "The Pride of the Clan," prepared by William Stickles of George W. Beynon, Inc., will also be rendered for the first time at this showing by the Standard orchestra. It is expected that Mary Pickford, Maurice Tourneur, the producer, and various members of the cast will be present.

Activities of L-Ko

Has a Large Line of Releases for the New Year—Coast Studio Busy.

LAUGH and the world laughs with you" is the tried and true slogan of the L-Ko Komedy Kompany in startling the New Year right. They are releasing on January 3 "On the Trail of a Lonesome Pill," with Phil Dunham in the lead, supported by Lucille Hutton and Vim Moore. This is a picture which combines the far famed L-Ko comedy work, with artistic touches, something entirely different and bound to be appreciated by any audience.

This release is followed by another two-reeler with Phil Dunham leading, ably assisted by Lucille Hutton, Myrtle Sterling and Charles Inslee. From the title, "A Limburger Cyclone," one can easily guess the kind of a laugh provoker this comedy is. There is action from start to finish, sensational thrills, mingling with funny situations.

Other releases on the January programme are "Heartsick at Sea," with Dan Russell playing the lead with Katherine Griffith and William Irving in the cast, a very novel picture depicting scenes aboard a ship and showing "Popular Dan" off to great advantage.

"Shot In the Excitement," another popular "Dan Russell picture" with an excellent cast consisting of Dan Russell in the lead, ably supported by Marjorie Ray, Vim Moore, William Irving and E. Leserani, is a scream. The scenes are laid on the Mexican border, and one can well imagine the opportunities available for funny stunts, and Craig Hutchinson, the able director, sure knows how to get the best there is out of the rich material at his disposal.

In "Faking the Fakirs," Phil Dunham leading, supported by Lucille Hutton, Myrtle Sterling and Vim Moore, a number of novelty comedy situations are introduced, and as one of the newspapermen who saw an advance showing of this picture said, "There are two laughs to every foot."

The L-Ko studios at the Coast are brimful of activity. J. G. Blystone, who is personally directing Miss Alice Howell (by the way, look for some sensational announcements regarding this lady), is also supervising all other comedy companies working under the directions of Craig Hutchinson, J. Howe, R. Smith and Sammy Burns.

In addition to the thousands of feet of "funny stuff" being filmed on the Lot every week, the Ford-Cunard Company is busy putting the finishing touches on the final episodes of "The Purple Mask," a serial picture in which these two famous stars fairly excel themselves. Abe Stern and Louis Jacobs are working day and night handling the executive and business affairs of the coast studios in great shape, while Julius Stern, the president of the kompany, is making his headquarters in New York, thereby firmly establishing a close co-operation beneficial to the interests of the kompany.

BROOKS FEATURE FILM ENLARGES.

The Brook Feature Film Corporation was organized one year ago by Harry A. Gilmore, of the All Star Film Rental Company and William A. Kane, son of the late contractor, M. J. Kane. Its aim at that time was to operate the largest independent feature film exchange in New York. They employed Jacob Cohen, a well known man in the industry, to represent them. Under the direction of these three the corporation grew to be a large independent exchange, and after attaining this distinction, they looked further into the industry and saw great possibilities in a laboratory in the heart of the city for quick work, so they moved to the Godfrey Building, 729 Seventh avenue, in order to have the proper space.

There has been installed an art department for making animated cartoons, trailers and trick titles. In this department are two cameramen and two cartoonists.

Beginning January 1 a new department will be opened which will be known as the Brook Library. This is something entirely new to the film industry and will be devoted to exhibitors alone. Its purpose is to furnish trailers to advertise their next day's feature.

William J. Gilmore, formerly manager of the General Film Company's Twenty-third street branch, has been secured to represent the Brook Library as manager.

"LITTLE SHOES" RELEASED JAN. 15.

"Little Shoes," Henry B. Walthall's next Essanay feature, will be released January 15. Mr. Walthall follows himself on the Kleine-Edison-Selig-Essanay program, his superfeature, "The Truant Soul," being the last big production of Essanay.

This photoplay presents Mr. Walthall in an entirely new type—one he has never before developed so delightfully on the screen. "Little Shoes" is a drama of the heart, and the noted actor has thrown all of his wonderful emotional talent into a direct appeal of love.

Mary Charleson, who made such a spectacular success as Mr. Walthall's leading woman in his current superfeature, "The Truant Soul," portrays the leading feminine role in this visualization.

The story was written by Eleanor M. Ingram, the world famed novelist. The adaptation to the screen has lost none of its heart-touching pathos.

"Quality," Says Universal

It Is the Keynote for the Program of the Week of January 18.

QUALITY marks the releases of the Universal Film Manufacturing Company for the week of January 8, 1917. From the five act feature to the single reels every release has been selected primarily with the idea of giving the exhibitor a subject in which quality is the dominating factor. The dramas and comedies are diverse in theme and are rare examples in high class film production.

The leading release is the five act Red Feather feature production, "Fighting For Love," which makes its appearance on Monday, January 8. This is a charming romance with Ruth Stonehouse and Jack Mulhall in the leading roles. The story is by Raymond Wells, who directed the production. The scenario is by Fred Myton. In the cast are such well known screen players as Jean Hersholt, Noble Johnson, J. F. Briscoe and Ruby Marshall.

Under the Nestor brand, the one act comedy "One Thousand Miles An Hour," featuring Eddie Lyons, Lee Moran and Edith Roberts, will appear on the same day. This is a novel film comedy written by Bess Meredyth and produced by L. W. Chaudet.

During the week the third episode of "The Purple Mask," entitled "The Capture," leads those popular serial stars Grace Cunard and Francis Ford through a number of thrilling escapades that will prove exciting to the most hardened picture fan.

On Tuesday, January 9, the Gold Seal three act drama, "The Mystery of My Lady's Boudoir," featuring Violet Mersereau, will be released. This is one of the strongest features ever offered on the Universal program and affords the dainty little star rare opportunities to display her remarkable talents for emotional acting. The story is by Harry Ditmar and the production was made under the direction of Francis Grandon. Carter De Haven will be seen in the one act comedy "A Gentleman of Nerve," on the same date.

The chief offering on Wednesday, January 10, is the two part L-KO comedy, "A Limburger Cyclone," with Phil Dunham creating most of the laughs. This latest L-KO is a scream from the first title to the end and will cure the worst case of blues on record. "The Face Downstairs," a one act drama under the Laemmle brand, featuring Lois Weber and Val Paul and the regular issue of the Universal Animated Weekly with the newest pictorial events will also appear on Wednesday.

An exceptional film comedy, "When Damon Fell For Pythias," with Gale Henry and William Franey as chief funmakers, is announced for Thursday, January 11. This picture has convulsed audiences at the Rialto theater, where it was pronounced one of the funniest films ever shown at that house. The Big U Western drama, "Shattered Ideals," is scheduled for release on the same day.

Three powerful photodramas are offered Friday, January 12. The Imp one act drama "Honorably Discharged," with L. C. Shumway, written by L. Bliss, scenarioized by G. B. Anderson and produced by F. A. Kelsey, is an unusual photoplay full of tense scenes. Under the Rex brand will appear "The Whispered Name," in two acts featuring Lois Wilson and Lee Hill. The Victor release is "The Wrong Mary Wright," with M. K. Wilson and Edith Roberts.

The feature release for Saturday, January 13, is the two act Bison drama "The Bad Man of Cheyenne," with Harry Carey and Priscilla Dean in the principal roles. The Joker comedy, "Mines and Matrimony," with Gale Henry and William Franey and the Imp drama, "John Bates' Secret," appear on the same day. Pauline Bush and Murdock MacQuarrie are the featured players.

"Midnight," an Imp drama which is replete with real dramatic situations and in which Allen Holubar and Zoe Rae, the child actress, have the leading roles will be released Sunday, January 14. The Big U two act mining drama, "The Call For Help," with Marie Walcamp and the Powers split reel, Mr. Fuller Pep and Wonders of the Orient as seen by Dr. Dorsey round out the program.

AMERICAN'S "THE GILDED YOUTH" FINISHED.

Richard Bennett, noted screen and stage actor, has completed his engagement with the American Film Company at Santa Barbara with the production of "The Gilden Youth," latest of the series of Bennett features offered through Mutual exchanges. "The Gilded Youth" has been finished and soon will be released. The photoplay is a five-reel feature combining comedy and drama, and Bennett's versatility is shown by his skillful handling of each. The story hinges upon the marvelous transformation effected by a sable overcoat on a young man of shiftless habits and business instability.

"INTOLERANCE" ON LAST WEEK IN NEW YORK.

The number of organizations presenting D. W. Griffith's "Intolerance" was increased last week by openings in Philadelphia, at the Chestnut Street Opera House; in Pittsburgh at the Pitt Theater, and in Montreal at His Majesty's Theater. The first night houses in all three cities were distinguished by the number of local notables and society people present. Next week will be the final one of the big spectacle's long and successful run at the Liberty Theater, New York.

BRIEF STORIES OF TRIANGLE JANUARY 21 RELEASES.

Bessie Love and William Desmond are the stars of the Triangle feature releases for January 21. Bessie Love appears in an appealing human interest story of life in the big city, entitled "Nina, the Flower Girl," produced by the Fine Arts Company. William Desmond has a distinct novelty in the Kay Bee mystery play, "The Iced Bullet," from the pen of C. Gardner Sullivan and directed by Reginald Barker.

As "Nina, the Flower Girl," is written by Mary H. O'Connor and directed by Lloyd Ingraham, Bessie Love has a part in which



Scene from "Nina the Flower Girl" (Triangle).

she appears to unusual advantage. An appealing little love story is worked out between Nina and Jimmie, a crippled newsboy, who creates an atmosphere of ideal unreality for Nina by his stories, in which he appears to her imagination as a Prince Charming. When kind friends take an interest in Nina and prepare her for an operation which will restore her eyesight, Jimmie, who cannot bear the thought that his own deformity will be disclosed to her, tries to commit suicide. He is rescued, however, and in the end he himself is cured of his physical infirmity, so that both of the waifs are able to look forward to a lifetime of love and happiness.

"The Iced Bullet," in which William Desmond is starred, is a serio-comic unweaving of a unique dramatic fabric, in which an actor's ambitions mingle with a murder mystery. The play narrates the adventures of one T. Chittingham Gall-Worth, a young man who describes himself as an "actor-author-artist," in the mazes of "movieland." Gall-Worth forces his way into the Kay Bee studios at Culver City, bent on selling "the screen masterpiece of the century" and enacting the leading role thereof. How he fares in his strenuous quest for fame proves to be both surprising and thrilling in the extreme. Desmond's acting is in thorough keeping with the lively and whimsical character of the play.

"A MODERN CINDERELLA" (Fox).

Bewitching little June Caprice is more charming than ever in the "neglected sister" role which she plays in "A Modern Cinderelle," a new and refreshing photoplay which William Fox announces for release on January 8, 1917. The radiant Fox star whose smile is known in every home acts her latest part with a delightful naturalness, and is ably supported by Frank Morgan.

"A Modern Cinderella," incidentally, is Mr. Morgan's first Fox film. The former Vitagraph luminary does splendidly, too, in his premiere photoplay under the William Fox banner. The rest of the cast is made up of Betty Prendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke.

John G. Adolfi, who completes his first year with Fox Film Corporation's productions, directed the picture. It was for this screen play that the Caprice company was sent to Florida on new scenic locations.

"CIVILIZATION" IN THE SOUTH.

The remaining piece of territory which has not been invaded by the Thomas H. Ince spectacle, "Civilization," is the South. The film is making its way all over the rest of the world, but it has been reserved for the Southern States of the U. S. A. to be the last to grasp the opportunity. They are the last to succumb to the lure of the masterpiece.

E. R. Champion, who is in charge of the spectacle for the South, has gone to Florida, in which State the picture will have its first showing. St. Augustine, Miami, Jacksonville, Ormond and Daytona are among some of the cities that will show the picture forthwith.

Mr. Champion is well known in the commercial world, and will probably make a great record for himself with "Civilization" in the Southern States.

Thanhouser in Retrospection

Head of Thanhouser Film Corporation Also Talks About 1917 Product.

IN LOOKING back over the reception given Thanhouser-Pathe Gold Rooster plays during 1916, Edwin Thanhouser, president of the Thanhouser Film Corporation, announces that his policy of five-reel features with top-notch stars in expertly developed stories adequately directed and staged, has been fully justified by results.

"I am glad to say that the Thanhouser-Pathe policy has been more than upheld," said Mr. Thanhouser. "The public has given its vote for the best kind of pictures, and apart from any financial return to the Thanhouser Film Corporation, this is a matter of great personal satisfaction to me. Everyone wishes to give the best that's in them in any company—star, director, writer and producer. Often ideals are forsaken when it seems profitable to turn out helter-skelter, ragged work. Here we are keyed up to produce pictures as nearly perfect as possible, no matter the expense.

"We have established the Thanhouser standard before an approving public with our Gold Rooster plays starring in the past year Florence La Badie, Frederick Warde, Gladys Hulette, Valkyrien and Jeanne Eagels. We turned out such productions as 'The Fugitive,' 'The Fear of Poverty,' 'Saint, Devil and Woman,' 'The Pillory' and 'Divorce and the Daughter,' starring Florence La Badie. With Miss Hulette we had 'The Shine Girl' and 'Prudence, the Pirate.' Valkyrien (Baroness Dewitz) was in 'Hidden Valley,' Miss Eagels 'The World and the Woman,' and we closed up the year with our big production of 'King Lear,' with one of the greatest of all King Lears, Mr. Frederick Warde.

"Miss Hulette's releases for the first six months of 1917 will include '"Her"" New York,' which Pathe releases January 7. 'Peggy o' the Pots and Pans,' now in preparation, and some other stories not yet named. Valkyrien appears in 'The Image Maker,' issued by Pathe January 21, a drama of reincarnation involving parallel romances, one in modern times and the other dating back 3,000 years.

"Vincent Serrano in 'A Modern Monte Cristo' is our rousing first February release.

"Miss La Badie in 'The Girl Who Wanted to Live' comes next, followed by our masterpiece classic, 'The Vicar of Wakefield,' with Mr. Frederick Warde as the vicar. This picture should prove to be one of the most talked of artistic productions in the history of the motion picture industry or my judgment is all wrong.

"Thanhouser will offer Doris Grey and Wayne Arey in 'Her Beloved Enemy,' a well rounded production, in March, and another celebrated star, Charlotte Walker, in 'Mary Lawson's Secret' in April."

"BELOVED ROGUES" (Mutual.)

C. William Kolb and Max Dill have completed the last of their series of Mutual Star Productions at the studios of the American Film Corporation at Santa Barbara. The title of this piece of screen drama is "Beloved Rogues," an adaptation from a story by Aaron Hoffman made by Al Santell, the American scenario writer, who also directed the pair in this production. It will be released January 15.

"Beloved Rogues" is full of the typical sort of Kolb and Dill humor, coupled with an ample supply of vicarious romance—since the two old schemers are inveterate match makers. Advance reports from the studio predict even greater success for this last Kolb and Dill production than for "A Million For Mary," "The Three Pals," "Peck O'Pickles," "Bluff" and "Lonesomo Town."

Several members of the same strong cast who have been seen in the earlier productions are seen again in "Beloved Rogues." May Cloy will appear as the ingenue and Tom Chatterton as the hero. In other roles Harry von Meter and Clarence Burton will be seen.

Over one hundred extras take part in this pretentious production, not the least interesting of whom were George Periolat, Franklin Ritchie and Ashton Dearholt, who took part in the last "mob" scenes of the picture just for fun.

"THE MAN WHO FORGOT," LATEST WORLD FILM.

"The Man Who Forgot," the newest of World pictures Brady-made, carries an unusual story with a psychological background and a large number of novel and striking complications. The play, directed by Emile Chautard, had its origin in a novel by James Hay, Jr., occupying a position well up among the "best sellers" of its time.

The man who holds the centre of interest in this story is called John Smith because he cannot recall any other name or anything of his past beyond the moment when he stumbled into a mission house in Cincinnati a distressing wreck from drink and opium.

Those who have the mission in charge are struck by the strange creature's desire to cast off the spell that has darkened his life and they help him in his desperately waged struggle to make himself over. In these efforts to conquer the appetite for drink the man grows to regard it as a monster responsible for most human ills, and devotes all his reawakening faculties to the cause of Prohibition.

Kalems for Week of Jan. 8

Offerings for Second Week of New Year Include Good Serial Numbers and a Ham.

WITH its full cast of funmakers actively participating, the second Ham Comedy of 1917 is off to a running start. It is titled "Rival Romeos" and of course Ham and Bud are the rivals. Ethel Teare, petite comedienne, is the girl, and Henry Murdoch is the slick matrimonial agent. Comedy business of an unusual sort marks the return of Ham and Ethel Teare to these popular releases. Released January 9 on the General Film program.

Readers of the Saturday Evening Post will recall Charles Van Loan's articles about the lost mining towns of the West. In "The Resurrection of Gold Bar," the latest episode of "The Girl From 'Frisco," one of these deserted mining towns furnishes the locale for most of the action of the two reels. Marin Sais, True Boardman, Ronald Bradbury, Frank Jonasson and Edward Clisbee comprise the cast, which is exceptionally well chosen for the purposes of this story by Robert Welles Ritchie. Released January 10th.

"The Trail of Graft," the episode of "Grant, Police Reporter," which is released January 12th, is enlivened with some original thrills by George Larkin, the supreme artist of daring stunts. In this episode he shares the suspense with Ollie Kirkby who exhibits considerable nerve for one whose parts rarely call for anything more dangerous than horseback riding. "The Trail of Graft" is away above the ordinary in that it has all the elements of a powerful drama plus Larkin's thrills.

On the general program for the second Saturday of the New Year is another one of "The Hazards of Helen," with Helen Gibson heading the cast. Helen's particular stunt for this week is the overtaking of a runaway engine and a chance leap for a rope that is dangling out of the engineer's window. It happens close up to the camera, too, and it is plainly evident that Helen is thrown violently against the side of the cab before she can gain a foothold and clamber up inside. The title of this "Hazard" is "The Fireman's Nemesis."

This comprises the five reels that the Kalem Company will release through the General Film Company the second week in January. An unusually high grade assortment of lithographs for these releases is available.

KLEINE-EDISON "THE MASTER PASSION."

Fascinating Mabel Trunnelle, the dark-eyed favorite featured in so many successful Edison photodramas, is co-starred with Robert Conness in the latest Kleine-Edison marvel play, "The Master Passion," coming through the K-E-S-E January 8. "The Master Passion," according to advance reports, tells a gripping story of a beautiful woman's rise and fall. Goaded by ambition, the heroine, played by Miss Trunnelle, leaves her husband and little child to seek fame as an opera singer. Later, with the world at her feet, she learns that her daughter, since grown to fair young womanhood, is to become the bride of a dissolute nobleman with whom she herself has had an intrigue.

Then comes a succession of highly dramatic scenes, in which the diva, having been reconciled with her husband through the mediation of their child, is forced to bare the secrets of her life in order to prevent the marriage with the nobleman from taking place. Infuriated, the husband departs, taking their daughter with him. But through sacrifice the woman's debt has been paid in full; a second reconciliation takes place, and love leads her once more to the family hearthstone, there to find everlasting peace of soul.

The role of Julia Long offers Miss Trunnelle one of the most congenial parts she has ever had to play. As the banker husband, Robert Conness, is also splendidly cast. The supporting company is made up of a number of favorite players, among whom are Bigelow Cooper, Helen Strickland, Olive Wright, William Wadsworth and Raymond McKee. Richard Tucker, featured in several sucessful multiple-reel productions, carries the leading heavy part.

VIGNOLA PICTURE COMPLETED BY KAUFMAN.

The Famous Players adaptation of Charles Dickens' novel, "Great Expectations," in which Louise Huff and Jack Pickford are co-starred, presents an unusual circumstance in motion picture history in that the few last scenes were completed by Director Joseph Kaufman after Robert G. Vignola, the director in charge of the production, was taken suddenly ill. Learning that Vignola was retarding his own recovery because of the fact that he was worrying over the unfinished portion of his picture, Kaufman went to his confrere's home and offered to complete the picture for him as he had just finished his own production, "The Traveling Salesman," in which Frank McIntyre starred. The offer was accepted.

PARAMOUNT MAKING SERIES ON PHYSICS.

A series of interesting experiments in physics are being made for screen production by the editors of the Paramount Pictographs, the "magazine-on-the-screen." The series of experiments are being made by Prof. R. P. Nichols of Cornell University. In this series the fact has been brought out that the atmosphere is capable of the most extraordinary phenomena when the normal conditions are upset.

Tourneur Staging New Pickford Subject

Work on the Production of "A Poor Little Rich Girl" Commenced at Fort Lee Studios.

FOR the past few weeks the Mary Pickford studio in Fort Lee has been in charge of the carpenters and mechanics in connection with the construction of big sets for the new Mary Pickford subject, "A Poor Little Rich Girl," the famous Eleanor Gates novel, which also enjoyed a big run as a play. Immediately upon completing the final preparation of the script early Christmas week the actual staging of the new subject was commenced under the direction of Maurice Tourneur, who recently produced the second Pickford-Artcraft picture, "The Pride of the Clan," to be released January 8.

As Gwendolyn, the title character in "A Poor Little Rich Girl," Mary Pickford appears in a role that is particularly adapted to her talents. That Miss Pickford will score another triumph in this subject is readily apparent to all those who are familiar with the story.

NEW UNICORN MANAGERS.

Following the recent tour of President Ike Schlank of the Unicorn Film Service Corporation, throughout the country in the interests of the concern, it was announced that new managers had been appointed in the Unicorn branches at Cincinnati and Buffalo.

F. L. Smith assumes the duties of conducting the Cincinnati branch, and comes to his new post with a comprehensive experience based upon his services as manager for the General Film Corporation and the Mutual Film Corporation at Cincinnati. Mr. Smith enjoys great popularity with the exhibitors in his territory.

Frank H. Vine, the new conductor of the destinies of the Buffalo exchange, is also a film man of long experience and marked ability. He was formerly connected with the World Film Corporation at the Boston Office of that concern, and was also manager of the General Film Service Corporation at its "Hub" exchange. Mr. Schlank feels that he has been very fortunate in securing the services of Messrs. Smith and Vine, on account of their broad experience and past successful records in the territory in which they will operate.

ESSANAY ACTORS PLAY ON SPECIAL TRAIN.

Essanay announces for its February 5 release through Kleine-Edison-Selig-Essanay Service, "Skinner's Dress Suit," the intensely human and highly amusing story by Harry Irving Dodge which appeared in the Saturday Evening Post.

Bryant Washburn is playing the leading role in this production. The play will be designed for a screen time of approximately one hour and fifteen minutes. Harry Beaumont is directing the drama.

A special train over the Chicago Northwestern road will be chartered from Chicago to Milwaukee and return in order to get the many interesting railroad coach interiors in the story. A large part of the story hinges on Skinner's progress from the stuffy smoking car to companionship with the plutocrats in the Pullman, so a complete train is required.

This same thoroughness will characterize the rest of the production. Many of the scenes occur in a hotel lobby. President George K. Spoor's actual words to his technical staff were: "Build the best hotel set ever put into pictures." The same spirit will mark the play throughout.

WILLIAM FOX'S 1917 PROGRAM.

For the next year Mr. Fox will present to the exhibitors and the public 70 productions varying in length from 4,500 to 6,000 feet. These cinema features de luxe will be on a scale of unsurpassed magnificence and will maintain the Fox standard. He will also produce 52 comedy features of two reels each, released one every week.

Beginning with "The Price of Silence," on January 8, William Fox inaugurates his policy of giving the public film masterpieces starring Theda Bara and William Farnum—each appearing in eight or ten. Miss Bara's premiere production for the super de luxe cinema achievements is "The Darling of Paris," a remarkable photoplay suggested by Victor Hugo's deathless story, "The Hunchback of Notre Dame."

During January "A Daughter of the Gods," now playing in its fourth month in New York City to capacity business at the Lyric theater, will have its New York showings at the Academy of Music.

DIXIE COMPANY ENTERS FIELD.

Another producing concern to enter the state rights field is the Dixie Film Company of Chicago, which has two productions to its credit and contemplates at least twelve a year.

The two completed productions, "Tempest and Sunshine," and "Just a Song at Twilight," have been sold in the Southern States to Tandy & Lynch. The territory secured by this concern includes Virginia, North and South Carolina, Georgia, Alabama, Mississippi, Louisiana, Texas and Oklahoma.

The British and Australian rights to "Tempest and Sunshine and "Just a Song at Twilight" have already been optioned. John W. Heney, of Heney & Hawkins, is the central distributing headquarters for the Dixie products.

WEEK OF JAN. 14 FOR THE GAUMONT COMPANY.

"The Terrible Wedding," what one reviewer calls "a whirlwind of hair-raising feats," is the final episode of the Gaumont-Mutual photo-novel, "The Vampires." It reaches the screen January 18, the big feature of the Gaumont programme of the week of January 14. This chapter marks the end of the organized band known as the arch criminals of Paris. Their capture, which brings about the death of many of them, is most exciting.

The first single-reel release of the week is "Reel Life" No. 37. This issue of the Mutual Magazine in Film has pictures of the Kid Glove Industry, Producing Pickles, Care of the Teeth, and Irrigating Fish Wheels, showing how fish are kept in the irrigation ditches of the far west.

"Tours Around the World" No. 11 reaches the screen January 16. It has pictures "From Gibraltar to Algeciras," "In Tunisia," and of the "Bois de Boulogne," Paris's largest park. The pictures of Gibraltar are particularly timely since this is the gate to the Mediterranean held by the British. At Algeciras was held the European council that grew out of the Agadir incident.

"See America First," No. 71, released January 17, takes the spectator for a trip up Mt. Lowe, the popular peak that lies twenty miles from Los Angeles, Cal. On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. It is called 'Mr. Common Peepul Investigates."

The fourth Gaumont single-reel of the week is the Mutual Weekly. As this is not made up until the day it is issued no advance of its contents is to be had.

"FANTOMAS" STILL BEING BOOKED.

Notwithstanding that the Gaumont company is now releasing a stirring series, "The Vampires," its former photo-novel, "Fantomas," is still being booked in a highly satisfactory manner. The secret of its success lies in the rush of exciting incidents, which crowd each other for a place upon the screen. It is familiar in style to "The Vampires," and the commendatory reviews of the critics have been as highly favorable. The one difference between the two Gaumont series is that in "Fantomas" one criminal defies society, whereas in "The Vampires" it is the entire band of the arch criminals of Paris in league against the law. Many exhibitors are booking "Fantomas" and following it immediately with "The Vampires." "Fantomas" ran in novel form in a great syndicate of Sunday newspapers during the summer. In this form it is already familiar to millions who are still to welcome the greatest criminal in the world on the screen.

"THE PRINCESS IN PATCHES" (Selig.)

"The Princess of Patches" is the title of a Selig Red Seal Play soon to be released by the Selig Company through the K-E-S-E. The play was written by Mark Swan and was adapted for screen purposes by Gilson Willets. Director Al Green has produced a wonderful film play according to those who have viewed the production.

"The Princess of Patches" presents an all star cast of players including Vivian Reed, Charles Le Moyne, Frank Weed, R. H. Kelly and others. A special company was sent to Mississippi to film true-to-life plantation scenes called for in the story. It is a strong melodrama which carries both love interest and comedy. A houseboat blown to atoms by dynamite is just one of many sensational episodes.



George M. Cohan getting some fine points from Jesse L. Lasky of the Famous Players-Lasky Corporation in connection with the production of his initial photoplay, "Broadway Jones," to be released by Artcraft Pictures. Through the courtesy of Mr. Lasky it was possible for Cecil B. DeMille to accept Mr. Cohan's offer to supervise the direction of "Broadway Jones" and this photo was taken immediately after Mr. Lasky had given his consent in the matter.

Notes of the Trade

REPORTS from Canada, Europe and Australia to the George Kleine general offices indicate that the Kleine comedy series "The Mishaps of Musty Suffer," featuring Harry Watson, Jr., of Ziegfield Follies fame, is duplicating abroad the splendid success achieved in the United States. Mr. Kleine's Canadian offices at Toronto and Montreal and the distributors who are exploiting the comedies in Australia have recently called for additional prints in order to handle the increased derand for these excruciating quaint and funny reels.

* * *

In order to create pictures in which the settings, costumes and "atmosphere" are perfect, Thomas A. Edison, Inc., has established a permanent department of historical research at its Bronx studios. The members of the department will give their entire attention to the task of insuring the absolute accuracy in all details of pictures that portray life in other lands and various eras of history.

* * *

William H. Turner gives to the screen a wonderful piece of character work in "The Black Door," one of the fifteen stories making up "The Perils of Our Girl Reporters," which were written by Edith Seesions Tupper, filmed by the Niagara Studios, and are being released through the Mutual Film Corporation.

* * *

Douglas Gerrard is filming at Universal City a three-act drama, "The Coming of Jessica," written by Maud Grange. Gerrard and Ruth Clifford play the leading roles with a large cast of Universal stock actors and actresses in their support.

* * *

Dustin Farnum, one of the latest additions to the William Fox luminaries, began work last week on his first Fox production, under the direction of William Desmond Taylor, who came with Mr. Farnum from the Morosco Company.

Winifred Kingston, who has played opposite Mr. Farnum for the last three years, continues in her "playing-opposite" capacity. The rest of the cast is being selected now.

Homer Scott will photograph the Dustin Farnum subjects.

* * *

Robert Warwick has nearly completed the first of his own producing company's pictures under the Selznick banner, an adaptation of the stirring detective drama, "The Argyle Case." The production is being filmed under the direction of Ralph W. Ince. In the cast supporting the star will be seen Elaine Hammerstein, Charles Hines, Frank McGlyn, H. Cooper Cliffe, Arthur Albertson, Frank Evans, John Fleming, Gazelle Marche, Mary Alden and Robert Vivian.

* * *

"The Man Who Forgot," in which Robert Warwick stars for the World Film Corporation, is extremely timely at the moment when the United States Senate is in disingenuous dalliance with National Prohibition. The hero of the new screen play is an inspired orator on teetotalism.

"The Man Who Forgot," with Gerda Holmes and Doris Kenyon heading the cast, is the current World-Brady release. This is the drama for which the entire Prohibition forces gathered in Washington recently, lent their services for a parade and meeting on the Capitol steps to be reproduced upon the screen.

* * *

An unusual picture is presented in No. 104 of the Selig-Tribune when the French flying corps is seen in action. Many of the more famous aviators are shown. One hero is said to have destroyed twenty-six of the enemy air craft.

* * *

John W. Noble, who staged "The Awakening of Helena Ritchie," will stage a satirical sketch for the N. A. M. P. I. dinner January 26.

* * *

Marie Dressler, World-Brady star in "Tillie Wakes Up," raised money for Christmas dinners for twenty-five families and Christmas boxes for 100 children, all of whom have voted her the very best feminine Santa Claus in this part of the country.

* * *

Among the stories by Ralph Henry Barbour that have been dramatized and produced by Thomas A. Edison, Inc., and that will be released on the Conquest Pictures programs are "For the Honor of the School" and "The Half-Back."

* * *

William N. Selig has returned from Minneapolis, Minn., where he was a guest of honor at the premier of "The Crisis" in that city. In Detroit "The Crisis" was retained for its third triumphant week, playing every afternoon and evening to standing room only.

* * *

Evelyn Greeley is now with World Film. So generally satisfactory was her work in "Tempest and Sunshine" and "Just a Song at Twilight" that she was selected by William A. Brady to play opposite Carlyle Blackwell in "Glass Houses."

"The Butler's Blunder," a comedy in one act, is being filmed at Universal City under the direction of Allen Curtis featuring Ralph McComas with Eileen Sedgwick and Milton Sims in his support. The story was written by W. W. Schoene of the Universal City.

* * *

Mary Pickford has been invited by the Women's Press Club, of Pittsburgh, Pa., to participate in the "Review of National Celebrities" to take place in that city on January 11. Women prominent in every art and activity will take part. They will be introduced in a prologue, written for the occasion, which will be recited by Lillian Russell. Harry Davis has given the use of his Alvin theater for the review, the benefits of which will be devoted to members of the newspaper profession who have met with reverses or misfortunes in the past year.

* * *

Andy Clark, boy comedian, will be seen in some of the pictures to be released by Edison under the Conquest Pictures brand.

* * *

According to William Fox's present plans, Gladys Coburn's second photoplay will be released for the week of January 22, 1917. Fritz Leiber, the Shaksperian actor, plays opposite Miss Coburn in this film.

* * *

The World Film play formerly called "A Movie Romance," in which Robert Warwick is the star, with Doris Kenyon in the leading feminine role, has been changed to "A Girl's Folly."

* * *

Edwin Carewe has left Metro and is now with A. H. Jacobs directing Jane Grey.

* * *

Louis Chaudet, director of the Universal Nestor Company, has under production a one-act comedy, "A Bundle of Trouble," written by Karl R. Coolidge. Eddie Lyons and Lee Moran play the featured leads with Edith Roberts and Fred Gamble in their support.

* * *

A dramatization of "Gallagher," the newspaper story that first brought the late Richard Harding Davis to the attention of the literary world, has just been completed at the Bronx studios of Thomas A. Edison, Inc., and it will be released at an early date under the brand of Conquest Pictures.

* * *

Director Colin Campbell has received the scenario for another large feature and will start at once. William N. Selig has selected a story dealing with one of the biggest and most vital subjects of the day. The title and cast for the very latest Selig feature play have not as yet been announced.

* * *

Among the writers of stories that are being dramatized for release under the Edison Conquest Pictures brand are Robert Louis Stevenson, Richard Harding Davis, Ralph Henry Barbour, John Bennett, Kirk Munroe, Rex Beach and Ellis Parker Butler.

* * *

John G. Adolfi, who has directed all of June Caprice's subjects for William Fox, will soon celebrate his first anniversary with Fox Film Corporation.

During the year he has completed seven Fox photoplays. His productions are "Merely Mary Ann," "A Modern Thelma," "Caprice of the Mountains," "Little Miss Happiness," "The Ragged Princess" and "The Mischief Maker."

Mr. Adolfi's last screen drama is "A Modern Cinderella," June Caprice's fifth film, which will be shown on January 8, 1917.

* * *

Clara Kimball Young, the Selznick-Pictures star, has just returned to New York from a trip to New Orleans, where, accompanied by Director Giblyn and her company, producing a picturized version of David Graham Phillips's novel, "The Price She Paid." She remained several weeks for the purpose of making exterior scenes for this production.

* * *

With Ella Hall as his featured player, Director Jack Conway is filming at Universal City a five-act drama, "Polly-Ooley," written by Edgar Jepson and prepared for the screen by E. J. Clawson, Gertrude Astor, George Webb, Bob Worthington and James McCandless support the star.

* * *

Pedro De Cordoba, who made his latest screen appearance in "Just a Song at Twilight," has been engaged for the big spectacle soon to be seen at the Manhattan Opera House.

* * *

Director George Cochrane of Universal City has under production a two-act photoplay entitled "Ambition." Violet MacMillan plays the leading role supported by George Berrell, Jack Nelson and J. Morris Foster. Grace Helen Bailey wrote the story.

* * *

The Ivan picture "Enlighten Thy Daughter" will, in all likelihood, be the next feature to play Broadway. It will open about January 15th.

* * *

Kitty Gordon's new World-Brady play, "The Haunting Shadow," probably will not be released until early next summer, although it will be completed within the coming month.

* * *

The Universal Joker Company, under the direction of W. W. Beaudine, is filming a one-act comedy, "The M. T. Ranch."

featuring Gale Henry and William Franey with Lillian Peacock, M. Moranti and Billy Human in their support. The story was written by Jack Cunningham of the Universal staff.

• • •

Thomas B. Carnahan will appear in "Chris and the Wonderful Lamp," a picturization of Albert Stearn's noted story that has been made for the Edison Conquest Pictures program.

• • •

Franklyn Ritchie has the strong role of "Count de Beaucaire" in "The Gentle Intruder," the newest Mary Miles Minter feature which Director James Kirkwood has begun.

• • •

Director Charles Swickard is filming at Universal City a five-act drama, "Beyond the Pale," written by J. Grubb Alexander. The featured role is played by Claire McDowell with L. C. Shumway opposite and Hector Sarno as the heavy.

• • •

William A. Pinkerton, the famous detective, recently was a guest at the Selig Jungle-Zoo, Los Angeles. The camera finally got him and he will be presented in a forthcoming number of the Selig-Tribune, the twice-a-week news reel.

• • •

Ben Wilson is directing and playing the principal role in a two-act comedy drama, "Raided Four A. M.," at Universal City. He is supported by Priscilla Dean, Harry Carter, Maude George, Earle Page, Hayward Mack and Virginia Lee. Maie Havey of the Universal staff wrote the story.

• • •

There will be a get-together dinner of the members of the National Association of the Motion Picture Industry about January 26. Arrangements for 250 covers are being made. Harry Reichenbach is chairman of the committee.

• • •

Ruth Ann Baldwin has under production at Universal City a two-act drama, "When Jimmie Straightened Out," featuring Irene Hunt and Clyde Benson. The scenario was written by Maie Havey of the Universal staff.

Picture Theaters Projected

BRIDGEPORT, CONN.—Stymour Brothers, 538 Wayne street, have the contract to erect a two-story moving picture theater, 36 by 36 feet, for Samuel Dace, to cost $3,000.

LOS ANGELES, CALIF.—T. F. Cutter has purchased the O'Keefe theater at 5262 Moulta avenue.

WASHINGTON, D. C.—F. L. Wagner, 1413 H street, N. W., has the contract to erect an auditorium at 18th street and Columbia road, for the Knickerbocker Theater Company, 3520 16th street. The structure will be four stories in height; reinforced concrete; stone-trimmed brick front; marquise over main entrance; seating capacity 1,800 people; cost $80,000.

LIVE OAK, FLA.—H. W. Taylor will erect an opera house, brick, 50 by 100 feet. L. T. Morgan will prepare the plans.

ORLANDO, FLA.—F. A. Peppercorn has the contract to erect a theater building; brick; stucco trim; 65 by 118 feet; several stores on first floor for Dr. P. Phillips; cost about $50,000.

ATLANTA, GA.—George McClure plans to erect a moving picture theater at 15 Houston street.

CARTHAGE, ILL.—J. E. Jones plans to make alterations and build an addition 40 by 112 feet, to his moving picture theater, to cost $10,000.

MILFORD, IND.—The Milford theater has been taken over by J. W. Estep.

PORTLAND, IND.—D. A. Hoover, who has recently purchased the Royal theater, will make a number of improvements to the house.

RICHLAND, IA.—H. D. Vastine has disposed of his interest in the Princess Theater.

WAPELLS, IA.—The Keck Theater is now being operated by Roy L. Cooper.

GREAT BEND, KANS.—The Elite Theater, owned by W. S. Nelson & Son, has been remodeled and redecorated.

NEW ORLEANS, LA.—The Welma Theater has been purchased by Charles Kuntz.

PLAQUEMINE, LA.—A. C. Levy plans to erect a modern moving picture theater, with seating capacity of 1000.

BALTIMORE, MD.—Sparkin & Childs, 502 Law building, are preparing plans for alterations to a one-story theater building, to cost $20,000.

LEBANON, NEB.—The Electric Theater Company has remodeled and equipped a commercial building for the exhibit of moving pictures.

OMAHA, NEB.—Charles R. Sherman will erect a new moving picture theater at the corner of Farnam street and thirty-fifth avenue, with seating capacity of 600.

LONG BRANCH, N. J.—Arthur F. Golden, 579 Broadway, has plans by Leon Cubberly, 192 Broadway, for a one-story moving picture theater and store building, 20 by 152 feet, to cost $5,000.

PENNSGROVE, N. J.—The contract to erect the new theater here has been awarded to the Peterson Construction Company, at $30,000.

ROCHESTER, N. Y.—Robert Jardin, 451 Lake avenue, has plans by John Tyler, 715 German Insurance building, for a one-story moving picture theater and store building, 71 by 117 feet, to cost $20,000.

WILMINGTON, N. C.—Howard-Wells Amusement Company will remodel and erect an addition to the Victoria Theater. The Royal Theater will also be remodeled.

BEACH, N. D.—The Beach opera house is being conducted by Charles Haigh.

CINCINNATI, O.—The Consolidated Amusement Co., which recently took over the Norwood Theater at 4630 Montgomery road, has made a number of improvements to the house. The seating capacity has also been increased.

KIOWA, OKLA.—The Peoples' Theater is now being conducted by Fred Hewitt and Cecil Rowley.

OKLAHOMA CITY, OKLA.—C. M. Munson, manager of The Auditorium, 501-7 West California avenue, this city, announces that extensive improvements are being made in his theater. The Auditorium has a seating capacity of over 3,000, and is owned by O. W. Connally & Company. Motion pictures and big road attractions form the bill.

BELLE VERNON, PA.—The Bijou Theater has been remodeled and reopened.

ELLWOOD CITY, PA.—A new fireproof moving picture is under construction here for T. V. Barnes.

MT. UNION, PA.—Shapiro Amusement Company has opened a new moving picture theater, with seating capacity of 1,000.

PHILADELPHIA, PA.—Quality Amusement Company, care E. C. Brown, 427 South Broad street, has plans by Ladman & Murphy, Witherspoon building, for a one-story theater building, 78 by 92 feet.

PHILADELPHIA, PA.—Worden Electric Sign Company has the contract to construct a sign anchor on the west side of Broad street, north of Snyder avenue, for the Broadway Amusement Company, to cost $1,000.

PHILADELPHIA, PA.—Lachman & Murphy are preparing plans for a three-story brick, steel and concrete theater building, 70 by 100 feet, at Broad and Lombard streets, for the Quality Amusement Company, of New York.

WAUPACA, WIS.—E. B. Knapp, who recently purchased the Colonial Theater, is now conducting the house under the name of the New Grand.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Caribou, Me., Has Fine Theater

New Powers, Opened on December 14, by Exhibitor P. J. Powers, Is a Fine Picture House—Seating Capacity Is 800—Made of Brick, Steel and Concrete —Some Interesting Details of Construction and Decoration.

From John P. Flanagan, 147 Park View Ave., Bangor, Me.

CARIBOU, ME.—This town has just observed the most noteworthy event in moving picture circles of the year 1916 in the northern part of Maine—the opening of P. J. Powers' splendid new theater on Thursday, December 14. Exhibitor Powers, who is one of the most progressive and enterprising men in the business, had as his invited guests two Bangor exchangemen, Chas. M. Stern of the Universal Co., and R. Borrottex of the Mutual Co., and there were also present brother exhibitors, Thomas Willett of Van Buren, and Arthur Libby of Fort Fairfield.



P. J. Powers.

The new house, which is built of brick and concrete, is strikingly attractive. The name Powers' theater, made of a different kind of brick than the rest of the structure, stands out prominently; the same name also appears in the glass over either door on the Sweden street entrance.

Four large doors open into the lobby, which is of ample proportions. On the right is the ticket office, and opposite a waiting room in which is installed a public telephone for the convenience of patrons.

The large auditorium, with its steel ceiling and walls, its inclined floors, fine appearing and comfortable seats arranged in a semi-circle, with a perfect view of the stage from any quarter, the vision not being obscured by posts, and lighted by the Brascolite indirect lighting system, presents a really pleasing and inviting appearance.

Overhead is a large gallery, finely finished, this too, affords a most excellent vantage point. The seating capacity is 800. It is fitted out in a thoroughly modern and up to date method, with scenery, curtains, slides, footlights, stage lights, etc. There are two approaches to the stage, one at either side of the hall. The main drop curtain presents a magnificent view of Camden harbor. There are, besides a large front door, four exits, two by way of the stage and two on the right side of the building. A modern and efficient ventilating system has been installed.

Boston News Letter

By J. J. Phillips, Boston Herald and Traveler.

James Donovan With Metro.

BOSTON, Mass.—James Donovan, connected with the Boston Universal exchange for the past four years, is now working on the road for the Boston Metro office.

Artcraft Pictures Get R. E. Barron.

Boston, Mass.—R. E. Barron, formerly of the William Fox exchanges, both in Atlanta, Ga., and New Orleans, La., offices, has been recently acquired by the Artcraft Pictures Corp. in the capacity of assistant manager to Mr. Bernfield of the Boston exchange. Mr. Barron will cover the northern territory, which includes both New Hampshire and Vermont.

Koen Bros. Buy the Columbia.

Salem, Mass.—Koen Brothers, who have amusement and motion picture interests in Salem, Mass., have bought the Columbia theater, which will be run as a high-class motion picture theater, and located in a central part of Haverhill, Mass.

"Daughter of the Gods."

Boston, Mass.—Preparations are being made to show the Fox, Annette Kellermann spectacle, "The Daughter of the Gods," for a limited engagement, starting the week of January 8, at one of Boston's largest theaters.

Universal Starts New Department.

Boston, Mass.—The Boston Universal exchange, under the management of J. M. Mullin, has organized a sales service and publicity department for the New England territory to perform promotion work. The work will come under the personal supervision of Manager Mullin and is designed to get in closer touch with the exhibitor in every way.

Stanly Hand Gives Dinner New Year's Night.

Boston, Mass.—Stanly W. Hand, known to the trade as "Billy Sunday" Hand, the hustling manager of the World Film Boston office, will announce the results of the World salesmen's contest for the greatest amount of business done by them for the year, both on the regular World Program and the Clara Kimball Young specials. Mr. Hand will give a dinner to his sales force on New Year's night at the Quincy House, Boston. Among the invited guests will be several Boston newspaper men.

Pathe Managers to Get Broader Experience.

Boston, Mass.—Ed. Farrell, manager of the Boston Pathe exchange, announces a new efficiency move that will go into effect at Pathe exchange throughout the United States beginning January 1, 1917. In brief, eastern Pathe managers will be sent to the Western and Southern territory and will spend a certain amount of time in these foreign territories for the study of business methods and conditions in order to give them an insight to the way in which business is done, and gain new ideas for application to their own particular exchanges. Likewise managers from the South and West will be sent East for the same purpose.

Boston Photo Play Sells Out.

Boston, Mass.—It is rumored that The Boston Photo Play Company has sold out its interest to the New England Exhibitors' exchange, which is controlled by Dave Lourie, I. and S. Pinanski and their associates. This would indicate that the Selznick, Clara Kimball Young pictures will be shown at the Modern theater. First run Fox Features will then be run at the Boston theater.

Universal Gives a Party to Orphans.

Boston, Mass.—A child is naturally helpless—when orphaned, much more helpless, and when destitute, the predicament is pitiable. The day after Christmas the entire roster of the Catholic Home of Destitute Children, numbering over one hundred, will be the guests of the Universal at a specially run juvenile show for them. The Universal, from their large assortment, will arrange a special program particularly adapted for the children on this occasion. This will be a splendid christening for their new fireproof building on Stanhope street, Boston, which contains the best appointed projection room and free public resting room in the city.

Good Business at the Park.

Boston, Mass.—Manager Thos. D. Soriero of the Park theater still continues to "pack them in" with the World and Metro features; business has been surprisingly good at this house despite the Holiday shopping competition that is being felt by all in the amusement game.

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Maritime News Letter

By Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

Courtesy Visit to New Halifax Theater.

ST. JOHN, N. B.—Fred G. Spencer, owner of the Spencer chain of theaters, Walter C. McKay, manager of the St. John opera house, and Fred H. Trifts, proprietor and manager of the Gem, made a special trip to Halifax to be present at the opening of R. J. McAdam's new $100,000 motion picture theater. The St. John showmen were especially pleased with their trip, the hospitality showed them by the Halifax exhibitor, and they whispered of jolly get-together of motion picture men after the more serious things had been talked over.

Big Crowd to See "Somme" Picture.

Glace Bay, N. S.—One of the largest crowds that ever gathered at the entrance of a small motion picture theater in the Maritime Provinces swept away the two upright posts supporting the arcade at the main entrance and broke two large plate glass windows, here recently in front of the Russell theater, when Matt Nolan, manager, opened the engagement of the special war picture, "The Battle of the Somme".

Exhibitor Couzner of a Mechanical Turn.

Sydney Mines, N. S.—W. H. Couzner, proprietor and manager of the Couzner theater, is an inventive genius, and the best part of it is that he turns his inventions and ideas to practical use about his own theater. Since a youth he has devoted his spare moments to mechanical experiments, and since taking a place among front rank exhibitors in the provinces, he has shown the same propensities. One of his most recent contrivances is an attachment of a rat trap to the switchboard in the operating booth, which operated from a button in the box office controls the lighting system in the interior of the theater. By pressing the button, the rat trap is sprung, dislodging the switch handle. He bas another contrivance attached to his motion picture machine that greatly facilitates its operation. It has been said that "The Automat" would not be an inappropriate name for his house.

Truro Exhibitor's Winter Auto.

Truro, N. B.—Not far behind Mr. Couzner of Sydney Mines, N. S., in his mechanical accomplishments is Art Fielding, manager of the Princess theater. During the more balmy days of the warmer seasons Art has a motorcycle on which he touches the high places. The Weather Man was badly fooled when he thought he was going to deprive Art of his favorite outdoor sport, for the hustling Princess manager has rigged the cycle engine onto a sled, and he is now able to cover a lot of ground in an amazingly short time with his new vehicle.

Good Business Since Xmas.

St. John, N. B.—The holiday season was preceded by a rather long period of only fair business by the St. John exhibitors. Christmas day, however, brought a big change in the outlook, and the theaters with special holiday bills played to capacity houses. The cold weather has not interfered with business so much as originally supposed. The opera house is offering a musical tabloid in addition to its regular picture program, and the combined bill is taking well.

Business Notes.

Fredericton, N. B.—Ernest Leahman, assistant manager of the Gayety theater, was a recent business visitor in St. John, looking over some of the early winter releases and sizing up some of the best features that are scheduled for this territory in the near future.

Baltimore's New Traffic Rules

City's Police Marshal Prepares New Regulations Governing the Movement of Vehicles Bringing Guests to Theaters—Specific Rules for Each of the Big Houses—Watchmen Have Been Instructed.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, Md.—A set of regulations relative to the movement of vehicles conveying persons to and from theaters has just been given by Marshall of Police Carter, of Baltimore, to H. M. Luzius, secretary of the Automobile Club of Maryland, who states that the watchmen employed by this organization at the theaters, have received their instructions and they will cooperate with the police department to their fullest extent.

Those regulations pertaining to the theaters using moving pictures as their entire or part of their programs are as follows:

Parkway Theater—Vehicles shall approach from the west on the south side of North avenue. After allowing persons to enter or alight, they shall continue east on North avenue to Charles street. Vehicles in waiting may park at the angle of 45 degrees on the south side of North avenue, 50 feet west of the theater; they may also stand on the east side of Maryland avenue, 100 feet below North avenue.

New Theater—Vehicles shall approach from the east on the north side of Lexington street. After allowing persons to enter or alight at the theater, they shall continue west to Howard street. Vehicles in waiting may stand on the south side of Lexington street, from Liberty to Howard streets. This regulation to apply after 7 p. m. From sunrise to 7 p. m. traffic ordinance to apply.

Blue Mouse Theater—Vehicles shall approach from the east on the north side of Lexington street. After allowing persons to enter or alight at the theater, they shall continue west to Liberty street. Vehicles in waiting may stand on the south side of Lexington street, between Liberty and Charles streets, and also on the west side of Liberty street, north of Lexington street, if necessary. This regulation to apply after 7 p. m. From sunrise to 7 p. m. traffic ordinance to apply.

Garden Theater—Vehicles shall approach from the east on the north side of Lexington street. After allowing persons to enter or alight at the theater, they shall continue west to Park avenue. Vehicles in waiting may stand on the south side of Lexington street, from Liberty to Howard streets. This regulation to apply after 7 p. m. From sunrise to 7 p. m. traffic ordinance to apply.

Hippodrome Theater—Vehicles shall approach from the north on the west side of Eutaw street. After allowing persons to enter or alight at the theater they shall continue south to Baltimore street. They shall not be permitted to double back on Eutaw street. Vehicles in waiting may park at an angle of 45 degrees on the east and west sides of Eutaw street from Lexington to Garrett streets.

Maryland Theater—Vehicles shall approach from the east on the north side of Franklin street. After allowing persons to enter or alight at the theater, they shall continue west on Franklin street to Eutaw. They shall not be permitted to double back on Franklin street. Vehicles in waiting may park at an angle of 45 degrees on Eutaw street from New to Mulberry streets. No vehicles shall stand during theater hours on Howard street between Franklin and Centre streets nor on Franklin street between Howard and Eutaw streets.

Crown Theater in New Hands.

Baltimord Md.—According to latest bulletins, Nat Keene, owner and manager of the Dixie theater, 312 West Baltimore street, and J. J. Hartlove, now booking Banner Features, who are both experienced film men, have taken over the Crown theater on Columbia avenue, and will open this house with "The Lass of the Lumberlands" and "The Vampiros". Mr. Keene seems to have great confidence in the Mutual program for he has been using it in the Dixie theater with success.

Stenographer Acts as Censor.

Baltimore, Md.—Quite a remarkable thing has come to our ears in regard to the august body of Maryland Censors. In fact, we were a little surprised when we heard it, for it is understood from a reliable source that the stenographer employed by the Board has been doing a good deal of the censoring. Just whether the new law invests the right to the Board to appoint whomsoever it sees fit to inspect the films presented for examination in its stead has not been ascertained; but it is a fact that many of the eliminations that have been made seem to be the work of one who is quite unsophisticated, which either means that we are rather broad in our views, or they hold themselves far above many of the everyday spectacles of life that are common occurrences.

C. Eiseman With Mutual.

Baltimore, Md.—C. Eiseman, who is well versed in the exchange end of the business having been formerly associated with the HY-Art, General Film and Essanay companies, is now connected with the Mutual in the Washington, D. C., branch. He spent several days last week in Baltimore assisting O. D. Weems of the Baltimore branch owing to the large increase in the volume of business which is being done by this office.

High Wind S eeps Crisfield.

Crisfield, Md.—Early on the morning of December 22, a terrific wind storm swept this city and created a great deal of havoc. The slate shingle roofing which covers the Crisfield opera house was entirely torn off. This theater is owned and operated by M. H. Douglas & Co. and has a seating capacity of 500. Ten cents has been the price of admission of nights when special features have been run.

IN NEWARK, NEW JERSEY.

By Jacob Kolter.

John B. McNally Manages Strand.

Newark, N. J.—The new manager of the Strand theater, 118 Market street, which recently changed its policy to six acts of vaudeville and Triangle pictures is John B. McNally. Mr. McNally is one of the pioneers in the local theatrical profession. He started in this field twenty-five years ago as advertising agent of the old Grand Opera House, later known as Columbia, under Mr. Jacobs. He served Mr. Jacobs for eighteen years, after which period Mr. McNally entered the circus game, at which he remained for five years. He returned to Newark three years ago and was appointed resident manager of Keeney's local house. He resigned that position last week to assume like duties at the Strand.



J. B. McNally.

Philadelphia's "Clean Streets"

Over Three Hundred Local Picture Houses Join in Campaign to Promote the Saving of Waste Paper and for Cleaner City Streets.

From F. V. Armato, 144 No. Salford St., West Philadelphia, Pa.

PHILADELPHIA, PA.—More than three hundred local motion picture houses are showing slides calling attention to a "Clean Streets" campaign and appealing to patrons particularly not to throw their programs into the streets when they leave a picture theater. Mayor Smith, George E. Datesman, director of public works, and Chief William H. Connell, of the Bureau of Highways, have joined in asking the cooperation of exhibitors in the work. A statement issued jointly by the city officials points out that the papers thrown in the streets in front of motion picture houses are numerous enough to save along with other "waste" paper in the campaign now under way.

Paper Saving Campaign.

In part the statement reads: "Three hundred dollars daily would represent quite a tidy contribution to the recreation centres or any of the other good causes for the benefit of which the present Paper Saving Campaign has been inaugurated. If, instead of throwing waste paper on the streets and littering our thoroughfares from sidewalk to sidewalk, all such material was saved or the children allowed to gather it, it would not only centre interest in the Paper Saving Campaign, but would serve the more useful and permanent purpose of eliminating the waste paper nuisance.

"It is only a matter of 'getting the habit,' and, once acquired, we may be assured of the solution of one of the very important factors of the clean streets problem."

Robert Bloomgarden Joins Benedicts.

Philadelphia, Pa.—Robert Bloomgarden, manager of the Imperial theater, recently joined the ranks of the benedicts. His romance was a surprise to his friends. The new Mrs. Bloomgarden, comes of a prominent West Philadelphia family and is now practising domestic science at 5845 DeLancey street. The marriage occurred on December 11th.

Park and Jefferson Theaters Make Good Showing.

Philadelphia, Pa.—Jack Delmar, who is managing both the Park and the Jefferson theaters, is to be congratulated on his excellent showing in the weeks proceeding Christmas. L. Kapner, the owner of both houses, is reported about to retire from other enterprises to devote his attention to the theaters.

The Belmont Reopens.

Philadelphia, Pa.—The Belmont theater, 52nd and Market streets, after having been closed for a short time, pending the adjustment of certain legal complications, reopened on Christmas day with Olga Petrova in "The Black Butterfly."

Pipe Organ in English Theater.

Philadelphia, Pa.—Allyn B. Carrick, a recent visitor here, returned from England but a short time ago. His mission there was to open the Super-Cinema theater in London. This house is the first in the United Kingdom to use one of the large pipe organs such as are employed in first rate American theaters.

B. F. Lyon Will Help With Serial.

Philadelphia, Pa.—B. F. Lyon, district manager of the International Film Service, has recently arrived at the local exchange and will assist Karl Sweigert, in putting over "Patria," their next serial Big results have already been achieved and some surprises in the way of publicity work are looked for. "Patria" was shown on December 27th to a number of leaders in Philadelphia society in the ball room of the Bellevue-Stratford hotel.

J. A. Koerpel Goes to Seattle.

Philadelphia, Pa.—J. A. Koerpel, manager of the World Film local exchange, has been transferred to the Western territory and will make his new headquarters at Seattle, Washington. He leaves with a splendid record and the business of the exchange greatly increased. George R. Meeker, of the home office staff, arrived here last week to take up his work as manager.

Royal Palace Theater Being Run by B. Shindler.

Philadelphia, Pa.—The Royal Palace theater, at 2716-18 Girard avenue, has been taken over by Benjamin Shindler, the owner who is now successfully operating the house.

Made-in-Reading Film Has Public Showing.

Reading, Pa.—The first photoplay ever written, produced and played by Reading talent was given its premier showing at the benefit for St. Joseph's hospital, the Academy of Music, Dec. 18, 19 and 20, where it served as a headliner for a four act entertainment.

Mrs. Harold Printz wrote the scenario, which has been called "A Little Wild Rose," and played the leading character. Harold Printz supervised and directed the production, and Winfield Steele, operator at the Lyric theater, served as camera man.

Rose Tapley Speaks to Screen Followers.

Reading, Pa.—Rose Tapley, the popular Vitagraph actress, reached Reading, Dec. 18, at noon, from Philadelphia. During the afternoon she was entertained by Mrs. C. L. Carr and Mrs. H. J. Schad. A luncheon was served at the Berkshire and then the party proceeded to the Empire theater. Her appearance created enthusiasm among picture patrons, and her talk was interesting.

Philadelphia Evening Telegraph Favored by Picture Theaters.

Philadelphia, Pa.—The principal local theaters here resort to a considerable amount of newspaper advertising, the bulk of which is carried by The Evening Telegraph. The paper is notably a motion picture medium in spite of the fact that it appeals to thinking and wealthy readers and strives for high quality rather than large circulation.

Paramount's New Prices for Small Towns.

Philadelphia, Pa.—Small town exhibitors in this territory who have heretofore hesitated in booking Paramount pictures on account of the initial cost will in future probably see their way clear to secure them. William E. Smith, of the Paramount Film Corporation, has arranged a new and decidedly liberal schedule of prices, which will conform to the population of every town.

Business Notes.

Philadelphia, Pa.—H. Osborne, Manager of the Pathe exchange, reports nearly $1000 increase in business over last week. A large percentage of this increase he attributes to the enormous bookings on the serial, "Pearl of the Army".

Philadelphia, Pa.—J. Conway, of the Drury theater, at Germantown avenue and 13th street, has spent a considerable amount in painting and redecorating his theater. He has also added an orchestra to complete the musical features.

Philadelphia, Pa.—"Jimmy Dale, Alias the Grey Seal" was given a private showing for the benefit of local exhibitors by A. G. Steen of the Unicorn exchange. The first two reels showed plenty of action, and seemed to please most of those present.

Philadelphia, Pa.—C. Stamper has added the Frankford Theater to the list of those booking through the Stanley Company. Another house to come in recently was the Imperial, at 60th and Walnut Streets.

Philadelphia, Pa.—J. Conway of the Drury Theater has installed an orchestra recently and has spent considerable money in painting and re-decorating his theater.

Philadelphia, Pa. — The Exhibitors' League of Pennsylvania is scoring a big success with the production "New York", which has been received with much enthusiasm at several local theaters. Many new features are now being negotiated for and it is predicted that shortly the league will release one feature each week.

CAPITAL CITY LETTER.

James L. Brown Becomes Office Manager.

Washington, D. C.—James L. Brown, who recently joined the staff of George M. Mann, manager of the Famous Players Exchange in this city, has just been appointed office manager of the exchange, taking over much of the detail which formerly devolved upon Mr. Mann personally.

In Mr. Brown, the exhibitors of this territory will find an excellent ally, always willing to do what he can to help them out, and doing things with a viewpoint of an exhibitor, for he had a considerable experience in that end of the game in Bluefields, W. Va.

He was with the Union Bank and Trust Company when he became interested in motion pictures and bought out the Orpheum, a theater then not doing a very satisfactory business, and he put it on a paying basis in short order. Later, in 1913, after being the owner of this house for a year, he bought a half interest in the Colonial theater and became its manager. At about this time he severed his connection with the bank and devoted his entire time to the theater. He put in many innovations and did a most excellent business.

In September, he sold out his interests in the Colonial that he might be able to assume the management of the New Rex theater, then being opened, and this position he retained until coming to Washington some months later to join Mr. Mann.

His extensive experience as an exhibitor will stand him in good stead in his new position and added to this is a good business education.

Universal Manager Deplores Careless Handling of Paper.

Washington, D. C.—Exchange managers are experiencing a considerable money loss through the improper packing of photographs and posters, although, they complain, some of the exhibitors never make any returns at all. With the present high cost of paper the charges against the exchanges for this loss and damage has become a considerable item of the overhead charges, running into hundreds of dollars a month.

C. R. Milliman, manager of the Universal exchange here, said in conversation with the Washington correspondent of this paper, "We are trying to do everything that we possibly can to accommodate exhibitors, but they do not always reciprocate when it comes to handling advertising matter sent out by us. In order that the exhibitor may get that measure of cooperation which he expects he should try to help the exchange manager as much as possible, and one of these ways is by taking care of the posters and photographs which now run into so much money.

"The carelessness in the handling of the different kinds of advertising matter is

responsible for the movement among the exchange managers to charge for everything of that kind and we, at our exchange, are forced to follow suit. The price of paper has gone up tremendously, as you well know, making the giving away of any of it prohibitive. Hereafter we will send out such advertising matter to our customers either on a sale or rental basis."

Theater and Salvation Army Please Kiddies.

Washington, D. C.—The Cosmos theater was the host to 600 poor children of Washington at a Christmas entertainment given under the auspices of the Salvation Army. A two-hour performance was put on especially for the children, many of whom had never witnessed a motion picture exhibition. The little ones were on hand long before nine o'clock, the hour at which the entertainment was to start, and for the ensuing two hours they enjoyed themselves to the utmost. At the conclusion of the performance the Cosmos theater management gave each of the children a horn, while the Salvation Army presented each child with a box of candy, nuts, and an orange.

A similar performance was given at the Howard theater for the colored children of the city.

Crandall Company Distributes Gold.

Washington, D. C.—The Crandall Amusement Company, following a practice started when the company first entered the moving picture field in the District of Columbia, distributed among its seventy-eight employees, something in the neighborhood of $400 in gold. The pieces so distributed ranged from $2.50 to $10.

Change In Federal Theater Tax

The United States Internal Revenue Laws Were Changed by Act of Congress in September, 1916—In Towns with Population of Less Than 5,000 the Tax is Half that for Larger Towns—Tax is Now Due.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The attention of the proprietors and managers of motion picture and other theaters is being invited by the various collectors of customs throughout the United States to the changes in the internal revenue laws, as made by the Act of Congress approved September 8, 1916, which go into effect with the new year.

Proprietors of theaters are required under the law to pay from $25 to $100 per annum, according to their seating capacities, but in cities, towns, and villages, where the population is less than 5,000, the law is more lenient and the exhibitors there must pay only one-half of such taxes.

All of these special taxes will be due and collectible in January, 1917, for six months, and the collector's office is now mailing application blanks to all persons known to be liable for these taxes. Failure to receive blank forms, however, does not relieve any person from liability for the payment of the tax.

The law, as applied to theaters, reads in full, as follows: "Sixth. Proprietors of theaters, museums, and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $75; having a seating capacity of more than eight hundred, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater: Provided, That in cities, towns, or villages of five thousand inhabitants or less the amount of such payment shall be one-half of that above stated: Provided Further, That whenever any such edifice is under lease at the passage of this Act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease."

Paramount Invites All Exhibitors to Dine.

Washington, D. C.—The exhibitors in this territory are to be the guests of George M. Mann, manager of the Famous Players exchange, 525 Thirteenth street, northwest, at luncheons, one to be held at the Hotel Rennert, in Baltimore, Md., the other at the Hotel Ebbitt, in this city.

In an open invitation to the exhibitors, Mr. Mann states that the Paramount corporation has been perfecting plans for a closer association between the producers of Paramount pictures, the Paramount exchanges and Paramount exhibitors, with the end in view that the most value to the exhibitor could be gotten out of Paramount pictures already released and with a further idea of doing everything possible to make pictures in the future which will more fully satisfy the exhibitor and increase the value to him of the Paramount program. "The Famous Players Exchange of Washington herewith extends an invitation to its exhibitors in Baltimore and those who are most conveniently situated to Baltimore, to attend a luncheon to be held at the Rennert Hotel, Baltimore, Md., on January 3, 1917, at one o'clock, and to those exhibitors who will find Washington more convenient, to attend a luncheon to be given at the Ebbitt House, Washington, D. C., on January 4, 1917, at one o'clock. The invitation is also extended to any exhibitor who is interested in knowing more about the Paramount idea."

This is a plan entirely new to this territory and it is expected it will be productive of much good. There are many matters that can best be discussed at such a gathering and Mr. Mann has prepared a most interesting program.

Local Metro Exchange Notes.

Washington, D. C.—Samuel E. Bleyer, representing the Serial Producing Company, of New York, is in Washington to assist Manager L. M. Day, of the Metro exchange, in marketing the features now being booked by the latter. Mr. Bleyer has been giving a number of private showings for the benefit of the Washington exhibitors.

George Schwartz, special representative from the home office of Metro, is also doing special work out of the Washington office. Mr. Schwartz, who comes from Dover, Delaware, is interested in a motion picture theater now being built in that place, which will open shortly after the first of the year.

Burned Operator Has Recovered.

Roanoke, Va.—Operator Milton O. Field, who was recently burned in the fire at the Bijou theater, Roanoke, Va., has fully recovered, and will leave this week for Lithbridge, Alberta. The many friends of Mr. Field will be glad to learn of the change and wish him big success.

Rose Tapley Reaches the Capital City

Members of Federation of Women's Clubs in Washington, D. C., Hear Her Lecture on Better Moving Pictures—Cordially Received.

WASHINGTON, D. C.—The manufacturers side of the film industry was explained last week to a considerable number of women, members of the Federation of Women's Clubs of the District of Columbia, who had gathered together in the White Parlor of the Hotel Ebbitt, by Rose Tapley, who is making a tour of the United States, speaking in many cities, for the Vitagraph V-L-S-E, Inc.

Mrs. Jacob John Locher, chairman of the motion picture committee of the Federation, presided at the meeting. Needless to say, Miss Tapley was very cordially received, and her lecture was listened to with a great deal of interest. She told them many things concerning the "better picture" movement which they themselves are advocating.

Miss Tapley informed the ladies that they could get exactly the type of pictures they desire by making known their desires through the box office. If a theater manager exhibits pictures of which they do not approve, if they will merely withhold their patronage from that house, the manager will soon come to an understanding of what is wanted and will convey that same idea to the manufacturers of films—in other words, no manager is going to book a class of plays that do not pay him, and the barometer of public opinion is the box office.

The Federation of Women's Clubs, backing the campaign for pictures minus sex problems, has been circulating coupons through the local public schools asking the children, pupils of such schools, to place their selections of films upon them. The results, it is declared, have been better than the Federation expected in that thousands of children have filled out and returned the coupons.

A series of free motion picture matinees are to be held in Washington during the month of January under the auspices of the Federation. These are to be held at some of the houses on Friday afternoons and in the others on Saturday afternoons.

"Joan, the Woman" at National Press Club

Washington's Famous Newspaper Man's Club Entertained by Great Lasky Feature —Author and Producer are Enthusiastically Received.

WASHINGTON, D. C.—The showing of the twelve-reel film feature 'Joan, the Woman," before the members of the National Press Club last week, through the courtesy of the producer, Jesse L. Lasky, was greatly appreciated by some two hundred or more newspaper men of Washington. Accompanying Mr. Lasky were Cecil B. deMille, who directed the production, and Miss Jeanie MacPherson, author of the scenario. Each of these were introduced to those present by Theodore Tiller, president of the Press Club. Mr. Lasky was called on to tell how it felt to produce so great a picture. So pleased were the Club members with the magnificent production that Miss MacPherson was given a ten-day guest card to the Club, this card being the first ever issued to a woman. It is, of course, in the nature of a souvenir.

Repeated applause was accorded the work of Geraldine Farrar, the star of the production. It was conceded that this was one of the finest features ever shown in the Club. As a spectacle, it was declared that the film was gripping. The photographic features throughout were brilliantly done. The new Joan of Arc spectacle made a deep impression, and held the attention of all. The splendid dramatic treatment given the picture was commented upon.

Smoky City Filmdom Doings

Healthy Condition of Business Generally Marks Close of the Year—New Quarters of the Louis J. Selznick Productions—Making Theaters Over to Give More Seating Capacity—Business Notes of General Interest.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

Selznick Exchange Getting Ready.

PITTSBURGH, PA.—The quarters of the Lewis J. Selznick Productions, in the Seltzer Film building, Pittsburgh, are being handsomely equipped with separate offices for Manager C. F. Schwerin, his assistants, and the various departments of the branch. The work is being personally supervised by Mr. Schwerin, who is carrying out his original ideas in the convenient and attractive arrangement of the large exchange. The newly established branch of the A. G. Fontana Productions, Inc., will occupy a portion of the spacious Selznick quarters when completed.

Miss Jessie Sachs, formerly cashier at the World Film exchange, is now at the Selznick exchange in the same capacity. Harry Williams, formerly of the World, is now head shipper at the Selznick exchange.

Hilltop to Have Double the Capacity.

Pittsburgh, Pa.—The Hilltop theater, Warrington avenue, is about to undergo an extensive remodeling process. Alexander Moore, the owner and manager, announces that the capacity of the house will be doubled, a new indirect lighting system installed and the theatre beautifully redecorated throughout. The improvements will cost about $6,000. Work is to be started at once and, in order to avoid suspending business, two months will be required for its completion. After the improvements are made the Hilltop will be one of the largest and most up-to-date theaters in that section of the city.

G. B. Meyers & Son Building New Theater.

Derry, Pa.—A handsome theater is being erected at Derry, Pa., by G. B. Meyers & Son, prominent exhibitors and owners of the Gem theater in Derry. The new house will have a capacity of 550 and will be modern in every respect. The building is of fire-proof construction, attractive in its design and promises to be one of the finest in its locality. It is hoped to have it ready for opening on or about New Year's Day. When the new house is completed the Gem theater will be discontinued.

Samuel Thompson Reopens the Bijou.

Pittsburgh, Pa.—The former Bijou theater, at 7707 Frankstown avenue, Pittsburgh, which was dark for several months, has been taken over and reopened by Samuel Thompson. The house has been renamed the Star. Mr. Thompson, who was formerly an operator at Hazelwood, is experienced in the exhibiting business and his success in the new venture is assured. A number of improvements have been made by Mr. Thompson and the Star presents a cosy and inviting appearance.

Peter Demas Believes in Re-Booking.

Pittsburgh, Pa.—Peter J. Demas, manager of the Minerva theater, Fifth avenue, Pittsburgh, has indicated that he is a firm believer in the re-booking policy by his frequent repetitions of feature subjects on the Paramount program, of which he is the first-run house in the downtown district. Mr. Demas reports very satisfactory business on his re-booking days, as a demand has been created through the wide and favorable comment which the pictures receive on their first showing.

Business Notes.

Manager Mayer Silverman, of the Liberty Film Renting Company, 938 Penn avenue, Pittsburgh, reports that the following leading theaters have booked the Ivan productions during the past few days: the Nixon theater, Tarentum; the Penn theater, Penn avenue and Butler street, Pittsburgh; Wick's theater, Kittanning; the Lowrey theater, Troy Hill, Pittsburgh. Mr. Silverman also states that excellent bookings have been secured on the new Christie comedies, to be released soon. The Tweedledum comedies, also handled by the Liberty exchange, are going great throughout this territory.

For the purpose of raising funds for a motor ambulance to be added to the American red cross in France, the film "Our Boys in the European War" was shown before large audiences in Carnegie Hall and in the Twentieth Century Club last week. Methods of handling wounded in modern warfare and other interesting war scenes made up the film, which was accompanied by explanations by a member of the ambulance corps who saw many months' service on the Western front.

Manager McGurty, of the Pittsburgh office of the International, invaded the West Virginia territory on December 20 with the great new preparedness serial "Patria," featuring Mrs. Vernon Castle. A largely attended trade showing was given at the Princess theater, Wheeling, and on the three succeeding days at Parkersburg, Clarksburg and Fairmont. Bookings on the serial have been heavy throughout the entire district, and Mr. McGurty expects to set a new record before the release date, January 1.

Buffalo News Letter

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Screen Club Ball Prospects.

BUFFALO, N. Y.—A feature of the Buffalo Screen Club ball at the Elmwood music hall on the evening of January 29 is likely to be the staging of a scene from one of the current screen successes, the stars at the ball taking the parts.

C. A. Taylor, general chairman of the ball, recently invited Francis X. Bushman to be present for the evening. Mr. Bushman's reply was as follows:

"Would surely like to be with you all on January 29, but it is a little early for me to be able to say if it will be possible. Serials make the lives of all who participate most unhappy and uncertain. If I am alive and in New York City at that time, I will bend every effort to make the trip. Both Miss Bayne and myself wish you a very Merry Christmas and a Happy New Year."

An effort is being made to also have Beverly Bayne at the ball.

Business Slow in Rural New York.

Buffalo, N. Y.—Traveling men say that the moving picture business in several of the smaller towns and villages in Western and Central New York is rather quiet at present. It is said that during the present cold weather the rural population near these places prefer to remain in their homes during the winter evenings than to venture over the bad roads that lead to their nearest villages. Many of the residents of these towns are retired farmers and their families, who on the ground of economy are even sparing with their moving picture money. This economy is in contrast with the prodigal spending of the people of the manufacturing towns of West, who throng the show houses in the cold weather.

Orphans See "Birth of a Nation" at Star.

Buffalo, N. Y.—Dr. P. C. Cornell, manager of the Star theater, Buffalo, and A. H. Varley, manager of "The Birth of a Nation," which recently played the Star, invited several hundred Buffalo orphans to see the show. This was in the nature of a Christmas celebration. The children were taken to the theater in autos or chartered street cars.

Small Fire Damages Theater.

Bath, N. Y.—Fire recently damaged the Park theater in Bath, N. Y. The flames were in the upper part of the building over the auditorium and were not easily reached by the firemen. The damage was estimated at several hundred dollars, covered by insurance. The origin of the fire is not known.

Business Notes of Interest.

Buffalo, N. Y.—J. R. Stevens, who managed the film, "The Unborn," for the Popular exchange, Buffalo, has returned from a trip through Central and Northern New York where he showed the production at several theaters.

Exhibitor Miller of Glens Falls Dies.

Glens Falls, N. Y.—Joseph Miller, who was in the moving picture business in Glens Falls, N. Y., died recently after a long illness. Despite the handicap of being a cripple, Mr. Miller took care of a volume of details and gave his patrons first-class service.

Good Business at Famous Resort.

Saratoga, N. Y.—Ellis Weinstein, manager of the Broadway Palace moving picture theater of Saratoga Springs, N. Y., reports that his 1916 business was the best in his history. On account of the war many who in former years would have visited Europe, spent part of the season at Saratoga. This brought plenty of money to the town and incidentally to Mr. Weinstein's theater.

Good Trade at Syracuse Theaters.

Syracuse, N. Y.—The excellent organ in the Regent theater, Syracuse, is being used to advantage by Al J. Sardino, lessee of this house. The Regent, which is a ten cent theater, charges twenty-five cents for special attractions. Mr. Sardino and his brother, John Sardino, own and operate the Gem theater, Oneida, N. Y.

All the downtown houses in Syracuse are having a fine trade. The Strand, that city, recently had a good run on "War Brides," and the Welting opera house featured Annette Kellermann in "The Daughter of the Gods."

Batavia Exhibitor Elected Mayor.

Batavia, N. Y.—Willlam F. Haitz, owner and manager of the Dellinger theater, Batavia, N. Y., was recently elected mayor of that city. Mr. Haitz is connected with several business enterprises in Batavia.

Try-It Theater Will Add Seats.

Buffalo, N. Y.—J. D. Parmelee, owner of the Try-It moving picture theater, 1065 Grant street, Buffalo, will add 250 seats to his house. Mr. Parmelee charges five cents admission during the week and ten cents on Sundays. When he recently ran a war picture the crowds in front of his theater blocked street car traffic for a time.

Edisonia to Open.

Buffalo, N. Y.—Harry Bidwell will open the Edisonia moving picture theater, Buffalo, at an early date.

E. D. Bacon May Build New Theater.

Silver Creek, N. Y.—E. D. Bacon, who conducts the Central moving picture theater of Silver Creek, N. Y., is considering a plan to buy a site on Main street, that village, and erect there a moving picture theater.

Helpmate for Exchange Manager.

Buffalo, N. Y.—Mrs. G. A. Hickey, whose

husband is manager of the Triangle Film, Buffalo, spent Christmas with her parents in Oswego, N. Y. Mrs. Hickey has made a close study of the film business and occasionally aids her husband at the exchange.

Is C. C. McKibben in Hearing?

Buffalo, N. Y.—"Why doesn't C. C. McKibben, manager of the Triangle Film, Pittsburg, send us a holiday greeting? He certainly made many friends when he represented the World Film, Fox and other film companies in Buffalo."

This was the statement made by a close friend of Mr. McKibben's in Buffalo. The speaker also suggested that an item of this kind would be a tip to Mr. McKibben to send his former associates here a line or two occasionally, even if his mind is engrossed with exchange business in the Smoky City.

New House in Medina.

Medina, N. Y.—It is rumored that a new moving picture theater, with a 1200 capacity, may be erected in Medina, N. Y. It is said that the two houses there are not large enough to take care of the show business of the town properly.

Lovejoy Palace to Be Enlarged.

Buffalo, N. Y.—Samuel Rappeport, proprietor of the Lovejoy Palace theater at 1202 Lovejoy street, Buffalo, is planning to add 800 seats to his house. His son, Jacob Rappeport, is operator at the Palace. Nine years ago Mr. Rappeport, Sr., opened the Royal Star theater in a little store at 1908 Niagara street, this city. The capacity was only 187 seats. At one time he conducted four theaters here.

Atlanta News Story

A. M. Beatty, 63 Copenhill Ave., Atlanta, Ga.

Savoy Theater Managed by W. L. Schmidt.

ATLANTA, GA.—W. L. Schmidt, of New Castle, Ind., is now in charge of the Savoy theater, Atlanta, having assumed command Monday. Mr. Schmidt is a brother of George L. Schmidt, manager of the Alamo No. 2, and brings to his new position a splendid experience and a likable personality.

The theater is to be thoroughly cleaned and art directors have been given instructions to proceed with decoration of same. The house has a seating capacity of four hundred.

A. C. Bromberg to Head the Local International.

Atlanta, Ga.—A. C. Bromberg has taken charge of the Atlanta branch of the International, succeeding George Allison. Mr. Bromberg started in the moving picture business even before there were any American productions. He was with the Mutual for a number of years and with the Triangle since its organization. He has been in the distribution end at Atlanta for the last six years.

World Film Assumes Control.

Atlanta, Ga.—The World Film Corporation of New York has assumed control of the World's business in Atlanta, which office distributes the World-Brady pictures in the southern states.

Sam Dembo, in the employ of the World for several years and at one time was manager of the Atlanta branch for this corporation before his transfer to Detroit, has again been placed in charge of the Atlanta branch succeeding J. L. Marentette. The S. A. Lynch Enterprises formerly owned this branch.

J. Wilson Smith to Manage Alamo No. 1

Atlanta, Ga.—J. Wilson Smith has taken charge of the Alamo theater No. 1, Atlanta. Mr. Smith comes to Atlanta from Spartanburg, S. C., where for a number of years he has managed various theaters for the S. A. Lynch Enterprises. He has been in the exhibitors' end of the picture business for a number of years, and will no doubt make a big success of the theater.

Unity Film Gets Tweedledum Comedies.

Atlanta, Ga.—R. M. Savini, president of the Unity Film, announces he has secured the rights for the Tweedledum Comedies, made by the Eagle Producing Company, Jacksonville, and featuring Perez.

John L. Day Comes as Special Salesman.

Atlanta, Ga.—John L. Day, Jr., who has been in the employ of the Fox Film in the capacity of manager at the Buenos Ayres, S. A., office, has been transferred to the Atlanta branch of the same corporation in the capacity of special salesman, travelling the East and West coast of Florida, assisting in the booking of the new Fox special releases.

James Wilbanks Goes to Pathe.

Atlanta, Ga.—James Wilbanks, formerly in the employ of the International, has accepted a position as an assistant to George Allison, manager of the Pathe office.

A Christmas Donation.

Atlanta, Ga.—A committee of exchangemen consisting of Joe Marentette, Walter Price, Charley Kessnich and O. P. Hall gathered together nearly a hundred dollars Christmas week for the relief of a former exchangeman, who has for some time been stricken with paralysis. A most worthy cause for which this big hearted committee gave their time and work.

J. L. Marentette Goes to Triangle.

Atlanta, Ga.—J. L. Marentette, one of the most popular moving picture exchange managers in the South and treasurer of the Atlanta Screen Club, has accepted the management of the Atlanta branch of the Triangle.

Mr. Marentette has been in the exchange management ever since pictures were first placed on the market, being at one time in the employ of the General, Universal and the World in the capacity of manager.

Dan Michalove, one of the oldest men in the service of the S. A. Lynch Enterprises, now manager of the Galax theater, Asheville, N. C., was in Atlanta this week; while here he closed a deal for the "Mutt and Jeff" cartoon comedies with the Unity Film Service.

Week Runs of Big Features in Toronto

Many of the Downtown Picture Theaters Are Keeping Big Features on the Screen for Whole Week—Fewer Changes Than Formerly.

By W. M. Gladish, 1263 Gerard St., Toronto, Ont.

TORONTO ONT.—The downtown theaters of Toronto, many of them, have adopted the policy of exhibiting a big feature straight through one week with only a partial change of program on Thursday. The Regent and Strand theaters have led the way, in this respect, and the plan has not affected the patronage apparently. Recent all-week features at the Regent have included "The Common Law", "Less Than the Dust", Metro's "Romeo and Juliet", "The Battle of the Sommo", Lasky's "Oliver Twist", and "War as it Really Is". All-week features at the Strand, recently, have been "Idle Wives", "King's Visit to the Front", Metro's "Extravagance" and others. The Rialto theater recently screened "Neptune's Daughter" for a whole week for a second run. The Rialto presented "Less Than the Dust" during Christmas week and a week or two before "The Common Law" was the attraction.

It is also a fact that very few downtown theaters of Toronto are changing bills three times each week. The Regent started out with this schedule but soon dropped to the twice-a-week arrangement and for the past six weeks the big attractions at this new house have been run from Monday to Saturday night.

The three downtown vaudeville theaters also run pictures through the entire week. Loew's Yonge Street theater has been showing Fox features by the week while Triangle releases have been the week's attraction at Shea's Hippodrome.

A comparatively large number of prominent uptown theaters of Toronto are also adhering to the twice-a-week plan. These include the Madison, Variety, Globe, Beaver and others.

Perkins & Co. to Distribute Gold Fibre Screens.

Toronto.—Perkins & Company, 11 Temperance street, Toronto, have become exclusive Canadian distributors for Minusa Gold Fibre screens, Simplex projection machines and Speer carbons. This company also has offices and salesrooms in Montreal and Winnipeg.

James Travis Forms an Independent Company.

Toronto.—James Travis and the Specialty Film Import, Limited, distributors in Canada of Pathe releases, have parted company. Travis was Toronto branch manager of the company and had been in its employ for twenty-two months. Previous to this engagement he was for eighteen months with the Consolidated Film Company, importers of European features.

Travis has now undertaken to organize an independent company with which to deal in big British features and to handle state right propositions for either the whole of Canada or the Province of Ontario. He has already got into touch with several American producing companies with a view to securing the Canadian rights for a number of multiple reel attractions.

On the occasion of the termination of his connection with the Specialty company, his office staff and a number of exhibitors presented him with a club bag containing a large array of toilet articles. Travis is held in high esteem in many quarters of the Ontario field while he is also well-known in Montreal where he managed several theaters.

Manager Phillips' Local Film.

Kitchener, Ont.—Manager "Pop" Phillips of the Grand theater, Kitchener, Ontario, has been putting over a novel advertising and popularity contest stunt which has been productive of very fine results. Phillips made arrangements for the taking of a one-reel photoplay in which the leading role is to be played by the most popular young lady of Kitchener.

Strand's Weekly Not Sold.

Toronto, Ont.—Emphatic denial is made by Manager R. S. Marvin of the Strand theater, Toronto, that he had disposed of his theatre's film house organ, The Strand Star Weekly, as widely reported. This news weekly, which specializes in Canadian happenings, is still being produced and shown each week at the Toronto Strand. Marvin had under consideration the sale of the producing and distributing rights of his reel but the deal was called off.

Advertising Clocks in Ontario.

Galt, Ont.—John C. Green, the live manager of the Temple theater, Galt, Ontario, has secured the Ontario selling rights for the Kineto advertising clock for use in moving picture theaters. Green has roadmen calling on exhibitors throughout Ontario.

Dayton's New Strand Now Open

City's New Picture Theater Considered One of the Finest in Ohio—Seating Capacity Is 2,000—Will Be Under Management of Harry Brown—Some of Its Interesting Features—Policy and Programs.

By Kenneth C. Crain, 610 First Nat. Bank Building, Cincinnati, O.

DAYTON, O.—The new Strand theater, opened on December 23 as the city's newest and finest moving picture house, is considered one of the most up-to-date theaters in Ohio devoted exclusively to pictures, as it seats 2,000 persons and its appointments are the last word in luxury and convenience. A $15,000 Wurlitzer Hope-Jones Unit orchestra is a feature. The house is located in the heart of the city, on Main street, near Fifth. The color scheme followed in the decoration is old ivory and damask rose, with dull metallic medallions and finish. The boxes are finished in the Caen stone effect. Harry Brown is manager. Features exclusively will be run, the management having arranged to use first-run Paramount releases the first half of each week, and on Friday and Saturday, with Fox film on Wednesday and Thursday. The opening was attended by large crowds, and the house has the most favorable prospects possible for success. The opening program featured Lou Tellegen in "The Victoria Cross."

Youngstown Operators Elect.

Youngstown, O.—Youngstown moving-picture operators have elected the following officers to serve during the coming year: President, James M. Steadman; vice-president, Albert Wiser; treasurer, Frank Cook; secretary, Henry J. Hamm; business agent, Albert Diana. The operators claim a hundred per cent. membership, with every man in the city operating a machine as a member. Relations with exhibitors are now on a satisfactory and a friendly basis, and the organization looks forward to a highly successful year.

Manager Holah as Society Light.

Cincinnati, O.—The special-invitation showing of the first three installments of International's new serial, "Patria," featuring Mrs. Vernon Castle, was a pronounced success, over six hundred persons filling the ball-room at the Hotel Sinton on the afternoon of December 22 to view the widely-heralded film. The social prestige of Mrs. Castle was of course largely responsible for the interest shown, and it was cleverly utilized by Manager C. E. Holah, in charge of the Cincinnati branch of the International. The social register constituted his mailing list extending invitations to attend the exhibition, and many prominent people accepted. A telegram from Mrs. Castle was read between reels by Mr. Holah. It has not yet been fully determined what house will get the first run of the serial, and this may not be settled for some time, as it is understood the release date of the first installment and subsequent numbers may be postponed, on account of unexpected delays encountered on the Coast in filming the fourth and other installments.

"Whozoo?" Gets Across Big.

Cincinnati, O.—The Cincinnati Motion Picture Exhibitors' League has convincingly demonstrated its ability to turn producer in highly successful fashion. Its one-reel animal comedy, "Whozoo?", based on a clever scenario by J. S. Hastings, otherwise "Luke McLuke," is literally a howling success, due to the participation of the wolves, hyenas and other amateurs out at the Zoo, and there was a real scramble for the first run, the honor falling to Manager I. Libson, of the Family. Of course the fact that the rentals all went to the "Save the Zoo" fund account somewhat for the rush to use the picture and to pay high prices for it, but none the less the exhibitors feel that they can break into big-time producing any time they get ready. The real merit of the film may be gathered from what was said in a wire from W. R. Wilson, of the Ohio Board of Censors, directed to President Fred Emmert, of the Cincinnati League: "Have just seen your 'Whozoo?' picture. Sincerely compliment you on the good camera work, good direction and generally fine educational and amusement qualities. After this picture has served the purpose for which it was made suggest that with some alterations it should be put in regular service, as its entertaining qualities are too good to be laid on the shelf."

To Enlarge the Local Keith Theater.

Cincinnati, O.—Announcement has been made that the B. F. Keith Cincinnati house is to be enlarged and remodeled, in connection with the construction on the site and adjoining ground of one of the finest and largest office buildings in Cincinnati. Additional ground extending from the Strand theater, which is north of the Keith theater, on Walnut street, to the alley north of Fifth street, has been acquired and will give ample room for the new building, as well as for all of the changes projected in connection with the theater proper. The building will have a frontage of 123 feet on Walnut street. Work on the theater will not begin until after the close of the current season next spring.

People's Theater to Be Sold.

Cincinnati, O.—The People's theater property, owned by the Heuck interests, at Thirteenth and Vine streets, is to be sold. The house is one of the oldest in the city, and has had a varied career, running through stock, vaudeville, burlesque and moving pictures.

Nashville Producing Company Releases Film

First Five-Reel Production, Entitled "God's Greatest Creation," Exhibited for Two Days Running at the Vendome, a Local House.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—The first five-reel production of the Dixie Film Company, entitled "God's Greatest Creation," was released on December 15, and ran for two days at the Vendome theater, which was leased especially for the occasion. Following the completion of this picture, President James Calnay announced the incorporation of an associate company, to be known as the Calnay Cinema Corporation. Mr. Calnay is president of the company; Halsey H. Tower, vice-president, and W. A. Harrison, secretary-treasurer. One five-reel feature will be produced monthly, and distributed from the Nashville office. Work has begun on "Man's Fate Is Woman," under the direction of Mr. Calnay, with Halsey H. Tower in the lead.

Pending the operation of a larger studio the majority of the interior scenes for the forthcoming productions will be produced at Jacksonville, Fla., where the



James Calnay.

company has opened a studio adapted to winter production. Negotiations are under way with several northern film companies for capable camera and laboratory

Dayton to Have Another Picture Theater

Dayton Theater Company Formed—Will Build New House on Main Street to Seat 2,500 Persons—Capital $250,000.

DAYTON, O.—The attractiveness of Dayton as a moving-picture exhibition center, due to the high average wage-scale and the prosperity of the city, has led to plans on the part of Indianapolis interests, in combination with prominent Dayton men, for the construction of a handsome theater. The Dayton Theater Co. has been formed to handle the matter, with a capitalization of $250,000, and a 99-year lease has been acquired on Main street, between First and Second. The property is now occupied by the old First Baptist Church, and this property will be razed to make room for the new house, which is to seat 2,500 persons. Among those interested in Dayton are Charles W. Dayle, Fred Rike, Harry Schenck and Sidney G. Kusworm, while Mark Gates, director of the Circle theater, Indianapolis. Meyer Efroymson and Isidore Feibleman are other Hoosier capitalists connected with the company. The financial status of the project is indicated by the fact that a preferred stock issue has already been taken over by a leading Cincinnati brokerage house.

A MOST ACCEPTABLE NEW YEAR'S GIFT
TO YOUR THEATRE MANAGERS
A YEAR'S SUBSCRIPTION TO THIS PAPER
START WITH THIS ISSUE
Send Your Remittance Today.

men, and the officers of the company state that the forthcoming subjects will compare favorably with the best independent features on the market.

Improvements at Fifth Avenue.

Nashville, Tenn.—Numerous lobby decorations and alterations at the Fifth Avenue theater during the past week give the large up-town house a much improved appearance. New lighting arrangements, fresh paint and wicker furniture contribute largely to the pleasing effect attained. The recently added feature of running a quartette or Hawaiian singing act between picture shows seems to have made a decided hit with the public, and it is proposed to make this a permanent addition to the program service.

Changes in Local General Film.

Memphis, Tenn.—A shake-up in the local office of the General Film Company, following the appointment of a new manager some weeks ago, has resulted in a number of the employees at this branch being released, announcement having been made that in future Memphis will be used merely as a commercial distributing point for General films. It is planned to handle the more important business, including big booking deals, etc., from either the Atlanta or New Orleans office. W. P. Haslett has been in charge of the Memphis branch since November 20.

Knickerbocker's Advance Bulletin.

Nashville, Tenn.—The Knickerbocker has installed an electric lighted bulletin display cage immediately inside the vestibule to exploit programs for the ensuing week. A compartment of sufficient size to accommodate a one-sheet poster has been constructed, set back in about a foot of black velvet. On entering the auditorium, it is the first thing to catch the patron's eye, and is proving a valuable asset to the cause of advance publicity.

Gaumont Camera Man Visits Nashville.

Nashville, Tenn.—Through the co-operation of the Nashville Industrial Bureau, the Gaumont Company sent a representative to Nashville to film the principal points of industrial and historical interest in the city. These scenes will be shown in the "See America First" weekly travel series.

United to Handle "Snow White."

Memphis, Tenn.—The United Film Service has contracted with the Educational Film Corporation to distribute "Snow White" for the states of Tennessee, Mississippi, Arkansas and Kentucky. Bookings to date have been unusually heavy for this class of feature, and Manager Kaufman forecasts a record run of the picture.

"War Brides" Runs Strong.

Chattanooga, Tenn.—Selznick's "War Brides" met with marked success during its three-day run at the Alcazar at advanced prices. As with the former production, "The Common Law," much publicity was given the picture locally, which resulted in crowded houses. Admission was 25 cents adults, 10 cents children.

Tennessee Business Notes.

Memphis, Tenn.—More than five hundred people were turned away from the Princess theater on December 9 during the "Yellow Menace" showing.

Nashville, Tenn.—One of Manager Wassman's clever advertising stunts is the employment of a goat team and wagon to carry posters for the Knickerbocker. The weird-looking vehicle can be seen about the streets at any hour during the day with large posters erected on the wagon body, exploiting the current productions at the Knickerbocker.

New Color Process Capitalized

Louis J. Dittmar, a Leading Film Man in Louisville, Is Backing New Arts Picture Co., Just Incorporated in Kentucky—Discovery of L. I. Fox—Film Now Being Made in New York—Home Office Is in Louisville.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, Ky.—It has been generally known in moving picture circles for several months that Louis J. Dittmar, head of the Majestic Amusement Co., of Louisville, one of the principal stockholders of the American Kinemacolor Co., was interested in plans to develop moving pictures in natural colors. A few days ago when articles of incorporation were filed here by the New Arts Picture Co., of Kentucky, with a capital of $125,000, for the purpose of producing moving pictures in colors under a secret process discovered by L. I. Fox, a young chemist, formerly connected with the American Kinemacolor Co., who for five years has been experimenting, and researching in an effort to perfect a process.

The new company has 1,250 shares of stock of the par value of $100, and with authority to incur an indebtedness of $500,000. In addition to Mr. Dittmar the incorporators are James B. Brown, president of a large Louisville national bank; and Edward P. Humphrey, one of the prominent attorneys of the city.

It is stated that while the home office of the company will be in Louisville, all production and business matters of importance will be handled in New York. In addition to the manufacture of films the company is licensed to conduct moving picture theaters, and do a general theatrical business.

Louis J. Dittmar recognized that the new process promised a new epoch in picture producing, and therefore contracted for the rights to use the process for a term of five years. For the purpose of associating with himself local capital Mr. Dittmar organized the local company, and exhibited the first completed proof of the new process here before the country was wise.

It is understood that under the new process the pictures are taken on a gelatinous strip, in the same manner as at present black and white picture are produced. They are then subjected to a development bath, in which the real secret lies.

Mr. Dittmar has left the city for the East in connection with his plans for the new company, but is expected to return shortly.

Defer Action on Second Story Shows.

Shelbyville, Ky.—Action has been deferred in connection with the proposed ordinance relative to forcing all moving picture theaters to operate on the ground floor. It has been shown that R. M. Brown, deceased, executed a long time lease for a building at an annual rental of $3,000, with the Louisville owners as a picture house. The Shelbyville council has repeatedly renewed the license, and the house was sub-leased to the present operators in good faith, and their interests should be considered. The lease runs until January, 1924, and the lessees during that time must carry insurance of $25,000 on the property, and keep it in repair. Attorneys for the estate of Mr. Brown, also representing the lessees are making a hard fight to keep the ordinance from being passed. It was stated at a recent meeting of the council that the operators of the theater did not wish to risk life, and had put in every modern improvement suggested to put the building in safe condition.

Enter Adrian C. Humphrey, Jr.

Louisville, Ky.—Adrian C. Humphrey, head of the Strand Amusement Co., operating the Strand theater, is the proud father of Adrian C. Humphrey, Jr., who was born early in December.

Kentucky Theater Notes.

Providence, Ky.—Dr. W. T. Hayes has purchased the Dreamland theater from R. L. Forsythe, and taken charge of the active management.

Frankfort, Ky.—The Capital theater, on December 20, arranged a potato admission under which children were charged three potatoes and grown ups six potatoes, the accumulated wealth in tubers being donated for the relief of the poor.

Winchester, Ky.—Albert Conn has closed a deal with George Brothers for the lease on the Colonial theater, which he opened on December 14.

Harlan, Ky.—The management of the Cumberland theater recently offered a unique "give away" consisting of a young deer, captured in Florida a few months ago.

Jellico, Ky.—J. L. Barker, formerly of Knoxville, Tenn., has taken over the active management of the Palace theater of this city.

Louisville, Ky.—Starting December 18, Macauley's theater opened with a three day run of Lyman H. Howe's famous travel pictures, the new production consisting of a tour of Hawaii.

Central City, Ky.—Thomas W. Murphy will open a new picture theater in the Gish Building.

Maysville, Ky.—Plans to open the Gem theater, in bankruptcy, failed to work out, and it is understood that the property will shortly be offered at public auction.

Louisville, Ky.—The West End Kernels, operators of an airdome in the Western part of the city, recently transferred their property to George W. Wentzel, who is well known in moving picture circles.

Louisville, Ky.—J. Johnson Mussellman, manager of the Star theater, recently took part in an amateur theatrical, the funds from which were donated for Christmas charity.

Irvine, Ky.—Clyde Gains, owner of the Lyric theater, which was recently burned when fire swept the business section of the city, is planning shortly to erect a new theater. The new theater will be fireproof throughout. Architects are working on the plans.

Louisville, Ky.—The Walnut theater management has gone to the merchants of Louisville and contracted with them to furnish tickets to be given away with sales in lieu of trading stamps. The merchants pay for this privilege, which is considered good advertising. Thirty-six concerns at present are giving away tickets for shows at the Walnut.

Of course some of the other theaters are rather hostile to the movement, as it does detract from box office sales at some theaters.

Middlesboro, Ky.—The Edgewood theater has opened for the winter season and is featuring Chaplin releases.

Hartford, Ky.—Dr. Bean has opened his opera house as a moving picture theater, operating two nights a week, and showing Mutual films.

Danville, Ky.—Manager Stout of the Opera House is having a special college picture made with local talent, and will shortly show it at the theater. Danville is a big college town, and the picture should go good.

Morehead, Ky.—The management of the Cozy theater recently arranged a benefit performance in which the price of admission was placed at fifteen cents, but lowered to ten cents where patrons brought food or clothing for the poor.

Maysville, Ky.—The Pastime theater is being improved, and a new stucco front installed.

Higher Admission in Detroit

Three of City's Important Theaters Will Raise Admission Prices.—Majestic Doubles Price of Dress Circle Seats—Washington Will Run the Biggest Features at Increased Rates—The Broadway Also in Line.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, Mich.—December 24th is an exceedingly important date for three of Detroit's leading theaters. On that day the Majestic theater inaugurated a new schedule of prices, getting 50 cents for about 500 seats in the dress circle that formerly sold at 25 cents. It will mean a difference in the course of a week of several thousand dollars if they are taken as often as heretofore.

On the same day the Washington theater inaugurated a complete change of policy, playing the biggest features for indefinite runs, and establishing a schedule of prices of 25 cents to $1 afternoons, and 25 cents to $1.50 at nights—two performances daily, and all seats reserved. The sale on "A Daughter of the Gods" opened Dec. 18 and the demand thus far has been far greater than expected. This picture will run for four weeks at least. Then comes "The Honor System," "Civilization," and "Twenty Thousand Leagues Under the Sea."

The Broadway-Strand on December 24 also changed its prices, getting 50 cents for the last four rows at night.

The action of these three leading Detroit theaters shows just what the motion picture business is coming to—higher prices and better productions.

More Exchange Changes in Detroit.

Detroit, Mich.—Again do we announce a number of changes in the management of Detroit exchanges. Samuel Dembow, Jr., has resigned as manager of the World Film Exchange and has been transferred to Dallas, Texas, where he has assumed charge of the World exchange. He is succeeded by George Cotton.

W. C. Preller has been appointed manager of the Triangle Film Exchange in Detroit to succeed A. I. Shapiro, who has gone to Buffalo for the Rodgson Film Company. Mr. Preller formerly managed the exchange of the General Film Co., at Minneapolis, as well as Des Moines.

Bert S. Graham has resigned as special representative for the Universal Film Exchange in Detroit, to become manager of the Detroit office of the Tri-State Film Company, 120 Broadway, which will handle the coming Art Drama productions. Mr. Graham was connected for a long while with the Universal and was previously an exhibitor. Art W. Blankmeyer will continue as president and general manager and will make his home in Detroit.

The Greater Vitagraph Exchange in Detroit will move early in January to its new quarters on the top floor of the building at 73 Broadway—directly opposite the Triangle exchange. J. M. Duncan, local manager, promises a modern and complete exchange in every respect.

Saginaw Theater Changes Policy.

Saginaw, Mich.—"An Enemy to the King" (Vitagraph) was the opening attraction at the Franklin theater, Saginaw, which has adopted a new policy of motion pictures. Quite a number of exchange managers were present at the opening, and many telegrams were sent to the manager, Joe Friedman, by exhibitors and producers.

Col. Butterfield to Open Detroit Office.

Detroit, Mich.—Col. W. S. Butterfield, owner of the Butterfield chain of houses in Michigan, is making some big bookings for his theaters. He has already signed up "The Eagle's Wings," "The Crisis," and "Civilization," and expects to collar all of the best features placed on the market. While in Detroit last week he told The World correspondent that he expects to open a Detroit office about the first of the year which would handle the publicity, bookings and other matters regarding his theaters. Detroit, being the exchange center of Michigan, is the logical place to establish such an office.

Manager C. W. Porter Resigns.

Detroit, Mich.—Charles W. Porter, manager of the Regent theater, Detroit, has resigned and no manager in his place has yet been appointed. This theater is owned and controlled by William F. Klatt.

Wolverine Gets Ivan Film Franchise.

Detroit, Mich.—The Wolverine Feature Film Co., 71 Campau building, Detroit, Edward Geller, manager, announces that it has secured the Michigan rights to the productions of the Ivan Film Corporation. Charles E. McCabe is assistant manager of the Wolverine.

Two Saginaw Theaters Quit.

Saginaw, Mich.—The Princess theater in Marshall, Mich., and the Palace Hippodrome, in Saginaw, Mich., were closed during the past week. Poor business and too much competition is given as the reason. The Palace was operated by the Hoffman Brothers. Several exhibitors from other cities are negotiating to take over the Palace.

Film Credit Bureau of Detroit.

Detroit, Mich.—Sidney L. Alexander has started a Film Credit Bureau at 558 Penobscot building, Detroit. About twenty Detroit Exchanges are members of the Bureau. The main object of the bureau is to centralize complaints and adjustments in the film business, resulting in closer co-operation between the exchanges and the exhibitors.

H. I. Garson Gets "The Witching Hour."

Detroit, Mich.—Harry I. Garson has purchased the Michigan rights to "The Witching Hour," and will probably give it a showing soon at the Broadway Strand theater, Detroit.

Fox Film Officials Visit.

Detroit, Mich.—Herman Robbins, assistant general manager of the Fox Film Corporation, and Paul C. Kooney, central manager of that company, were recent visitors in Detroit. The new booking policy on the Bara and Farnum special productions is going over big in Michigan.

C. A. Meade With Pathe.

Detroit, Mich.—C. R. Seelye, general sales manager of Pathe, while in Detroit recently announced that C. A. Meade, former central division manager at Cleveland for the Greater Vitagraph, had been appointed to a similar position for Pathe.

Ira H. Cohen Boosting U. Serials.

Detroit, Mich.—Ira H. Cohen, formerly associated with Metro in Detroit, is with Universal in charge of the serial department. He is giving all of his attention just now to "The Purple Mask," on which he reports more than 30 bookings in Detroit alone.

Col. Selig Visits Detroit.

Detroit, Mich.—Col. Selig, of Chicago, was in Detroit on December 12th and gave a private screening of "The Garden of Allah," for John H. Kunsky, A. J. Gillig-ham, George Trendle, M. H. Starr and J. O. Brooks.

E. M. Simons Leases Opera House.

Adrian, Mich.—Elwyn M. Simons, of Adrian, Mich., has leased the Croswell opera house for big features exclusively.

Kansas Exhibitor Wants Special Music

John C. Hyatt, Owner of the Gladstone Theater, Says All Producers Ought to Have Special Scores Arranged to Go With Features.

From Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, MO.—John G. Hiatt, proprietor of the Gladstone, one of the finest suburban houses in Kansas City, is a real estate man and builder. He owned a lot of vacant property in a good residence district. He built some houses there. Then he established a business center, and made the moving picture theater, which was a handsome structure, the "center of the center." He wanted this theater to cement his community, to draw customers of his houses, to make his real estate more valuable.

"The experience I have had with special music for some big productions," says Mr. Hiatt, "convinces me of the value of special scores. Everybody knows that no musicians, however competent, can properly follow the printed directions as to music on a picture, unless they have special music—the first time the picture is shown. After they have seen the picture themselves a few times, they can hit it off well, with their memorized pieces, or the pieces standard suggested, or improvisations. But their failure to make the music coincide exactly with the picture the first night, often means that the patrons fail to get the full appreciation of the entertainment—the incomplete music actually detracts from the effect of the picture.

"We all know, too, that every once in a while we get a picture that ought to be good, but isn't. We have to expect it. If such a picture had good music, the music would carry the entertainment through. I know this. The music would hold up the picture, and the patrons would go away feeling that they had received the worth of their money.

"There is just one way to get this suitable music for each picture, that the musicians can play in harmony with the picture on the first performance. That is for the producers to have the music specially composed for each picture. They could rent the music—perhaps issuing only the piano or organ score—at a small price, and might even require full payment if the sheets were not returned in good condition. The exhibitors would undoubtedly be willing to stand any reasonable obligation, if they knew they would get music that would add 50 per cent to the satisfaction of the people who pay their dimes."

Mr. Hiatt has taken the matter up with one or two producers, who see the point.

J. P. Bardwell a Lucky Exhibitor.

El Dorado, Kan.—J. P. Bardwell, Royal theater, El Dorado, Kansas, is new in the moving picture game, having bought the Royal recently. Mr. Bardwell is a successful business man of the town, and recognizing the possibilities for a good theater in El Dorado, purchased the Royal. El Dorado is experiencing an oil rush, and the town is filled with a good many transients who have money to spend and the moving picture offers nearly the only amusement in the town. Mr. Bardwell has struck an opportune moment to enter the game, and will no doubt make a success of it as he has done in other business ventures in the town.

How Dick Liggett Advertises Coming Features.

Kansas City, Mo.—Dick Liggott, manager of the Jean Gantier theater, in Kansas City, Kansas, has a new method of exploiting his pictures. For each feature of special interest which he is going to run, he has made about fifteen feet of film, stating the title of the picture, the date, price of admission, etc. This is attached at the head of the reel, giving the audience definite information, and something to arouse their interest. This scheme has worked out very satisfactorily, and is much appreciated by those who attend, proving a very good advertisement.

C. S. Stevenson Visits.

Kansas City, Mo.—Charles S. Stevenson, head of the publicity department of the Laemmle Film Service in Des Moines, was a visitor in Kansas City during Christmas week. Mr. Stevenson was in Kansas City for two weeks previous to that time, but owing to an accident was unable to make the rounds of the exchanges to meet old friends.

Business Notes.

Kansas City, Mo.—C. W. Hardin, manager of the Kansas City Metro exchange, left for Chicago recently to attend a conference of the officials of the Metro Picture Service, relative to the release of the new Bushman Bayne serial January 15. A trade showing of the first three episodes will be given in Kansas City at the New Center theater at Fifteenth and Troost. Invitations have been sent to all the exhibitors in the Kansas City territory, asking them to view the showing.

J. S. Applegate, manager of the International exchange at Kansas City, recently gave a private showing of the serial "Patria" and four feature pictures, before the censor board of Kansas City. All were passed without a cut, and the comment of the censors was very favorable.

E. M. Majors, Kansas and Missouri traveler for the Mutual exchange at Kansas City, says the exhibitors of his territory are having good business, the cold spell rather stimulating the patrons.

The Kansas City Mutual exchange reports that the new serial "Perils of Our Girl Reporter" will be released in Kansas City shortly, and that bookings are coming in fine shape. A private showing of five chapters will be given before the formal release.

N. P. Eberly, auditor for the Mutual Film Corporation, is visiting the Kansas City having come from Detroit.

ILLINOIS FILM NOTES.

Alton, Ill.—The Cherry street church has purchased a moving picture machine and will use pictures.

Centralia, Ill.—The third annual moving picture charity benefit was given by Manager George W. Pittenger of the Pittenger Grand theater for the Centralia Provident association.

Paris, Ill.—Manager Weaver, of the Shoaff Opera house, had the children of the Edgar County Orphan's Home as his guests at a showing of "Alice in Wonderland."

Waukegan, Ill.—The good work of the Elite theater has been kept up. This house gave a free showing on Christmas day to poor children of the city. A citizen of Waukegan had previously given a dance and the receipts were used to buy presents for the children which were distributed at the theater.

Pittsfield, Ill.—The resourceful Burr Swan presented Pathe, "The Life of Our Savious," at the Knights of Pythias Opera house, Sunday afternoon, Dec. 24. No charge was made and the shows were given at times when they would not conflict with church services.

Rockford's Mayor Closes Shows

Sunday Evening Shows Prohibited—People Had Voted to Permit Them—Picture Show Problem Now Tangled Up With Other Political Questions—High-handed Action Brings Peck of Trouble—Local Editorial Comment.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

ROCKFORD, ILL.—All local papers have agreed that the city council "slapped popular government in the face," when it summarily voted to close moving picture theaters on Sunday evening, in view of the fact that on April 15, 1913, voters of the city decided at a referendum election to allow the shows to operate. This snap action has made Sunday closing the most important civic issue in Rockford. It has thrown the moving picture industry into local politics. Already the Sunday closing has been hooked up with the local option or anti-liquor fight and advocates of the dry city, contend that the unfair attitude toward the moving picture business is likely to defeat the aims of those who want the saloons suppressed.

Mayor W. W. Bennett is credited with having stated that he is unalterably opposed to Sunday picture shows at any or all times, and is credited by some papers with using the lash over the heads of the aldermen. Justification is sought in the fact that petitions were circulated asking that Sunday evening shows be abolished. It is pointed out, however, that those petitions representing a biased element, ought not to carry more weight than the legal city-wide vote.

The shows have been operated from two to five o'clock on Sunday afternoons and from seven to ten-thirty on Sunday evenings. The ordinance as amended by a vote of seven to six allows the showing of films only between one o'clock and six o'clock. Some members of the city council were absent at the time and with them in their seats, friends of Sunday night shows believe the ordinance will be restored. An amendment changing the hours to one-thirty to five-thirty and seven to eleven was offered at a subsequent meeting but the matter was laid over for a week.

The Rockford ministers have rushed in with a set of resolutions commending the action of the council. Rev. Charles Parker Connolly, pastor of the Christian Union church, made it known that he did not believe the commendation of the action of the council would advance the cause of the church.

Commenting on the situation the Rockford, Republic, says:—"Mayor Bennett proudly acknowledges that he is unalterably opposed to Sunday moving pictures at any and all hours. So far as this remains a personal conviction, the mayor is within his right. The moment it becomes the subject of legislative council action, under the lash of the mayor's whip, against the expressed popular will taken three years ago, it becomes the most flagrant abuse of executive power seen here within the writer's memory.

"If the mayor's attitude is permitted to stand against the people of Rockford there will be no longer here any government of the people, by the people, and for the people. It will be a government of the mayor, by the mayor and for a special class."

The Rockford Star, declares:—"This is still a republican form of government. Majorities rule. Popular elections are still popular. Super-men and super-bodies have not possessed our government yet.

"If a group of aldermen can close the moving picture shows by arbitrary will against the expressed will of the people, another set of aldermen could justify opening the saloons although a majority had voted to oust them."

The Register Gazette sees no excuse:—"It must be decidedly embarassing to certain aldermen when they come face to face these days with those of their constituents who voted to give Rockford motion picture entertainment on Sundays.

"Betrayal of an obligation, solemnly imposed by the people in the best way they have of imposing it—at the ballot box—is not a thing to be excused lightly. It is not to be excused at all. The aldermen who voted to defy the will of the electorate stand in a curious light.

"The Sunday motion picture question was settled by a referendum vote. The will of the people was plain and emphatic—nearly 9000 went to the polls and an impressive majority favored the shows. For the aldermen now, without warning, to nullify even in part, the wish of the majority by closing the theaters on Sunday evenings is practically to dishonor their oath of office. Nothing will explain away such an action.

"If the moving pictures are objectionable on Sunday nights, they must be equally bad on Sunday afternoons. The bills are the same afternoons as nights. If the advocates of defiance of the will of the majority sincerely believe they are in the right, why then do they seek to compromise with wrong by permitting the afternoon show?

"Opponents of the Sunday opening, it is understood, contend that theater managers have not kept their promise to provide strictly educational films on Sundays. Let the people pass on that point as they did on the original question. Do not overthrow the people by seizing a situation when they were not fully represented."

Schools Come Under Theater Tax.

Decatur, Ill.—Schools and other educational institutions which show moving pictures and charge admission fees are likely to be confronted with a request from Uncle Sam, to pay $150 internal revenue tax.

The high school here has a spacious auditorium. It also possesses moving picture equipment. Educational films were shown with a five cent charge, the idea being to assist in defraying expenses. No person profited. The board of education was visited by an internal revenue collector who announced that the fee of $150 was due.

Had Appendicitis But Stuck to Job.

Rockford, Ill.—Although stricken with appendicitis, Arthur C. Charlesworth, stage manager of the "Birth of a Nation," stuck to his job until the end of the performance and gave the patrons all the effects. A surgeon stood by and as soon as the show was over Charlesworth went to the hospital where an operation for his relief was performed.

New Chicago Company.

Springfield, Ill.—Michigan Theater corporation, Chicago; capital, $80,000; incorporators, Mark D. Goodman, J. M. Arvey, J. Korn, has just received its certificate.

Illinois Theater Changes and Notes.

Mattoon, Ill.—Joseph A. Custer, who recently purchased the Majestic, is overhauling it and changing it into a moving picture house.

Taylorville, Ill.—Dominic Frisina, who operates theaters at Kinkaid, Bulpitt and Tovey, new towns along the Chicago & Illinois Midland Railways, plans to erect a theater at Bulpitt costing $15,000. It will be of brick, 30x100, and will seat 800.

Monmouth, Ill.—Manager Stults of the Princess theater interested school officials in "Civilization" and the schools were closed early so children could attend the matinee.

A Censor That Film Men Commend

Mrs. Margaret Conway of Denver, Colo., Champions Moving Pictures—Tells Members of Mothers' Congress a Few Truths — Committee Appointed to Confer With Exhibitors in Regard to Special Children's Shows.

By E. C. Day, Denver Correspondent.

DENVER, COLO.—A moving picture censor is generally looked upon as an enemy of the industry. Denver has a moving picture censor who is an exception to the rule.

She is Mrs Margaret Conway. She is an accredited employe of the city and has been variously known as "Lady Cop", amusement inspector and moving picture censor. Originally she was engaged to look after the welfare of young girls who were wont to attend questionable dance halls. With the growth of the moving picture industry and the establishment of neighborhood theaters her duties were extended to cover all branches of amusements.



Mrs. Margaret Conway.

She is a strict censor—but not a narrow minded one. She has established a high moral standard for amusements, but she does not believe that her duties as amusement censor require her to misconstrue and misinterpret in order to find fault.

As a result of Miss Conway's fair minded conduct of her office every moving picture exchange man and exhibitor in Denver has gone out of his way to cooperate with her in maintaining the high standard of Denver's moving picture business. There has never been any friction between the censor and the men of the trade, but no member of the city's screen family realized what a staunch friend the film industry had in Miss Conway until she came out publicly at a Mothers' meeting recently and in strong speech indorsed moving pictures.

The incident occurred at a special gathering of the Mothers' Congress which was held for the purpose of discussing censorship and Special children's programs. A number of the state's leading educators were present as were a representative gathering of film men.

Speeches weere made by Prof. F. A. Boggus of Boulder and Ralph Pitts, Denver high school teacher, in which moving pictures were mercilessly flayed.

Miss Conway refuted their arguments at every turn. "The moving picture is improving every day and the film men are doing everything in their power to make them still better," said Miss Conway in answer to statements that the quality of screen productions is deteriating.

She refuted their arguments that moving pictures tended to destroy the love of good reading by stating that it would be a good thing if "the competition would cause teachers to make more of an effort to urge good reading in the schools."

"Reading can never take the place of the moving picture, nor can the moving picture ever take the place of reading," said Miss Conway. "And so far as reading is concerned there is no censor of books that children read," she added.

Miss Conway declared that the picture theater had proven the greatest competitor of the saloon and if it had done nothing else to commend it should hold the respect of every moral man and woman for having weakened the influence of liquor.

In reply to arguments of the educators to the effect that the moving picture had breeded extravagance among children and that the practice of watching moving pictures was harmful to the eyes Miss Conway said:

"The expenditure of money for amusement is for the mothers of children to look after and not one that should concern the theatrical producers whether they be in the moving picture business or in the legitimate theater.

"And as to the alleged harmful effect on the eyes, moving pictures are no harder on the eyes than is excessive reading."

The outcome of the discussion was the appointment of a committee by the Mothers' Congress to meet a committee of exhibitors for the purpose of arranging for the special showing of children's pictures on Saturday morning.

The following moving picture men attended the meeting: Ward E. Scott, Mutual, Charles R. Gilmour, Pathe, W. S. Rand, Triangle, Albert Eden, Fox, F. H. Cowell, Paris theater and William T. Binford.

Metro Gets Two New Road Men.

Denver, Colo.—Harring Lustig, manager of the Metro exchange, announced two additions to his Denver force this week. Charles Klein, former solicitor in New York City for the General Film, has been employed as road man. Frank Murphy, former booking clerk for the Vitagraph at Dallas, Texas, has been named to fill a similar position here. Manager Lustig and his aides are busily engaged arranging for the distribution of "The Great Secret", the Metro serial in which Francis Bushman and Beverly Bayne are being starred.

Midwest to Handle "Civilization."

The Midwest corporation has been formed in Denver for the purpose of handling "Civilization", Thomas H. Ince's production. The company has the rights for the states of Colorado, Utah, Wyoming, New Mexico and Nebraska. The officers of the Midwest company are: J. W. Burke, president; Frank M. Michels, secretary and treasurer, and Max Schubach, manager.

Yuma Exhibitor Believes in Music.

Yuma, Ariz.—Johna Johansen, owner of three theaters in Yuma, Ariz., writes to us that he is making his own electricity using a Fairbanks-Morse equipment and has just put into one of his houses a new Style K, Wurlitzer Duplex roll organ. He says that with good pictures, it is one of the best investments an exhibitor could make.

Wisconsin Notes of Interest

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Exhibitors Put on Their Honor.

MILWAUKEE, WIS.—It is announced that the citizens' commission on motion pictures will prohibit after March 31, the exhibition of white slave plays. It is also planned to give more attention to photoplay acts which are given in photoplay houses. This will be worked out by placing the manager of the theater upon his honor to use only respectable acts.

"Pay as You Exit" Plan in LaCrosse.

La Crosse, Wis.—The "Pay as you exit" plan was used by the Casino theater the two days it ran "The Shine Girl." Manager McWilliams was so sure that this attraction would please that he took this means of guaranteeing satisfaction.

Wisconsin Theater Notes.

Milwaukee, Wis.—The Merrill theater had a big Christmas tree in the rear of its theater and reduced the price of admission for children so that they could enjoy it during the holidays.

Milwaukee, Wis.—Modern art has been furthered more by the moving pictures and the low-priced automobile than by what many artists have been able to do, according to a talk made by Dudley Crafts Watson before the Advertisers' club.

Milwaukee, Wis.—Thomas Saxe, local photoplay magnate, promised to aid the Home Economics club of this city in any fight it might make against the high cost of living. He offered to run any films or slides which were selected by the women.

Rhinelander, Wis.—Herman Zander, proprietor of the Majestic theater has taken over the lease on the Cozy theater on Davenport street and will use it about four nights a week.

Sheboygan Falls, Wis.—The high school has installed a moving picture machine.

Ripon, Wis.—"The Battle Cry of Peace," was the opening attraction at the Armory theater which is now the home of the photoplay enterprise formerly conducted by Manager Hickey at the Ripon theater.

Tomah, Wis.—The firm of Bierbauer & Peary which operated the Star theater has been dissolved, Bierbauer remaining in control.

North Dakota Theater Changes.

Cathay, N. D.—Banick Bros. have purchased a moving picture equipment and will start a show here.

Cando, N. D.—Adolph Straub, Jr. has purchased the Rex theater from R. T. Heckman.

McVille, N. D.—The firm of Cone & Tyler which operated the Gem theater has been dissolved. Tyler assumes control of the theater.

Hettinger, N. D.—L. O. Ramstead has sold the Star theater to Mr. Glassnap of Bowman.

California Notes.

Monte Rio, Cal.—Plans are being prepared for a new moving picture theater to be erected for Leland S. Murphy.

Tulare, Cal.—S. J. Greenwood, manager of the Theater Tulare, has installed a heating system, a new projection machine and made other improvements, following his recent trip to San Francisco.

Lindsay, Cal.—William Dougherty is erecting a brick theater and it is announced that this has been leased by J. H. Stubblefield and will be conducted under the management of Frank Hyde.

Taft, Cal.—Claude Kinnell has purchased the Optic theater.

King City, Cal.—An eighteen-foot addition is being made to the Novelty theater.

Calistoga, Cal.—H. D. Hubbard has sold his moving picture business at Playhouse and Veterans' Home to Walter J. McLean of Pinole, Cal.

Davis, Cal.—A new moving picture theater is to be opened by Andy Tufts.

Martinez, Cal.—Extensive improvements to the Novelty theater are planned by Manager W. J. Clark.

San Mateo, Cal.—The Peninsula theater is to be remodeled by its owner J. L. Levin.

Chico, Cal.—John Konning has purchased property on Broadway and plans to remodel the building as a moving picture house. Chester Cole is the architect.

San Anselmo, Cal.—The San Anselmo theater has been purchased by R. J. Rourke.

Sacramento, Cal.—The Sequoia theater is being remodeled, a gallery added, and the seating capacity increased from 500 to 900.

"Crisis" Booked for Indefinite Run.

San Francisco, Cal.—The Warner Film Attractions, which controls the rights in California to "The Crisis," has booked this production for an indefinite run at the Columbia theater, commencing January 28. S. L. Warner, formerly of New York and

London, has arrivod on the coast and is now at the Los Angeles branch. The production has beon booked there for a four weeks' run at the Majestic theator. J. L. Warner, head of this concern, recently made a business trip through the valley and did a good business on "Purity," visiting Los Angeles before returning home.

Alcazar Becomes Picture House for a Time.

San Francisco, Cal.—The Alcazar theater, a downtown stock house, is to be given over to moving pictures for an indefinite period. Sol L. Lesser has booked "War Brides" at this house commencing Jan. 22 and this will bo followed by "Civilization." Both of the productions will be shown at 25, 50 and 75 cents. It is very unusual for a stock company to make way for moving pictures and illustrates in a telling manner the favor with which large film productions are looked upon here.

"Patria" Given Private Review.

San Francisco, Cal.—The International Film Service, Inc. gave a very successful review of the first three releases of "Patria" in Photoplayer hall, 109 Golden Gate avenue, on the afternoon of Dec. 21, the hall having been filled to capacity with enthusiastic exhibitors. This production has been booked by the Imperial theater for the first run and will be shown commencing January 7. There is a possibility that Mrs. Vernon Castle will be here on that date, or at least in the near future.

Manager H. L. Knappen, of the local office of the International, states that H. I. Krause, formerly of the sub-branch maintained at Salt Lake City, has been made manager of the Los Angeles branch and that "Patria" has been booked for presentation at the Superba theater. Harry Quinn, formerly with the World Film at Salt Lake, has been made manager of the sub-branch maintained there and has booked "Patria" for the American theater.

Western Poster Company Busy.

San Francisco, Cal.—The Western Poster Company, which recently took over an entire building at 247 Golden Gate avenue, is now well settled in its new home and has added a line of tickets, carbons and other theater supplies to its advertising lines. It has just issued a new date book for exhibitors and offers to send copies on request.

Fred Frisk Makes Trip.

San Francisco, Cal.—Fred Frisk, manager of the United theater exchange, Pacific building, left recently with his family for a tour of the Northwest, but will be home by the middle of January. While away he will visit theater owners and seek to extend his business into Oregon and Washington. Later he plans to establish branch offices at Seattle and Los Angeles. Among the sales made of late through the medium of his office have been the transfers of the Winters theater, Poppy theater and Regent theater, San Francisco and the Empire theater at Stockton, Cal.

Portola Offered Holiday Treat.

San Francisco, Cal.—The management of the Portola theater offered the patrons of this house an interesting musical diversion during the holiday week, having secured the services of the "Orpehus Four," a noted male quartette that won the international grand prize at the San Francisco Exposition.

Film Exchange Board's Year

San Francisco's Board of Trade Sums Up a Year's Activities—Has Been of Great Usefulness—Sees Plenty of Work Cut Out for the Coming Twelve Months—Need of Increased Membership—Present Members.

By T. A. Church, 1507 North Street, Berkeley, Calif.

SAN FRANCISCO, CAL.—In summing up the accomplishments of the Film Exchange Board of Trade of San Francisco during the past year Manager Fred S. Peachy calls special attention to the abolishment of the Board of Consorship and the victory over the express companies in the matter of the carrying of films as hand baggage. While these two questions were probably the most important ones handled the board has been busy on others of interest to exchange men and exhibitors and the benefits of organized work have been shown in a striking manner. In securing a modification of the orders issued by transportation companies regarding the carrying of films on boats and trains thousands of dollars has been saved to the exhibitors of the metropolitan district, while a great moral victory was achieved when censorship of moving pictures was abolished through its efforts.

The new year promises to be fully as active as the one just closed and several important questions are coming up for action. Transportation companies are working to secure new rules for the packing of film and are planning to insist that each reel sent by express be placed in a separate tin case, besides being shipped in the regulation fiber and metal shipping cases. Early in January the State Legislature meets and the Film Exchange Board of Trade is preparing to oppose several bills that are to be introduced. Among these are measures for state-wide censorship of moving pictures, Sunday closing and an age limit law. In order to be in a position to oppose the passage of these effectively the board is working to increase its membership and several concerns will be added to the list shortly. The present members are: the All Star Feature Distributors, Inc., the California Film Exchange, Inc., the Golden Gate Film Exchange, the International Film Service, Inc,. the Independent Film Exchange, the Mutual Film Corporation, the Metro Film Corporation, the Progressive Motion Picture Co., the Pathe Exchange, Inc., the Walter G. Preddey Co. and the World Film Corporation. G. A. Metcalfe has signified his intention of joining and the applications of still others are expected shortly.

Judge A. P. Tugwell appeared before this body again recently and asked that its members affiliate with the National Association of the Motion Picture Industry. His remarks were well received, but the general expression of opinion was that this city was so far from headquarters and that conditions were so different here that the advantages of joining were limited. Members expressed themselves as in favor of cooperating, however, should the national movement become so in reality, as well as in name.

Imperial Theater Makes Changes.

San Francisco, Cal.—Extensive changes and improvements have been made of late in the Imperial theater on Market street under the direction of manager J. L. Partington. The balcony has been given special attention and this floor is now one of the finest of its kind to be found on the Pacific coast. The first four rows have been transformed into loges, divided by brass railing and dainty draperies, and in these have been installed 110 reed arm chairs, handsomely upholstered in tapestry. Back of this is what is formed the De Luxe section and the latest type of opera chairs with leather spring seat and plush back rest has been put in. The admission price for the loges is 30 cents, while 20 cents is charged for the De Luxe section and 10 cents for the rest of the balcony. Part of the sidewalls are to be redecorated in lighter tones and the work, when completed will represent an investment of several thousand dollars. The orchestra now occupies the space where the stage formerly was and several rows of seats have been added in front.

H. E. Lotz, Pathe Local Manager.

San Francisco, Cal.—The rapid rise in the film exchange field of H. E. Lotz, local branch manager for the Pathe Exchange, Inc., is an illustration of what can be accomplished when energy and ability are applied in this comparatively new business. Prior to the European war Mr. Lotz was in the show business in Western Canada, where he conducted eight houses, but when this struggle commenced was compelled to give these up with a heavy loss. Just two years ago he started on the road out of Seattle as a representative of the General Film Company and filled this position for eight months, when he left to become branch manager for the Mutual Film Corporation at Montreal, Canada. He was here but about three months when he was tendered the position of Canadian general manager for the General Film, an offer that he accepted. He was later transferred to New York and was made a special traveling representative of this concern, covering the eastern, southern and middle west states. While in the New England territory he was made an attractive offer by the Pathe to come to San Francisco and manage its branch office. His desire to settle down with his family for a time induced him to accept this offer.



H. E. Lotz.

Mr. Lotz had not been in charge of the local branch for more than a week before he had arranged for the removal of the exchange to a central location on Market street, and caused exhibitors to sit up and take notice when he fitted up one of the finest exchange quarters in the city. Many new business ideas have been introduced, and it is stated that this exchange is now doing the best business in its history. The policy of showing pictures on the screen at any time desired by exhibitors is one of the innovations that has been greatly appreciated by customers and one that is now being inaugurated by other concerns.

Theatre Owners

A Profitable New Year's Gift For Your Manager is a SUBSCRIPTION TO THIS PAPER *Start Now—With the First Issue.*

Exhibitors Help Soldiers' Xmas Fund.

Winnipeg, Man.—Local theaters were prominent in arranging for a great Citizen's Christmas Fund for the wives and families of soldiers. Manager Seamans, of the Strand, offered to give an entire day's receipts to the fund; the Pantages offered sufficient acts from its bill to supply the whole entertainment; and the show itself is to be held in the Walker theater, which is being given free for the occasion.

Kelowna Still Has Its Show.

Kelowna, B. C.—Following the burning of the Kelowna opera house, this town was left without a picture show, and Mrs. Raymer, who had conducted the destroyed theater, was not in a position to start another. Substantial assistance was soon extended to her by the citizens, however, and money was raised by popular subscription, to purchase a projection machine and other necessary equipment. Mrs. Raymer is now running the show in a converted store, pending the possible erection of a new theater.

Western Canada Theater Notes.

Ladysmith, B. C.—The opera house, which has been closed for some time on account of the prevalence of diphtheria, has again been opened by Manager James Haworth.

Rossland, B. C.—S. J. Hackney, owner and manager of the Star theater, has just reopened the house, which has been quarantined on account of an epidemic of sickness.

Vancouver, B. C.—W. W. Armstrong of the Fairview theater has sold out to D. M. Alexander.

Vancouver, B. C.—P. Tardiff has sold his Family theater property to A. Scott, a real estate man of this city, who will convert the premises into a store. The seats have been taken out, having been disposed of in Saskatchewan.

Although the Family has been the only five-cent house in its vicinity, and has put on good pictures, it has been losing money for the past year.

In this connection it is interesting to note that eighteen picture houses in British Columbia have closed since June 1.

Vernon, B. C.—With the departure of the soldiers from their camp here, W. A. Wilkinson has closed the Dreamland theater.

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Sabbath Conviction Quashed by Court.

Swift Current, Sask.—In the District Court here Judge Ouseley has just handed down a judgment quashing the conviction by the justice of the peace in the appeal of J. K. Reith, manager of the Princess Royal theater, who was convicted some time ago, and fined, for putting on a Sunday sacred concert with the orchestra of the "Birth of a Nation" company. There was no charge made for the concert, but a voluntary contribution was taken at the door.

The prosecution was taken at the instance of the Lord's Day Alliance, and the flat of the Attorney-General was given for the prosecution.

The judge held that there was no evidence to show that Manager Reith was carrying on his usual calling, and as the concert was an entirely sacred one and of an uplifting character, he quashed the conviction of the justice of the peace with costs.

"German Atmosphere" and Censors

In Different Parts of the Dominion of Canada Censors Show Differing Minds and Opinions—Goes to Prove the Inherent Disability in Censorship Everywhere—A Recent Case with German Atmosphere.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

WINNIPEG, MAN.—The Triangle-Kay Bee feature, "Shell Forty-Three," was recently submitted to the Manitoba and Saskatchewan censors, and rejected on account of the German atmosphere of the entire production, and the apparently pro-German feelings and activities of the leading character, played by H. B. Warner. The fact that the final scenes revealed that he was really in the secret service of England, and at all times working in the interests of that country, was apparently lost sight of, and the censors did not consider it a suitable picture for British audiences.

This viewpoint almost (but not quite) equals the famous judgment of the British Columbia censors in condemning Universal's "Judy Forgot" because the bride and groom went to Heidelberg on their honeymoon, and thus rendered the picture "pro-German."

In the case of "Shell Forty-Three," a private showing was given at the Province theater following the rejection of the film, at which were present the members of the appeal board and military officials of District No. 10, in which Winnipeg is situated. The unanimous opinion of those present was that the picture should be passed, and this was ordered by the appeal board, which made only a few minor deletions.

Previous bookings further west made it impossible to hold the film longer in Winnipeg, but it will be returned at a later date, for a run at the Province.

Council of Women Want One Woman Censor.

Vancouver, B. C.—The Local Council of Women of Vancouver has requested the new provincial government to appoint a woman to the board of censors, and has chosen Mrs. J. O. Perry as the one most suitable for the position. The proposition is not a new one, as the matter was taken up about three years ago by the National Council of Women, which represents the whole of Canada. Last year the National Council authorized the local councils to ask for the appointment of women to the provincial boards, and this was done in British Columbia, but without success. It is stated, however, that on several occasions Mrs. Perry has been called in by the censors to assist them in making decisions on pictures regarding which they were uncertain.

Mrs. Perry has for a long time been concerned with social service work, with special attention to juvenile delinquents, "and," as the report sent out states, "would undoubtedly be able to judge what the influence of certain pictures would be on these susceptible young lives."

"Salamander" Filling Censor's Voids.

Winnipeg Man.—The Metro production, "The Scarlet Woman," which was billed to play at the Imperial theater, was rejected by the censors, and the date was taken by "The Salamander" (B. S. Moss). Filling voids caused by censors seems to be a specialty of "The Salamander;" it was put into the Globe theater in Vancouver when "Ashes of Embers" was recently turned down by the censors there.

"The Financial Loss to the Church."

Vancouver, B. C.—Vigorous protest against recruiting meetings being held in the Vancouver opera house on Sunday evenings was lodged with Mayor McBeath recently by Dr. Fraser, pastor of the First Presbyterian church. Dr. Frazer contends that if the city allows the recruiting meetings to open at eight o'clock, during the time the church services are in session, the competition will attract people to the recruiting concert rather than to the churches, and that the financial loss to the church will be very great. In fact, he anticipated that if these meetings are allowed to continue, his church would ultimately have to close its doors.

Mayor McBeath pointed out that some time ago a private citizen applied for permission to hold recruiting concerts in the theater on Sunday evenings, but this had been declined, as had other applications from individual citizens; but when the military authorities had requested the permission, it was granted.

The military authorities, the mayor noted, had taken up the question with the Ministerial Association, and that body had passed a very non-committal resolution in regard to the matter. Following this, the required permission had been granted.

Mutual Exchange Jottings.

Vancouver, B. C.—The World man dropped into the Mutual exchange one day recently, and was informed by Manager C. R. Dippie that a number of new Chaplin contracts had just been signed with small town exhibitors who had formerly felt that their population did not warrant paying the prices necessary to secure this luxury.

With the resignation of C. B. Price as Mutual's Canadian general manager, word has come from the home office that this office has been abolished, and the western offices, in Winnipeg, Calgary, Regina and Vancouver, will henceforth be under th general supervision of J. H. Boothe, manager of the Winnipeg office. Film men generally view Mr. Price's departure to become affiliated with Super-pictures with real regret, as he had made many friends during his comparatively short stay in Canada, and was recognized as an energetic and able executive.

Jules Levine Looking After Local "U."

Vancouver, B. C.—James E. Finch, former manager of the local branch of the Universal, is no longer manager of this office, which is now temporarily in the hands of Jules Levine, former booker here, but more recently special representative for Bluebirds in Western Canada. The permanent manager for this office has not yet been chosen.

Business Items.

Vancouver, B. C.—J. Partridge, special representative of the Greater Vitagraph, was a recent visitor to this city.

Vancouver, B. C.—W. P. Dewees, manager of the Rex theater, and managing director of the National Film Service, Ltd., Triangle distributors, has left for New York on important business connected with the local situation. S. J. Coffland, the new vice-president of the company, informs The World representative that big news may be expected in the near future.

Vancouver, B. C.—"Shell Forty-three" was passed in British Columbia, and Manager W. P. Dewees of the Rex theater considered the picture such an excellent attraction that he booked it for an entire week—something very unusual for the Rex. The feature was heavily advertised in the newspapers, and an excellent business was done throughout the week. The opportunity of having an apparently intimate glimpse behind the German trenches, even though the scenes were made about two miles north of Santa Monica, seemed to have a great attraction for audiences here, and the production brought forth a great deal of interested comment.

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Calendar of Daily Program Releases

Releases for Weeks Ending January 13, and January 20

(For Extended Table of Current Releases See Pages 286, 288, 290, 292.)

General Film Company

Current Releases

MONDAY, JANUARY 8, 1917.

SELIG—Starring in Western Stuff (Two parts—Comedy-Drama.)

SELIG—Selig-Tribune No. 3 (Topical).

VITAGRAPH—The Man of Mystery (Drama).

TUESDAY, JANUARY 9, 1917.

ESSANAY—Among Those Present (Two parts—"Black Cat Feature") (Drama).

KALEM——Rival Romeos (Comedy).

WEDNESDAY, JANUARY 10, 1917.

ESSANAY—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).

VIM FEATURE COMEDY—Title not reported.

KALEM—The Resurrection of Gold Bar (No. 22 of "The Girl from Frisco") (Two parts—Drama).

THURSDAY, JANUARY 11, 1917.

SELIG—Selig-Tribune No. 4 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 12, 1917.

KALEM—The Trail of Graft (No. 13 of "Grant, Police Reporter" —Drama).

VITAGRAPH—Title not reported.

VIM—The Property Man (Comedy).

SATURDAY, JANUARY 13, 1917.

ESSANAY—The Sinful Marriage (Fifth of "Is Marriage Sacred") (Two parts—Drama).

KALEM—The Fireman's Nemesis (No. 114 of "The Hazards of Helen) (Drama).

SELIG—The Making of Bob Mason's Wife (Drama).

General Film Company

Advance Releases

MONDAY, JANUARY 15, 1917.

SELIG—Title not reported.

SELIG—Selig-Tribune No. 5 (Topical).

VITAGRAPH—The Glory of Iolona (Drama).

TUESDAY, JANUARY 16, 1917.

ESSANAY—The Little Missionary ("Black Cat Feature") (Dr.).

KALEM—Cupid's Caddies (Comedy).

WEDNESDAY, JANUARY 17, 1917.

KALEM—The Homesteader's Feud (Episode No. 23 of "The Girl From Frisco") (Two parts—Drama).

VIM FEATURE COMEDY—Title not reported.

ESSANAY—One on Him (Comedy).
—Scenic on same reel.

THURSDAY, JANUARY 18, 1917.

SELIG—Selig-Tribune No. 6 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 19, 1917.

KALEM—The Black Circle (Episode No. 14 of "Grant, Police Reporter") (Drama).

VITAGRAPH—Title not reported.

VIM—Title not reported.

SATURDAY, JANUARY 20, 1917.

ESSANAY—The Wide Wrong Way (Sixth of "Is Marriage Sacred") (Two parts—Drama).

KALEM—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama).

SELIG—Title not reported.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending January 13 and January 20

(For Extended Table of Current Releases See Pages 286, 288, 290, 292.)

Universal Film Mfg. Company

SUNDAY, JANUARY 7, 1917.

	(Serial No.)
REX—No release this day.	
IMP—The Whelp (Drama)	02064
POWERS—The Trials of Willie Winks (Cartoon Comedy) —The Forbidden City (Educational)	02065
BIG U—The Jewel of Death (Two parts—Reissue Drama)	02066
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 2—"Suspected"—Two parts—Drama)	02067

MONDAY, JANUARY 8, 1917.

RED FEATHER—Fighting for Love (Five parts—Drama)	02068
NESTOR—One Thousand Miles an Hour (Comedy)	02069

TUESDAY, JANUARY 9, 1917.

GOLD SEAL—The Mystery of My Lady's Boudoir (Three parts—Drama)	02070
VICTOR—A Gentleman of Nerve (Comedy)	02071

WEDNESDAY, JANUARY 10, 1917.

LAEMMLE—No regular Laemmle this day.	
L-KO—A Limburger Cyclone (Two parts—Comedy)	02072
UNIVERSAL—Animated Weekly No. 54 (Topical)	02073
LAEMMLE—The Face Downstairs (Reissue—Drama)	02074

THURSDAY, JANUARY 11, 1917.

JOKER—When Damon Fell for Pythias (Two parts—Comedy)	02075
BIG U—No regular Big U this day.	
POWERS—No regular Powers this day.	
BIG U—Shattered Ideals (Reissue—Drama)	02076

FRIDAY, JANUARY 12, 1917.

IMP—Honorably Discharged (Drama)	02077
REX—The Whispered Name (Two parts—Drama)	02078
VICTOR—The Wrong Mary Wright (Comedy-Drama)	02079

SATURDAY, JANUARY 13, 1917.

BISON—The Bad Man (Two parts—Drama)	02080
LAEMMLE—No regular Laemmle this day.	
JOKER—Mines and Matrimony (Comedy)	02081
IMP—John Bates' Secret (Drama)	02082

SUNDAY, JANUARY 14, 1917.

REX—No release this day.	
IMP—Midnight (Drama)	02083
POWERS—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon Comedy) —Wonders of the Orient as Seen by Dr. Dorsey (Educational)	02084
BIG U—The Call for Help (Two parts—Reissue Drama)	02085
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 3—"The Capture—Two parts—Drama)	02086

MONDAY, JANUARY 15, 1917.

RED FEATHER—The Double Room Mystery (Five parts—Drama)	02087
NESTOR—Treat 'Em Rough (Comedy)	02088

TUESDAY, JANUARY 16, 1917.

GOLD SEAL—The Prodigal Widow (Three parts—Drama)	02089
VICTOR—No regular Victor this day.	
VICTOR—The Masked Cupid (Reissue Comedy)	02090

WEDNESDAY, JANUARY 17, 1917.

IMP—A Slave of Fear (Two parts—Drama)	02091
L-KO—Heartsick at Sea (Comedy)	02092
UNIVERSAL—Animated Weekly No. 55 (Topical)	02093

THURSDAY, JANUARY 18, 1917.

VICTOR—Putting One Over on Ignatz (Comedy)	02094
BIG U—No regular Big U this day.	
POWERS—No release this day.	
BIG U—Bloodhounds of the North (Two parts—Drama)	02095

FRIDAY, JANUARY 19, 1917.

VICTOR—His Little Room Mate (Two parts—Comedy)	02096
UNIVERSAL—Screen Magazine No. 5 (Topical)	02097
NESTOR—No release this day.	
BIG U—The Little Rebel's Sacrifice (Reissue Drama	02098

SATURDAY, JANUARY 20, 1917.

BISON—Brute Force (Two parts—Drama)	02099
LAEMMLE—No regular Laemmle this day.	
JOKER—Barred From the Bar (Comedy)	02100
LAEMMLE—Homeless (Reissue Drama)	02101

Mutual Film Corporation

SUNDAY, JANUARY 7, 1917.

VOGUE—The Land of Nowhere (Two parts—Comedy)	05265-66
GAUMONT—Reel Life No. 36 (Subjects on Reel—Turpentine from Waste Timber; An Argosy from the Arctic; English Walnuts in the U. S.; Design Your Own Gown) (Mutual Film Magazine.)	

MONDAY, JANUARY 8, 1917.

MUTUAL STAR PRODUCTION—The Butterfly Girl (Five parts—Fisher—Drama) (No. 164)	
MUTUAL—When Hands Are Idle (Two parts—Drama	05268-69

TUESDAY, JANUARY 9, 1917.

GAUMONT—Tours Around the World No. 10 (Subjects on Reel—The Foothills of the Pyrenees; Life in Egypt; Budapest, Hungary) (Travel)	05270

WEDNESDAY, JANUARY 10, 1917.

MUTUAL—Mutual Weekly No. 105 (Topical)	05271
GAUMONT—See America First No. 70 (Subjects on Reel: In the Heart of the Blue Ridge and Gaumont Kartoon Komic)	05272

THURSDAY, JANUARY 11, 1917.

CUB—Title not yet reported	05273

FRIDAY, JANUARY 12, 1917.

MUTUAL—Uncle Sam's Defenders No. 2 ("Our Boys At the Border"—Topical)	05274

SATURDAY, JANUARY 13, 1917.

STAR COMEDY—The Honeymooners (Comedy)	05275

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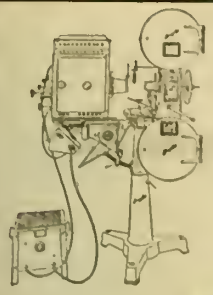
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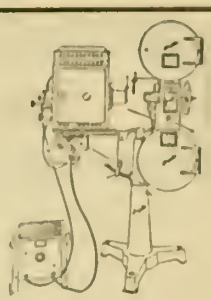
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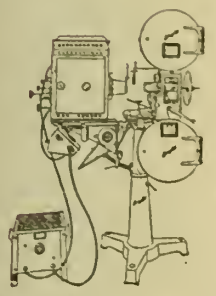
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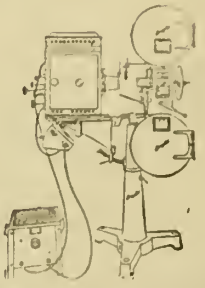
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SPANISH DEPARTMENT

Stories of the Films

General Film Company

BIOGRAPH.

THE REHEARSAL (Reissue—Two Parts—Dec. 27).—The cast: Evelyn Payne (Vera Sisson); Cecil King (Jose Ruben); His mother (Kate Bruce); His sister (Irma Dawkins); Mabel Grey (Madge Kirby); Liebenstein (G. Raymond Nye).

Cecil King, a young playwright, sees a girl attacked by footpads, and rescues her. She is an orphan, Evelyn Payne, the daughter of a former great actress. King takes her to the studio building in which he lives and introduces her to Mabel Grey, his fiancee, an artist with a studio across the hall from his own. Mabel, with ill grace, consents to take care of Evelyn for a few days. Cecil requests his mother and sister, who live in the country, to take the girl in; and when they consent, Evelyn goes home with them.

Cecil takes his play to a manager, who reports that, while it has a good idea, it is not rightly constructed. On hearing of his disappointment, Mabel tells Cecil that she has no time for a failure; but he vows always to wear her picture, for her memory will inspire him. But success does not come, and he returns home. Evelyn finds his discarded play in a waste basket, and is so moved by one of the scenes she begins to enact the principal role. Cecil overhears her and she encourages him to try again. Guided by her inherited dramatic instinct, he rewrites the play and it is accepted.

During his absence, Mabel has an interview with Evelyn, in which she poisons her mind against Cecil. When he returns he suggests that they rehearse the big scene of the play. Maddened by jealousy, she plays the part of the avenging fury with such passion that Cecil has to struggle for his life. At last he wrests the dagger from her and exclaims: "You meant to kill me!" Sobbing, she tells of the suspicions fostered by Mabel. "She said you carry her picture always! I couldn't bear the thought that you were false to me." Thereupon, Cecil draws from his pocket the picture which he treasures so jealously. It is the portrait of Evelyn, not of Mabel. For months he has carried it, ever since he realized Evelyn's nobility and the shallowness of the girl he once thought he loved. Mabel, her scheme exposed, sees Evelyn happy in Cecil's love.

SELIG.

SELIG-TRIBUNE NO. 102 (Dec. 21).

Seattle, Wash.—In hopes of making a record flight, Herbert L. Munter leaves for Portland in an aeroplane.

Denver, Colo.—Miss Clara Ruth Mozzer, first woman in the United States to be appointed Assistant States Attorney General.

San Antonio, Tex.—When like a mule the mule won't go; they startle San Antonio!

Denver, Colo.—Manual High School pupils make countless wooden toys for the Christmas joy of Denver's poor children.

New Orleans, La.—Fifty families are rendered homeless when fire destroys a residential block, causing $100,000 loss.

Barnegat, N. J.—The United States transport Sumner goes ashore in a heavy fog.

San Mateo, Cal.—The 1916 polo season of the San Mateo Polo Club is opened with a fast, snappy game.

Mare Island, Cal.—Two thousand persons witness the baptism of the new torpedo boat destroyer Shaw.

Paris, France.—Church ceremonies mark the obsequies of Prince Orloff, a wealthy Russian nobleman.

Richmond, England.—At the water carnival held here British marines play an exciting game of water polo.

New York, N. Y.—Fifth avenue, the most expensive shopping district in the world, is thronged all day with Christmas crowds.

Brooklyn, N. Y.—With the consent of President Wilson, the United States navy collier Caesar is loaded with a $500,000 cargo of foodstuffs for starving Syrians and Armenians.

SELIG-TRIBUNE NO. 103 (Dec. 25).

Turkey Creek Canyon, Colo.—The start of supplies for many thousands of Christmas trees.

Marfa, Tex.—Army officers inspect new type of caterpillar tractors about to start for Mexico with supplies.

San Francisco, Cal.—Federal Naval Commissioners named to recommend a site for a $25,000,000 naval base.

Cornwall, Pa.—Increased demand for pig iron causes old furnaces, cold for fifteen years, to be reopened and fired.

Kufro, German East Africa.—General Smuts' advance in German East Africa is hampered by the use of native wagons and oxen for the transportation of his supplies.

Aldershot, England.—Princess Henry, of Battenberg, mother of the Queen of Spain, presents the colors to the Newfoundland regiment starting for the trenches.

Chicago, Ill.—With mercury hovering near zero Miss Anna Morcroft takes a cold plunge in the Chicago River.

Brooklyn, N. Y.—Dignitaries of financial, diplomatic and social world are present when the Christmas ship Caesar sails.

Boston, Mass.—Society cuts capers on "Crystal Ice," a brand new substitute.

Oregon, Ill.—Frank O. Lowden, Governor-elect of Illinois, poses at his residence with the family for the Selig-Tribune.

STARRING IN WESTERN STUFF (Two parts—Jan. 8).—The cast: Tom Sage (Tom Mix); Vivian Larkin (Victoria Forde); Percy Brown (Pete Bender); Bill Spruce (Sid Jordan); Harry McNutt (Pat Chrisman); Jane Hope (Mrs. Pat Chrisman). Written and produced by Tom Mix.

Tom Sage, a cowpuncher, likes motion pictures and decides to write a letter to Vivian Larkin, his favorite movie star. In his letter he expresses a hope that some day he can see her in real life. Shortly after Tom writes the letter the Pinto Film Stock Company, headed by Vivian Larkin, leaves for the West.

The motion picture actors arrive at an Arizona town near where Tom Sage is employed. Their arrival incites great interest on the part of the cowboys. The actors quickly get down to work and are rehearsing a scene where Bill Spruce, the "heavy," is called upon to choke Vivian Larkin, the leading lady, when Tom Sage happens along, and believing it a real struggle, knocks Spruce out. The cowpuncher and the movie star meet for the first time, and Tom Sage recognizes the actress as the girl of his dreams.

Becoming jealous of Percy Brown, the leading man, who, in the movie play, must make love to Vivian, Tom plans to put Brown out of business by teaching him broncho busting. Failing in this, Tom plots to become a hero in the eyes of the movie star, and to thus win her affections.

One day the movie company is rehearsing in a lonely spot. Strangers, evidently outlaws, attack the thesplans, and Vivian Larkin, the star, is taken prisoner. Then it is that Tom Sage rescues her. As the remaining members of the Pinto Stock Company overlook no opportunity to escape from such a wild locality, Tom Sage wins the gratitude and love of Vivian Larkin.

THE MAKING OF BOB MASON'S WIFE (Jan. 13).—The cast: Bob Mason (Robyn Adair); Kittie (Virginia Kirtley); Jack Duncan (E. J. Brady). Written by Marie W. Fellner. Produced by Burton L. King.

Bob Mason, after a big cattle shipment, leaves the ranch house for the city, and there he woos and wins Kittie Gray. After the wedding they return to the ranch, where Kittie, as the months go by, becomes tired of the new life and accepts the attentions of Jack Duncan. She agrees to elope with him. However, they are overtaken by the infuriated husband, who, while he spares Duncan's life, thrashes him within an inch of his life.

Kittie returns with her husband. She really loves him, but as the months pass she comes to believe that she has forfeited her husband's love. Duncan has not forgotten Kittie. He plots with Pedro, an outlaw, and they visit the ranch house one night, planning to take the girl away by force. Kittie confronts them with a revolver, and as she holds them helpless before the weapon, her husband and friends arrive, and the villians meet their just deserts. Then it is that Bob Mason appreciates the faithfulness and love of his wife.

Universal Film Mfg. Co.

RED FEATHER.

FIGHTING FOR LOVE (Five Parts—Jan. 8).—The cast: Sylvia (Ruth Stonehouse); Jim (Jack Mulhall); Ferdinand (Jean Hersholt); Johnny Little Bear (Noble Johnson); Bill Guard (J. F. Briscoe); King's Favorite (Ruby Marshall). Scenario by Fred Myton. Produced by Raymond Wells.

In adjoining kingdoms rule Sylvia, beloved of her people, and Ferdinand, who is forced to exact homage from his subjects. He spends his life in riotous living. One day the two meet, and straightway Ferdinand decides that he will marry the queen, sending his prime minister with the proposal. But she refuses it. He delivers the ultimatum that unless she consents to his proposal within a certain space of time, he will declare war.

In America two cowboys, Jim and Johnny Little Bear, discover a rich mine and decide to spend some of the money traveling. The two start out. It happens that during their travels they stop near the kingdom of Sylvia, and Jim, wishing to see a real queen, makes bold to climb the wall. He sees a beautiful lady, who is none other than Sylvia herself, but he thinks her one of the court ladies. She finally confides the predicament of the queen, and he tells her that he will come to the assistance of the great lady. He wires to Bill, one of the cowboys, and tells him to come on with the whole gang. When he rides to the palace to tell the lady, he finds that she is the queen.

Meantime, Ferdinand's favorite, seeing that her reign is coming to an end, tries to hold him, but he refuses to have more to do with her. Both sides prepare for battle. Ferdinand, with his army, attacks Sylvia's force before the cowboys arrive, and they are being forced to retreat when Bill arrives and saves the day. The favorite is killed when she tries to slay Sylvia.

Jim explains to the boys that he is in love with Sylvia, and they finally persuade him to ask her hand in marriage. But Sylvia kindly explains that though she loves him, the dictates of custom compel her to marry royalty. Bill and the boys, seeing that Jim is taking this keenly, leave him in the palace and after a time return, telling him that they have captured the whole of Sylvia's forces, and that now he is the king. Sylvia is informed of this and with queenly dignity places her crown upon Jim's head—and so accepts his proposal of marriage.

IMP.

HONORABLY DISCHARGED (Jan. 12).—The cast: George Hillar (L. C. Shumway); Driver (Fred A. Kelsey); Judge (L. M. Wells). Scenario by G. B. Anderson. Produced by F. A. Kelsey.

George Hillar, who had served in the army, is finally honorably discharged. He is very much attached to his mount, Patsy, who also has been taken out of active service. Hillar goes to the captain to buy the horse so that he will be certain it will always have good care, but discovers that he has not sufficient money. He determines to get a job and buy the horse.

Some time elapses. Hillar now has charge of a gang of men and while he is standing near the street he sees a truck driver beating his horses unmercifully. Hillar tries to dissuade him from this cruel treatment, and before he has finished Hillar has given the driver a good beating. Much to his surprise he finds that the horse is his beloved Patsy.

The driver has Hillar arrested and when taken before the judge he tells him he is willing to pay the fine and graphically relates the experiences of Patsy and himself while in the army. The judge dismisses the case and requests the driver to name his price for the horse, which he does, and Patsy becomes the property of Hillar.

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MIDNIGHT (Jan. 14).—The cast: Priest (Allan Holubar); Girl (Zoe Rae). Scenario by E. J. Clawson. Produced by Allan Holubar.

While a priest sits in his room he hears his doorbell ring. He can discover no one, but finally admits a girl who seemed to be drenched to the skin. He goes with her to administer the sacraments to a dying man.

She leads him to the tenement district, where the priest finds that the police are searching for a murderer, but knowing the priest, they let him pass, not seeming to notice the girl. She stops at a house, but the landlord declares that there is no one occupying his rooms, but the girl leads the priest up the stairs to a small bedroom where a man is found to be mortally wounded. He is surprised to see the priest, who wishes to call a physician, but the dying man only asks that he administer the sacraments.

The priest, this office done, asks the dying man what he wants to do about his daughter, but the dying man says his daughter died years ago, and since then he has been drinking heavily. On the table is a picture of the girl who lead the priest to the house, and the dying man declares she has been acting as a daughter to him for some time.

When the police enter the room the priest gently tells them that they have no need for the man as he is dead.

NESTOR.

ONE THOUSAND MILES AN HOUR (Jan. 8).—The cast: "Honest" Harold (Eddie Lyons); "Dirty Dan" (Lo Morau); "Trustful" Tillie (Edythe Roberts); Mike, the murderer (Harry Nolan). Written by Bess Meredyth. Produced by L. W. Chaudet.

"Honest" Harold has invented a chomical, one drop of which mixed with two gallons of water, will run a car for a thousand miles. "Dirty" Dan and Mike the "Murderer" drop a sponge with chloroform through a hole in the ceiling and "Honest" Harold inhales the fumes.

"Trustful" Tillie, beloved by both "Honest" Harold and "Dirty" Dan, but loving Harold only, rushes in, and is put in an old mill. "Honest" Harold regains consciousness and rescues her. There is a race for a $10,000 prize; Harold puts his chemical to work; the conspirators are blown to the top of telegraph poles and the lovers embrace.

POWERS.

WONDERS OF THE ORIENT, AS SEEN BY DR. DORSEY (Jan. 14).—Peking, like Paris, abounds in out-of-door restaurants, which make unusually attractive the first part of Dr. Dorsey's "Wonders of the Orient." There is introduced, too, genuine Pekinese pugs and primitive building methods, showing street vocations, with primitive Chinese labor.

Women burden bearers are introduced, as is the method of drilling a well, practically all of Peking's water supply coming from surface wells. The pottery and willow shops, with their workers, are intimately introduced, while there is to be seen a public well, an enjoyable game of dominoes and, in the distance, a Christian Mission church.

MR. FULLER PEPP CELEBRATES HIS WEDDING ANNIVERSARY (On same reel as foregoing).—Mr. Fuller Pepp decides to fittingly celebrate his wedding anniversary. He goes to a soda fountain and there imbibes freely of strawberry concoctions. He staggers home and goes to bed. He indulges in a series of frightful nightmares, in which the bedclothes and other household decorations take on odd shapes and frightful mannerisms. He awakes to resolve that he will drink no more strawberry "cocktails."

BIG U.

THE UPRISING (Reissue—Jan. 4).—Joe and Del, affianced, arrive in Bear Valley. Joe tries to flirt with Mona and is rebuked by her brother. As a result of the insult the Indians rise in arms. There is fighting. Del is forced to shoot Joe. Mona marries the sheriff.

BISON

THE BAD MAN OF CHEYENNE (Two Parts—Jan. 13).—The cast: Harry (Harry Carey); Vesta (Vesta Pegg); Sheriff (William Gettinger); His Wife (Priscilla Dean); Bill (Jack Richardson). Written and produced by F. A. Kelsey.

Sheriff Crane's wife and child are preparing for a little journey with their wagon and team. On arriving at the store, the wife, on attempting to get out, stumbles and startles the horses, which causes them to run away, the child hanging on to the wagon.

This is seen by Harry, who gives chase, captures the runaway horses, and returns the child, unhurt, to the mother. The latter returns home to tell her husband of the bravery of the stranger.

Harry steps at the saloon kept by Vesta, which is patronized by rough Bill and his gang. While there a poor old man enters, accompanied by a dog. He begs for something to eat for himself and the animal, saying that the dog will do tricks in payment. After the performance Bill abuses the dog. Bill strikes the old man and is called to account by Harry. There is a struggle and the gun explodes, killing the old man, but before dying, the latter gives his dog to Harry, begging him to care for it.

Harry leaves with the dog and a threat from Bill. Later, Harry returns and there is a general fight. The gang get after Harry but he escapes. Later he is shot and falls from the horse. The latter races on and crawls in the brush. The gang, misled, ride on. They meet the sheriff and tell him of the affair.

Vesta is called away by one of the men. The dog enters, sneaks the bacon Vesta was cutting and takes it to Harry. Vesta cannot understand how the bacon has disappeared. The following day the same thing occurs but the dog is seen by Vesta, who shoots, wounding him in the leg. He follows and sees him take the food to Harry.

He returns to the saloon and tells the gang. Harry is captured and brought to the saloon to be lynched. He is seen by the sheriff's wife. She explains to her husband that he is the man who saved their child's life. The sheriff gives Harry his horse and allows him to depart.

VICTOR.

A GENTLEMAN OF NERVE (Jan. 9).—The cast: Nervy Nat (Carter De Haven); Girl (Madge Kirby); Her Father (Ed. Clark). Scenario by Harry Wulze. Produced by Carter De Haven.

Carter loves from afar. Growing desperate, he decides to throw himself in front of his sweetheart's automobile; and is knocked down and loses his front teeth. The girl takes him to her home. Her father, a fiery Southern doctor, objects, but hospitality triumphs. Carter pretends to be very ill. He finally gets better, but feigns a limp and hobbles around with crutches. The doctor orders Carter and the girl to take frequent rides. One day they are secretly married. Carter cannot get up enough courage to tell his new father-in-law, and has considerable difficulty in seeing his wife. One night her father catches him in her room. Carter pretends to be walking in his sleep and the doctor forces him back to bed. The father finds him, learns of the marriage and also that Carter is the son of a southern colonel. This clears the atmosphere and the young people finally get the family blessing.

THE WRONG MARY WRIGHT (Jan. 12).—The cast: Poor Mary Wright (Edith Roberts); Rich Mary Wright (Violet Schram); Frank Brewer (M. K. Wilson); Rich Mr. Wright (Malcolm Blevins). Scenario by Maie Havey. Produced by M. K. Wilson.

Two Mary Wrights start out the same day to spend their vacations, one with the anticipation of enjoying everything that money can buy—the other to realize the culmination of weeks of saving and scrimping. Their destination is the same town; although the rich Mary goes to a hotel while the other goes to a small camp nearby.

Soon the rich Mary finds the place dull and her father informs her he is sending Frank Brewer, a young bachelor, to keep her company over the week end.

When Frank arrives he finds a note telling him that she could no longer stand the dullness and had left. He meets the other Mary Wright, but thinking she is the one he was supposed to meet, decides not to disclose his identity. Before he leaves for town the two are engaged but he tells her he knows her address and will call upon her in the city.

Meantime, Mr. Wright has received word from his daughter that she expects to be engaged before she returns home. Frank declares that he is engaged to Mary. While they are talking, rich Mary comes in and introduces her fiance. Frank is in a quandary until he meets the right Mary Wright.

LAEMMLE.

ALONE IN THE WORLD (Reissue—Jan. 3).—Bobby's mother dies and leaves him to care for the baby. Bobby, without any money or food, takes the kid to live with him in a barn. While the baby is sleeping Bobby runs off to steal some milk from a cow nearby.

Mr. and Mrs. Johnson are seeking to purchase a farm. They are directed to the farm on which Bobby has his home. While they are looking over the grounds they hear a baby's voice and, tracing it to the barn, find the baby crying. They take the baby home with them, leaving a card stating where the baby can be found.

Bobby returns and sees the card. He visits Mr. and Mrs. Johnson, and he and the baby are given a good home.

GOLD SEAL.

THE MYSTERY OF MILADY'S BOUDOIR (Three Parts—Jan. 9).—The cast: Margaret Norton (Violet Merscreau); Edgar Mason (Johnnie Walker); Mr. Marshall (Charles Slattery); Mrs. Marshall (Nellie Slattery); James Mason (Fred Hearn); Mazie Carter (Helen Gautier). Scenario written by Harry Ditmar. Directed by Francis Grandon.

Edgar Mason has been left a fortune on condition that he marries by the time he has reached his majority. As his twenty-first birthday approaches, he faces the task of hurriedly finding a wife. After declining an invitation to visit his friends, the Marshalls, he changes his mind on learning that a Miss Wells, whom they desire him to meet, is also to be a guest.

Margaret Norton, although born to a better station in life, on account of illness of her mother, is forced to seek work, and becomes a housemaid in the Marshall home.

The Marshalls, receiving no answer from Edgar, take Miss Wells to the theater; and Margaret, longing for beautiful clothes, puts on an evening gown and a string of pearls belonging to Miss Wells. Edgar arrives and mistakes her for Miss Wells, and they spend an enjoyable evening.

After she has returned the gown and jewels to Miss Wells room, she realizes what she has done, and writes a note to the Marshalls saying that she must leave immediately. The other maid, Mazie Carter, who is the sweetheart of a thief, arranges for him to rob the house that evening, and he steals Miss Wells jewels.

In the morning, Edgar is mystified at meeting the real Miss Wells. The loss of the jewels is discovered, together with Margaret's note saying she has done an unforgiveable thing. Thinking she is the culprit, Margaret is arrested. She protests her innocence and Edgar believes her. In the meantime, an officer who recognizes Mazie, captures her and her sweetheart with the jewels in their possession. Margaret is freed, and Edgar begs her to marry him immediately in order to save his fortune, which she consents to do.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 3—"The Capture"—Two Parts—Jan. 14).—When Phil Kelly, the Sphinx, reached the table at which Patricia and her aunt were seated in the Cafe Chic, he returned the handcuffs to his pocket and Pat smiled tauntingly. The Sphinx stationed men at every exit and gave orders that the guests be searched. They failed, however, to find the Dupont pearls, as Pat had slipped them into the outside pocket of Kelly's coat. And when he invited Mrs. Van Nuys and Pat to accept his escort to their home they accepted and Pat again secured the pearls by slipping her hand into Kelly's pocket while seated next to him in the cab. Account of her exploit at the Cafe Chic, the Apaches decided to crown her as their queen. Among those who attended the coronation were Phil Kelly and several of his assistants. Pat wore as her "coronation robes"—a black velvet blouse and black tights. Scarcely had the Apaches assembled when Kelly tried to arrest everybody present. But the Apaches fled through the numerous passages leading to the network of sewers. Kelly captured Patricia after a long chase and carried her to his own apartments still masked and disguised in her Apache garb.

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UNIVERSAL.

ANIMATED WEEKLY NO. 51 (Dec. 20).

$3,000,000 Wasted.—Giant dam dynamited to prevent back flow of water from menacing country—Whitney, N. C.

Hiking for Health.—Hundreds of men and women start from City College stadium on eight-mile walk in "Fresh Air Campaign"—New York City.

Dancers Pose Artistically.—Graceful girls in Greek garb give classic exhibition amid flowers—Botanical Gardens, St. Louis, Mo.

Uncle Sam Saves $10,000.—Cheapest way to get 100-ton engine aboard U. S. S. Cuyama was to use giant crane—Mare Island Navy Yard, California.

Makes Santa Claus Smile.—Whole shipload of Christmas trees arrives from Michigan—Chicago, Ill. Subtitle: The giant of 'em all, ninety feet tall.

Rounding Up Cattle.—Cowboys bring in steers for annual branding to show ownership—Silverbell, Ariz. Subtitles; Roping and throwing calf. Branding, just fun.

United States Transport Beached.—The Sumner goes ashore near end of voyage from Isthmus of Panama—Jersey coast, near Barnegat. Subtitle: U. S. S. Seneca on guard.

Elephant Aids Kaiser.—Huge beast makes itself useful in pulling up trees, carrying heavy loads and doing other work for the army—On the Roumanian border.

Newest Skating Fashions.—What society women wear this season while on the ice—New York City. Subtitles: A handy pocket. "Leather helmet."

Cartoons by Hy. Mayer.

ANIMATED WEEKLY NO. 52 (Dec. 27).

Enjoying 8 Below Zero.—Arctic weather doesn't bother kiddies at Tuberculosis Hospital School, Pittsburgh, Pa. Subtitle: After school.

United States Sends Christmas Ship.—Navy craft takes food over ocean for starving people in Syria—Brooklyn, N. Y. Subtitle: Left to right—Henry Morgenthau and Nathan Straus.

Cops Play Santa Claus—$50,000 worth of presents, donated for poor kiddies, distributed by police—New York City.

Repel Country's "Foes."—Bluejackets routed in attack on land forces in sham battle—San Diego, Cal. Subtitles: The charge. Volley firing. Major General Bell visits Universal City. Margaret Wilson, the President's daughter, also enjoys the sights.

Funeral of Noted Scholar.—Professor Muensterberg of Harvard, noted psychologist, is laid to rest—Cambridge, Mass.

Launch Navy Fighter.—Swift destroyer Shaw given her initial baptism—Mare Island Navy Yard, California.

Governors Visit President.—State executives, in ninth conference, call at White House—Washington, D. C.

Back From Border.—Third Wisconsin Infantry reaches home after months of duty—Fort Sheridan, Ill. Subtitle: Keeping warm.

A Roller Marathon.—Ten-mile race through streets cheered by big crowds—St. Louis, Mo. Subtitle: A double reward.

United States Tests Machine Guns.—Army gives Lewis, Maxim and Benet-Mercier rapid-firers tryouts—Fort Sill, Okla. Subtitle: Moving targets.

World's Champion Skaters.—Ulrich Salchow shows skill in fancy figure work that won him amateur title—St. Nicholas rink, New York City. Subtitle: Arthur Held, star from Berlin Ice Palace.

Is Walking Doomed?—Snow doesn't make a bit of difference to the newest member of the motor-vehicle family, which threatens to make "Shank's Mare" unpopular. Subtitles: A thrilling sleigh ride.

Cartoons by Hy. Mayer.

REX.

THE WHISPERED NAME (Two Parts—Jan. 12).—The cast: Wm. Standiford (Lee Hill); Madeline Evers (Lois Wilson); Orrington Fyles (Mayward Mack); Ethel Mortesquo (Nellie Allen); Holmes (T. D. Crittenden). Scenario by Charles J. Wilson, Jr. Produced by Donald MacDonald.

William Standiford goes to Hopeville to attend his friend's wedding, and finds a note that his friend has been delayed. In order to amuse himself he goes to the County Fair, where he picks up a purse returning it to its owner, Madeline Standford. He also finds a pin which he places in his scarf.

A rube wearing a similar pin winks at him knowingly, and he sees another man, wearing the same style pin, hand the rube a wallet. A tramp thrusts into Standiford's hand the purse he just returned to Madeline. He finds her card in the purse, and is surprised to learn that she is the girl mentioned in his friend's letter who is to act as bridesmaid.

He is arrested by the deputy sheriff on account of the pin he is wearing, and three of the gang plan to aid his escape. One of them, to allay suspicion, appears against him, after whispering to the sheriff, and gives him a telegram stating a gang are operating at the fair, wearing scarf pins of the same design.

Standiford, embarrassed on seeing Madeline who has reported her loss, gives the name Benjamin Parker until he can explain to the sheriff alone. The crook swears Standiford stole his wallet, and the wallet and purse are found on him. The purse is returned to Madeline, who endeavors to defend Standiford, but the judge denounces him as a thief.

The crooks assist him to escape from jail, and he is taken to their leader, Fyles, a society crook, who forces him to join in robbing the home of Judge Fortescue, the father of the bride. Tops, Holmes, Fyles and Standiford enter the house, and Fyles forces Standiford to seize Madeline, who is a guest of the bride, as she enters the room. He whispers to her that he is her friend, and to pretend to faint. He carries her to a chair, and, taking off his mask, reveals his identity, and defies Fyles who starts to shoot, but is stopped by Madeline with a revolver. Standiford disarms Fyles, and after tying Fyles, rushes up stairs where Holmes and Tops are struggling. The sheriff arrives after Standiford has subdued Tops. Standiford learns that Holmes is a detective, and Holmes gives him credit for the capture. The picture ends with a suggestion of a deeper affection between Standiford and Madeline.

THE WALL OF MONEY (Reissue—Jan. 6).—John Whalen is approached by the men in his mill, who endeavor to improve the conditions under which they have been working. Wally, his son, arrives home from college. He hears of the troubles at the mill and tries to persuade his father to grant their requests. His father refuses and suggests that he take a vacation. Wally leaves a note, stating that he has gone to the seashore. Instead, he applies at his father's factory for a position and is put to work. One day, Harry, who also works at the mill and with whom Wally is living, is badly hurt. Wally in his working clothes goes to his father and explained how dangerous it is for any man to work in the mill. He also explains how Harry was hurt and that it could be avoided. After a strenuous discussion Wally tells his father if he will allow him to have charge of the factory he will see that all this trouble is done away with. This the father consents to do and the employees are notified that things are going to be changed to benefit them as much as possible.

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GAUMONT.

TOURS AROUND THE WORLD, No. 11 (Jan. 16).—Gibraltar has for so long been a synonym of strength that a picture of this British fortification at the western entrance to the Mediterranean will be a welcome sight to spectators of Gaumont's "Tours Around the World." There is also a picture of the straits, as well as of the Spanish seaport of Algeciras, six miles west of Gibraltar. It was at Algeciras that there was a European conference to discuss the Agadir incident which Germany almost succeeded in making a cause for war several years before the great conflict.

Typical scenes in the French Protectorate of Tunis are also shown in this issue. These include street scenes, mosques, fountains, Arabian women, and "kif" smokers. Olives are raised in large quantities along the sea coast, and there is an opportunity to contrast these groves with those of California shown in Gaumont's "Reel Life" No. 35.

The Bois de Boulogne is the largest park in Paris. In this reel are shown the Avenue du Bois de Boulogne, leading to the Park, as seen from the Arch of Triumph, and the Dauphine Entrance to the Park.

SEE AMERICA FIRST, NO. 71 (Jan 17).—A popular trip made by many who visit Los Angeles, Cal., is the climb up Mt. Lowe, situated twenty miles from the city. Its summit is reached by first taking an incline cable railway, an electric railway and then transferring to the back of a burro. Pictures of the trip are shown in this issue of "See America First." The mountain top is 6,100 feet above sea-level, and from it a wonderful view of the coastal plain, the city, the ocean—and to the east—the mountains is obtained.

The incline railway runs from Rubio Canyon to Echo, over the steepest part of the mountain, with a maxim grade of 68 per cent. At Echo, 2,200 feet above sea-level, the electric railway is taken for Alpine, the terminus. The railway is four miles long, and has 127 curves and 18 bridges. The longest stretch of straight track is only 225 feet. on the journey an impressive grove of wild olives is passed, as well as the site of the 3,000,000 candle-power searchlight that flashes over the valley every night.

On the same reel is an animated drawing in the Gaumont Kartoon Komic series by Harry Palmer. Its title, "Mr. Common Peepul Investigates," more than hints at the humorous search by the consumer for the reasons for the present high cost of living.

REEL LIFE, NO. 37 (Jan. 14).—No doubt every person who has ever drawn on a pair of fine kid gloves has wondered by what manufacturing processes the well-fitting hand covering has been made. The Gaumont Company sent a cameraman through one of the finest French factories, and what his lens caught has been introduced into "Reel Life" No. 37. The gamboling kid in the meadow is first shown, and the last picture is milady as she draws on her elegant sixteen-button gloves preparatory to going out for the evening. In between lies a remarkable revelation in pictures. First is shown the selection of the skins, the scraping, the tinting and the smoothing on revolving stones. Then come the cutting of the pattern, the sewing, the attaching of buttons and the embroidering.

Another section shows how pickles are prepared for market in one of America's biggest plants. Everything is shown from the picking of the cucumbers to the labeling of the jars. The picture is a worthy companion to the previous set, "The Great American Dish"—pork and beans.

Both models and graphic drawings have been employed in the section of this reel showing how to preserve the teeth. There are pictures of the proper way to brush the teeth, as well as cross-sections of a tooth which show how decay makes its insidious attack. The pictures close with a pledge for school children which is calculated to have them cleanse their teeth twice daily.

How fish are protected in irrigating ditches is an interesting subject on this reel. Ordinary gates where the water flows out upon the land permit the fish to pass alone, and they die. The new waterwheel gate that cleanses itself and prevents the passage of fish is pictured.

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THE VAMPIRES.—No. 8, "The Poison Man." Three parts—Jan. 11).—The cast: Philip Guard (Edmond Mathe); Normandin (Marcel Levesque); Venenos (Charles Morlas); Irma Vep (Juliet Musidora); Mrs. Guard (Florence Simon).

Satanas, having committed suicide in prison, Venenos becomes the head of the Vampires. He learns that Philip is engaged to be married and orders Irma Vep to take an apartment in the same building and watch the girl. Irma learns that the betrothal dinner is soon to be celebrated. Venenos is advised and tells the caterer that the dinner has been postponed one day. The Vampires impersonate the caterer and his assistants. They poison the wine, and the janitor, who has been given some, drinks it and dies. His wife rushes into the banquet just in time to save the guests, who are about to drink to Philip and the girl. The Vampires switch off the lights and escape.

Philip writes in code to his fiance and tells her to go with her mother to a villa at Chailly. Irma Vep, accompanied by her maid, lies in wait for the limousine. It arrives with a wardrobe trunk strapped upright on the running board. Irma is at work spraying the interior of the automobile with a powerful anaesthetic when Normandin steps out of the trunk. The women overpower him and Irma hides in the trunk.

On arrival at Chailly, Irma telephones to Venenos, and is afterward captured by Philip Gunrd, who is soon joined by Normandin, who has escaped from the Vampires. Venenos rescues Irma and the pair escape in an automobile and then separate. Irma keeps the automobile and escapes as the men continue after Venenos, who jumps from a bridge to a moving train and eludes Philip and Normandin.

MUTUAL STAR COMEDY.

THE GIRL WHO CAN COOK (Jan. 6).—The cast: Mary Sheldon (Lois Meredith); Robert Blake (Theodore Babcock); His uncle (Paul Edwards); Julia Wilks (Ann Warrington).

The wealthy bachelor, Robert Blake, and his uncle are guests at a house party. Julia Wilks, a beautifully dressed young woman desires Blake for a husband, because he can pay her bills. She is admired by both Blake and his uncle, and the uncle tells Robert to marry the girl. About the time that Blake is ready to propose to Julia, the cook leaves and someone must take up the task. The task of cooking a meal falls to Julia and the results are terrible. Mary Sheldon, a prim and shy girl, volunteers. Blake's uncle is skeptical, but after eating he pays more attention to Mary and before the house party is over Mary has won the rich bachelor.

MUTUAL.

MUTUAL WEEKLY NO. 104 (Dec. 27).

Excerpts From a Letter Received From a Soldier at the Front.—Subtitles: (1) There are no restrictions placed upon the use of the enormous stores of ammunition; (2) The big shells are loaded on little carts and delivered to the gunners at the front; (3) An attack started at 10 o'clock this morning. Observation balloons were sent up to locate the enemy's position, the terrific shell fire being directed by telephone; (4) The Germans could no longer stand the terrible bombardment and came running toward our trench with their hands up, calling "Kamarad! Kamarad!"; (5) Notwithstanding unfavorable weather conditions, our aviators took a brilliant part in the fighting; (6) Bringing down two enemy planes; (7) Late this afternoon a battalion passed us on their return after capturing the village of Rancourt. These brave little "poilus" were singing the "Marseillaise."

Portland, Me.—J. C. Hanson instructs boys to whittle toys from wood.

Norfolk, Va.—The Atlantic Squadron mobilizes as the Southern Commercial Congress meets.

Washington, D. C.—President Wilson greets sailors. Youngest and oldest in the Atlantic Fleet call at the White House.

South Los Angeles, Cal.—New city christens largest mail box in the world. It is 32 feet high and on the regular call of Uncle Sam.

Boston, Mass.—Skating on chemical ice. It resembles natural ice, but is neither wet nor cold.

Paris, France.—An exhibition of designs for Edith Cavell's monument.

Montreal, Canada.—Irish Rangers given farewell. His Grace, the Duke of Devonshire, bids God-speed to officers and men.

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Oakland, Cal.—Building the largest wooden ship in the world. Huge five-master will fly Norweglan flag.

Mare Island, Cal.—U. S. destroyer Shaw launched here. Mrs. Kemper Lynch is sponsor for new fighting craft.

Philadelphia, Pa.—The Santa Claus Girl. Olive May Wilson sends a merry Christmas to more than 25,000 children. Her work now nationwide.

San Francisco, Cal.—Christmas joy for needy children. Unique desert caravan brings toys to little tots.

San Antonio, Tex.—Strong man gives unique exhibition. With rope around neck he pulls ten vehicles through street.

San Diego, Cal.—Soldiers and jackies in sham battle. Sailors and regulars entertain exposition crowds.

MUTUAL STAR PRODUCTION.

THE INNOCENCE OF LIZETTE (American—Five parts—Dec. 25).—The cast: Lizette (Mary Miles Minter); Paul (Eugene Ford); Faure (Harvey Clark); Granny Page (Eugene Forde); Dan Nye (Ashton Dearholt); Mrs. Bunn Blanche Hanson). Directed by James Kirkwood.

Ashby Leene, once a famous actor, but now poverty stricken, dies, leaving his grandchild, Lizette, in the care of Granny Page, his landlady. Lizette's new home is one of kindliness and she becomes a friend of Paul, Granny's young nephew, who runs a newsstand. Remembering her promise, Granny spends a good deal of time at the newsstand when Paul is away on deliveries. She resents Dan Nye's attention to Lizette.

One day Lizette sells a paper to Henry Faure, an elderly millionaire, who is attracted to the bright-faced girl. Faure has been mentally depressed since the death of his wife and little girl. Longing for some one to love, Faure offers to adopt Lizette as his own daughter. Though Paul and Granny are heartbroken, they consent.

For a time Lizette is happy in her new home. While Faure is away on business, Lizette visits her old friends. Faure unexpectedly returns. To his dismay Lizette begs that he let her stay a while longer with Granny. He reluctantly consents. His old depression returns. The housekeeper finally writes Lizette, begging her to return for Faure's sake.

Lizette finds an abandoned infant on the doorstep upon her return. She is overjoyed. She is admitted by the butler, who is aghast to see that she has returned with a baby. When questioned, she tells them that she is the baby's mother, etc. Faure asks her about the child's father. Lizette innocently answers that she don't know. She realizes in a vague way that babies have fathers and, seeing that everyone is greatly upset, she decides that if the baby must have a father she will give Dan Nye the honor of naming him. Faure loves her so much that he cannot find it in his heart to denounce her. Nor can the kind old housekeeper, who is highly amused at Lizette's lack of knowledge about babies.

Dan Nye is amazed when Faure calls to see him and charges him with being the father of Lizette's baby. He conceals his astonishment, quick to realizee that he has an unusual opportunity for blackmail in the affair. When Faure declares he must marry Lizette for the sake of her good name, Nye admits he is the baby's father, but refuses to marry the girl unless Faure pays him an exorbitant sum. Faure agrees to this, upon the condition that he accompany him and marry Lizette at once.

The young woman who abandoned the child calls to reclaim it, but Lizette is unwilling to give it up. But she is finally induced to give it back to the rightful mother. Nye is thrown out of the house, and Paul, who has long cherished a love for Lizette, is made happy by her acceptance of him.

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SIGNAL FILM CORP.

A LASS OF THE LUMBERLANDS (Chapter Eleven—Two Parts—Jan. 1).—Independent timber men under the leadership of Dawson have undertaken to build an extension of "Dollar" Holmes' logging railroad to Shady Creek by a certain date, they having accepted Holmes' note for $27,000 for material and their services. Completion of the road, which has been decreed by the Interstate Commerce Commission under the common-carrier act, will mean that Holmes' rivals in the lumber business will have a chance of ruining his monopoly.

To prevent the going forward of the construction Holmes has paid a prospector to come into the camp and spread a false story of a big gold strike a few miles away. The builders stampede, and with them goes Stephen, Holmes' son. In slucing the free-gold gravel he gets a handful of nuggets—and writes Helen that he has "struck it rich" and asks her to come to him at once.

Meantime Holmes has ascertained that Dawson and his workmen have laid down the extension track to within half a mile of Shady Creek, the terminus, and he orders "Big Bill" Behrens, his camp foreman, to have 900 feet of the new-laid track blown out with dynamite. The first reel of this chapter ends with the arrival of Helen in the bogus gold camp.

While Helen is a little distance away, two bandits seize Stephen and rob him of the nuggets and placed in his cartridge belt, using it as a money belt; then they hurl him from a cliff into a lake. All of this is witnessed by Helen, who gallops her horse into the lake and drags Stephen to shore just as he is about to drown. The blowing up of the extension track by Holmes' secret order makes it impossible for Dawson and his men to complete the rail-laying to Shady Creek on time, and Holmes refuses to make good his $27,000 note or to pay for any of the work that has been done.

This so enrages Stephen that he defies his father and tells him he will pay for the work by selling his gold claim, for which he has been offered a small fortune on the strength of the nuggets he found. "Dollar" Holmes replies by knocking Stephen down with a blow to the jaw. Stephen, dazed, gets to his feet and picks up a revolver to kill his father, but comes to his senses and lays the weapon down.

Stephen is removed to the camp hospital, and from there Holmes has him abducted and lodged in the loft over the Ace High Saloon. To effect his release Helen gets Little Bear, her half-breed Indian friend, to buy a drink of whiskey in the Ace High bar so the sheriff will have an excuse for raiding the place. Then the fist-fight takes place and Stephen is rescued.

Miscellaneous Subjects

GREATER VITAGRAPH.

THE SECRET KINGDOM (Episode No. 1—"The Land of Intrigue"—Three Parts—Jan. 1).—Taking advantage of his monarch's lack of funds, Prime Minister Simond, of Alania, who secretly aspires to the throne, induces him to pass an obnoxious tax bill. Then, with his sovereign unpopular, Simond feels it a good time to strike—so he causes the assassination of the King, Phillip II and Queen Alize, while they are hunting in the royal forests.

Capt. Barreto, Commander of the Alanian palace guard, and a loyal friend of Phillip II, realizes Simond's dastardly plan, and when he hears him issue an order for the apprehension of the little Crown Prince—the only obstacle remaining in his path to the throne—he

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lashes off with him to America, with the aid of Juan, a fisherman.

Barreto makes arrangements with Juan to keep in communication with his brother, Lieut. Barreto. Simond proclaims himself Prince Regent, and with a bold bid for popularity, rescinds the obnoxious tax bill—his first official act.

THE SECRET KINGDOM (Episode No. 2—"Royalty at Red Wing"—Three Parts—Jan. 8).—Twenty years later, Phillip Barr—the rightful King of Alania, but entirely in ignorance of the fact, having been raised on Red Wing Ranch, Arizona, by "Peter Barr," whom he believes to be his father—rescues from the clutches of a frontier bad man, "Julia Simond," who is in reality Princess Julia, only daughter of Simond. Julia has been traveling in the United States incognito.

Forthwith, they fall in love with each other; but Julia leaves on the next train. Back in Alania, but one obstacle prevents Simond's declaring himself King—proof of the death of Prince Phillip.

He learns of the whereabouts of Capt. Barreto through an intercepted letter, and despatches Monsieur and Madam Savatz, secret agents, to the United States to assassinate Phillip. Savatz and his wife arrive at Red Wing Ranch, and pose as cattle buyers from Paris.

Juan, son of the fisherman who helped Capt. Barreto and the Prince to escape years before, is despatched to America by Lieut. Barreto, brother of Peter Barr, to warn him that Simond has learned of his whereabouts. He arrives in time to bare the spies' plot, and in the fight that follows, both Savatz and Phillip's supposed father, Peter Barr, are killed. Dying, Peter Barr charges Juan, "Don't let Phillip know yet, that he is rightful king of—"

THE SECRET KINGDOM (Episode No. 3—"The Sealed Packet"—Two Parts—Jan. 15).—While Phillip Barr mourns at the bier of his supposed father, Madam Savatz rifles the private papers of the dead Peter Barr, and finds what she seeks, a sealed packet containing the proof of Phillip's right to the throne.

Juan, the faithful, surprises her, and recovers the papers. The ensuing struggle brings Phillip into the room, and he orders Madam Savatz to leave. A letter left by his supposed father instructs him to convey "the sealed packet" to Lieut. Paul Barreto in Paris.

Savatz reaches Chicago, and receives instructions from Paris to secure the sealed packet at all costs. To this end, she engages the assistance of Red Lazarus, one of Chicago's notorious underworld powers. By reason of an intercepted telegram, Savatz learns that Phillip has started on his journey to Paris, and plans to visit Princess Julia, who is stopping at the Whitestone Hotel, Chicago.

Phillip is enticed to a den in the tenderloin of Chicago; but Princess Julia and Juan learn of the plot and hurry to the resort. Princess Julia is trapped; Juan is seized by two negroes, and Phillip finds himself locked in a room. Juan escapes, Phillip breaks through and rescues Julia, and the three escape by an elevator shaft to the roof and to safety.

PARAMOUNT.

REDEEMING LOVE (Morosco—Five Parts—Dec. 28).—The cast: Naomi Sterling (Kathlyn Williams); John Bancroft (Thomas Holding); Hugh Wiley (Wyndham Standing); James Plymouth (Herbert Standing); Naomi's Aunt (Jane Keckley); Katie (Helen J. Eddy); McCarthy (Dom Bailey).

Naomi Sterling and John Bancroft are lovers. The girl loves frivolous things and Bancroft, a divinity student, finally estranges himself from her by his continual efforts to preach to her. Attracted by Hugh Wiley, a gambler, from a nearby city, Naomi finally elopes with him and eventually becomes known as the gambling queen.

The girl's one ambition in life is to hoard up her wealth against the day when she shall lose her beauty and her popularity. Bancroft has plunged into religious work. He has become famous as an evangelist and has been trusted with the combination to the vault of the great tabernacle over which he presides. Learning this fact, Wiley inflames the mind of Naomi against Bancroft on the false ground that he has spurned her because of her life. He plans to have Naomi lure Bancroft to her gambling palace on a pretense, to overpower the minister while he is there, steal the combination and loot the tabernacle. Furthermore, Wiley arranges to have the executive board of the tabernacle informed when the minister is in the gambling den—and to have the place raided by the police while he and his pal, McCarthy, rob the tabernacle.

But the minister is too strong to succumb to the temptations of Naomi when he reaches her apartment, and his spiritual power wins the repentance of his temptress. Wiley, realizing that he is losing, springs upon Bancroft from behind and gets the combination away from him while his confederate alarms the police and the executive board according to the plan. But Naomi spirits the minister away through a secret passage, rushes to the tabernacle too late to prevent the robbery, and makes the great sacrifice of replacing the stolen money by her own ill-gotten hoard before the bewildered police and board officials arrive at the vault. In the final great moment of spiritual exaltation, Naomi has realized the greatness of Bancroft's love and of his power. Meanwhile Wiley, in an attempt to steal the loot from McCarthy, has wrecked the automobile in which they are fleeing and is killed.

WORLD-PICTURES.

ON DANGEROUS GROUND (Peerless—Five Parts—Jan. 8).—The cast: Bradford Stewart (Carlyle Blackwell); Little Comrade (Gail Kane); Ritter Bloem (William Bailey); Hugo Grossman (Stanhope Wheatcroft); M. Trapadoux (Frank Leigh); Frau Bertha Schanne (Florence Ashbrook); Hans (John Burkell). Directed by Robert Thornby.

Bradford Stewart, a young American surgeon studying in Germany, is dining in Cologne with a German friend, Ritter Bloem, a philosopher and a patriotic German. The latter is called away by German officers, and on his return announces to Stewart that war has been declared.

After Bloem's departure, Trapadoux, chief of the French Secret Service maintained in Germany, who has been listening to their conversation, accosts Stewart, claiming to be one of the German police agents, inspects his passport, and learns to which hotel he will go in Aachen, which is his next destination.

Frau Schanne, the proprietress of the Holmer Hof, secretly maintains French sympathies, but her servant, Hans, is a German spy. In Stewart's absence from his room, Trapadoux brings Frau Schanne a package, the contents of which he instructs her to place in Stewart's baggage to avert police suspicion during their later moves.

Upon his return to his room Stewart finds in his luggage a lady's slippers, silk hose and dainty lingerie. The door of his room is opened and Little Comrade hurries in, embraces him fondly and calling him husband. Outside the door Hans listens, perplexed and a little suspicious, but had he not seen the lady's garments in Stewart's belongings? Perhaps, after all, she is his wife.

After making sure of Hans' retirement, Little Comrade explains to Stewart that she is a French spy fleeing from Germany with secrets stolen from the German officers with whom she has been wont to flirt in Alsace-Lorraine—that even now they are on the watch for her and that if she is brought back, death will be the penalty. Stewart consents to help her, and watches while she forges an addition to his passport, adding to his own name and description, the description of herself as his wife traveling with him.

Together they pass the gauntlet of police inspection and board the train for Brussels. At the frontier the train is held up and all passengers inspected. The police inspector stationed there holds Stewart and his "wife" for the coming of a German officer from Metz to identify Little Comrade. One of the French spies on the frontier summons Trapadoux, who comes in the guise of the officer from Metz, and after inspecting Little Comrade, states that she is not the woman spy they feared. In the morning they arrive at the Belgium camp, where they are welcomed; but a few hours later the Belgians muster in battle against the German invaders.

Little Comrade and Stewart are wounded, and while Stewart goes for a stretcher for her, she is captured by a genuine officer from Metz, who takes her to German headquarters and denounces her as a spy. Bloem, who is in command, is unable to persuade her to confess. When Stewart discovers Little Comrade gone, weak from loss of blood, he becomes unconscious for several days. Upon regaining consciousness he learns that Little Comrade has been captured, so he

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concentrates his energies on delivering to General Joffre the papers she confided to his keeping.

In gratitude, General Joffre bestows on Stewart the ribbon of the Legion of Honor, but overwhelmed by his loss and weak from this last effort, Stewart is borne away delirious. At the German headquarters, Bloem finding Little Comrade obdurate, is about to pass sentence upon her when she begs him to send her last words of love to Stewart. Finding that Stewart is her lover, Bloem, whose life was once saved by Stewart, refuses to condemn her, claiming that there is not sufficient evidence, and sends her back to "her American husband." There follows a joyous reunion in the hospital between Stewart and Little Comrade.

CHRISTIE FILM CORP.

HER CROOKED CAREER (Jan. 8).—The cast: The Girl (Betty Compson); The Chief of Police (Eddie Barry); His Assistant (Neal Burns). Story by Alice Creighton. Directed by A. E. Christie.

When the Weedville force hears that Jane Slickem, famous lady "detcckatiff," will visit them incog., they spruce up to look their best. But in the city a nest of crooks has been raided and they send their beautiful queen, Alofa Breada, to the country with the loot and the Weedville police mistake her for Jane Slickem. She phones to her accomplices. The Weedville police give a drill for Alofa and exhibit their resources, from the burglar-proof squad to the "mounted" on a burro. Meanwhile the other crooks arrive and, while Alofa plays blind man's buff with the cops, they rob the bank. Alofa slips out and joins them just as the real Jane Slickem arrives. The robbery is discovered as the crooks are getting away in an automobile. The cops give chase and the honor of Weedville's finest is vindicated when they catch the crooks and save the money.

IVAN FILM CORP.

ENLIGHTEN THY DAUGHTER (Seven parts—December).—The cast: Daniel Stevens (Frank Sheridon); His wife (Katharine Kaelred); Lillian, their daughter (Zena Keefe); Richard Stevens (Arthur Donaldson); Minna, his wife (Marie Shotwell); Ruth, their daughter (Ruby De Reimer); Mrs. Winthrop (Mathilda Brundage); Harold, her son (James Morrison); Bob Laurence (Bernhard Neimyer); His wife (Violet Horner); Nina (Runo Hodges); Walter (Walter J. Gould).

Two girls of entirely different types are cousins. Ruth grows to maturity under the watchful care of a loving mother, while Lillian is neglected by her mother, whose passion for gambling is greater than her love for home and family.

Ruth is given the advantage of her mother's knowledge of the world's pitfalls, while Lilllan, ignorant of the mysteries of life, meets Harold Winthrop, the spoiled and reckless son of a wealthy widow. A motor trip, delayed by rain, causes Harold and Lillian to remain away from home.

She later introduces Winthrop to Ruth, with whom he soon falls in love, resulting in his becoming indifferent to Lillian. Lillian's mother, to satisfy her gambling debts, has become a partner of a practitioner in birth-control. His treatment results in Lillian's death, and on her deathbed she begs that her mother be forgiven and confesscs that Harold was responsible for her condition.

Lillian's father, realizing his wife's responsibility, drives her from home, while Ruth breaks her engagement to Harold.

INTERNATIONAL FILM SERVICE.

PATRIA (Episode No. 2, "Treasure"—Two Parts—Jan. 8).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Patria and Captain Parr reach New York and hurry to the Channing monsion, which they find apparently deserted. Finally Captain Parr tries the door knob, which turns easily. Inside the house they are met by Riggs, the old butler, who has at last been aroused from his slumber. He has heard nothing throughout the night and does not know anything of Mr. Ripley except that he left him in the library when he went to bed. At Patria's command, he enters the library but comes staggering out immediately, horrified at what he has seen. Parr going in finds the bodies of Ripley and one of the Japanese spies. A letter falling from Ripley's pocket is picked up by Parr, who urges Patria to read it.

Following the introduction relative to Patria's coming of age, the letter reads: "One hundred years ago the first John Channing, dying, left half his fortune to form a secret trust fund for National Defense in the event of peril arising through its unpreparedness for war. That fund today totals $100,000,000, largely in gold. It is in a secret vault adjoining this room to which the password is your name. Wisely employed this treasure may prove the salvation of your country in this, its hour of direst peril."

Patria and Don are both mystified by the letter, and Riggs, when questioned, is unable to enlighten them. Don at the mantle sweeps his hand across the letters forming the name "Patria" in the inscription above, and is startled to find that they sink in at his touch. Patria detects a movement in the mantle and they push aside the sliding panel. Don conducts Patria into the secret vault. They find boxes stacked up on both sides containing gold, and are awed by the sight.

In the meantime, Huroki has also reached New York and goes to the Channing maosion. They do not stop to ring, but finding the door unlatched, he and his agents go in. Briggs, seeing them, rushes to the library, closes the door and shuts the vault. The Japs break in and in the ensuing scuffle Briggs is killed. Huroki orders his men to search the house for Patria. Not finding her, he concludes she has escaped and orders the house to be set on fire in order that the murders may be covered up. The Japs pile draperies and furniture in the library and setting fire to it leave the house, Huroki instructing Kato to watch developments.

Donald and Patria, hearing the commotion and finding the opening to vault closed, are alarmed by the smell of smoke and discover that the house is on fire above them. The air in the vault become oppressive and Patria is on the verge of collapse when Don finds another concealed door. This door, which opens into a passage leading to a stairway to the garden, Don forces up the flagstone that concealed the opening from the outside. Kato sees them leaving the garden and finds out how Patria and Don managed to escape. He hurries to Huroki and tells him what he has seen. He and Huroki enter the vault and are amazed at the quantity of gold.

Don summons secret service men and they lift the flagstone, disclosing the secret stairs. Kato hearing them notifies Huroki and they bolt the steel door against them. Don leaves secret service men on guard, takes Patria to her hotel. Here she is joined by Rodney Wrenn, who thinking she has eloped with Captain Parr, has followed in the hope of preventing the marriage and winning Patria. Her preference for the Captain is made apparent to him, however, and he is consumed with jealousy.

METRO PICTURES CORP.

A WIFE BY PROXY (Columbia Pictures Corp.—Five Parts—Jan. 8).—The cast: "Jerry" McNairn (Mabel Taliaferro); Norton Burbeck (Robert Walker); Beatrice Gaden (Sally Crute); Frederick Gaden (Fred Jones); Howard Curtis (Yale Benner); Timothy McNairn, "Jerry's" father (George Melville); Scraggs, the housekeeper (Ricca Allen); Cuyler, Burbeck's attorney (Jerome N. Wilson); Flynn, butler (Ed. Mack). Directed by John H. Collins.

Norton Burbeck, o young clubman, becomes infatuated with Beatrice Gaden, an adventuress, who pretends to be in love with him. By the terms of a strange will, Burbeck is to receive a large fortune provided he is married by a certain date. If he fails, the money is to be forfeited to his cousin, Howard Curtis. Beatrice Gaden is in league with Curtis to keep Burbeck from receiving the money, and she is married to a man who aids her in the plot.

Years before, while Burbeck was traveling in Ireland, Timothy McNairn had done him a service, and was told at the time to call upon the American in any time of need. On his deathbed, McNairn tells his daughter, Jerry, to go to Burbeck in America, since she is left almost penniless. One night Burbeck finds her asleep in the hall of his house. He gives her the title of "guardian of his comfort," and she sets about her new duties of mending his socks and sewing on his buttons. While calling on Beatrice, Burbeck learns that she is married, as he surprises her husband in her apartment. Beatrice insists that her husband is a brute and that she does not love him, whereupon Burbeck proposes that Gaden grant her a divorce, which he promises to do.

Jerry is sent to Beatrice with a present from Burbeck. In the presence of Jerry the adventuress states her real opinion of him and discusses with her husband the way in which they will spend the money out of which they expect to hoodwink him. Jerry is determined to save her benefactor from their plot to ruin him. On the eve of the date mentioned in the will, Jerry marries him herself, assuring him that the marriage will be one in name only, and that she will have it annulled as soon as the money is safely in his hands.

The Godens become desperate. Gaden goes to Jerry and promises to keep Beatrice away from Burbeck in the future in return for a large sum of money. Jerry refuses the offer, and decides it is time her husband should know what a pair of scoundrels the Gadens are. She asks Burbeck to send for Beatrice and tell her the marriage is to be annulled.

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Mrs. Gadea is told that there is one drawback—that Burbeck will have to forfeit all his money to win his freedom, and come to Beatrice a poor man.

Mrs. Gaden loses all interest in Burbeck when this news is told her, and tells him she has become reconciled to her husband. He asks her to leave his house. As he thinks over recent events he realizes the nobility of Jerry's character, and what she has done for him. Jerry cannot be found. She has stolen out of the house early in the morning, leaving a note saying that she intends sailing on a boat bound for Ireland, and that she will have the marriage annulled as soon as possible. Burbeck hastens to her, and pleads with her to remain, declaring that she is sailing away from happiness instead of toward it. Jerry confesses that she has loved him all the time. At this moment they discover that the boat is in motion, and deciding that they might just as well spend their honeymoon abroad, the happy pair watch New York's sky-line recede in the distance.

THE GREAT SECRET (Chapter 3, "The Hidden Hand"—Two Parts—Jan. 8).—Strong, kidnapped, is taken to the headquarters of The Secret Seven, but is released under orders from The Great Master. The kidnappers, having found the casket in the clubman's home, carry it to Dr. Zulph, who opens it, but finds only a slip of paper with Chinese characters on it. Zulph vows to kill Strong. He sends one of the kidnappers out after Beverly, who has gone to the home of Strong's fiancee to explain her presence in the clubman's apartment. He seizes her as she leaves the Morton home and carries her to a den of the gangsters.

Strong, having returned to his home and telephoned to the police, is attacked by one of the hirelings of The Secret Seven, a character known as "Chug," who has helped steal the casket and, having seen jewels in the safe at that time, returns for them. After a desperate fight Strong knocks "Chug" unconscious. Learning from Mrs. Clarke that Beverly is missing, he dons the clothing of "Chug" and starts out with Wee See to find her. Two of the gangsters are waiting at the front door with levelled pistols. They had suspected "Chug" of being an informer and had followed him to the apartment, whither he went to steal the jewels. They believe Strong is "Chug" and are beat on killing him.

K-E-S-E, INC.

THE TRUANT SOUL (Essanay—Seven Parts—Dec. 25).—The cast: Dr. John Lancaster (Henry B. Walthall); Joan Wentworth (Mary Charleson); Myers (Patrick Calhoun); Mrs. Dana (Anna Mae Walthall); Mrs. Fraser (Mary Parkyn); Dr. Jeaklas (U. K. Haupt). Directed by Harry Beaumont.

Dr. John Lancaster is a great surgeon, a man of fine instincts, but one who has a hidden second nature. He performs wonderful operations; he does inestimable good for mankind. But sudden periods of temporary atavism come over him and he reverts to primitive type. He sinks into the lowest kinds of vice. He is cruel, heartless, vindictive, unscrupulous. He blasts lives and love without compunction. He is a modern Dr. Jeckyl, or Mr. Hyde.

As the strange reversion reaches its climax, and death or a madhouse seems the surgeon's inevitable doom, Joan Wentworth, a nurse, enters his life. She is a brave little woman who recognizes the victim's genius. Fearlessly she faces all terrifying obstacles to fight his malady.

The victory is won, then Lancaster's half-brother appears. It is he who has sought the surgeon's ruin. Seeing his fiendish intent frustrated, the half-brother causes the hospital in which Dr. Lancaster and Joan are asleep to be set afire.

As the building burns, he is shot by a maniacal woman. The surgeon escapes, bearing Joan in his arms. That life which the brave little nurse had brought back to him, Dr. Lancaster gives into her keeping.

LITTLE SHOES (Essanay—Five Parts—Jan. 15).—Rosalind, whose papa is rich, first meets David Noel when she is about ten years old. He is a shivering little beggar boy who is seeking the scant warmth emitted from a sidewalk grating at her home. Rosalind, with childish generosity and sympathy, takes off her shoes and gives them to the beggar boy. Those little shoes were David Noel's guiding light. They spurred ambition in him, the ambition to become rich and then make the pretty little donor his wife.

Years pass. The two children saw each other no more, and David wins the first step towards his ambition's goal. He becomes rich in Costa Rica. Then he returns to the great city wherein dwelt the girl of the little shoes to achieve the final step.

Time has wrought a great change in Rosalind's life. Her papa has lost his wealth, and she, now grown, is facing destitution. Thus David, finding her at last, is enabled to repay two-fold the gift of the little shoes. She wins him and his fortune.

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THE PIPER'S PRICE (Five Parts—Jan. 8)—The cast: Amy Hadley (Dorothy Phillips), Jessica (Maud George), Ralph Hadley (William Stowell), Billy Kilmartin (Lon Chaney), Jessica's maid (Claire De Brey). Scenario written by Ida May Park. Produced by Joseph De Grasse.

Ralph Hadley has divorced his first wife, Jessica, and has married a woman of an entirely different type—Amy Hadley. When making the divorce settlement, Hadley and Jessica retained joint control of some shares of stock that would exact a great financial sacrifice if disposed of and the proceeds divided.

It is this stock that brings Jessica to Hadley's office. Hadley takes Jessica to lunch with him. Amy has, meanwhile, telephoned Ralph to hurry home to lunch because she has a secret to impart. That morning the family physician told Amy she would eventually have maternal duties that would replace her obligations to society.

Friends see Jessica and Ralph at lunch. The gossips carried the news to Amy. The wife is broken-hearted and Hadley has difficulty in convincing Amy that his promises, to have nothing more to do with Jessica, are sincere. Truth is that Hadley has fallen in love, all anew, with his divorced wife and continues to shower his attention upon Jessica.

From bad to worse, the revived relation between Jessica and Ralph go on. Finally Amy goes to Jessica and imparts the secret she told Ralph she would confide in him—but which, in his infatuation for Jessica, he had never inquired about. Jessica's eyes are opened to the error of her ways and the wrongs she has committed against Amy, and when Hadley again attempts to see her, Jessica tells him that their relations must terminate forthwith.

During all the years Jessica has been divorced from Ralph her loyal friend and devoted admirer has been Billy Kilmartin, who sees in the illicit relations between Jessica and Ralph the only possible ending to it all. He entreats Jessica to marry him and his devotion finally attains his purpose—for when Ralph calls one morning to demand that Jessica renew their old relations, Billy is there to serve as her excuse. She tells Ralph that she and Billy are married.

Hadley goes home determined to end his life, but at the moment he is about to blow out his brains, the family physician enters Ralph's room and congratulates him upon being the father of an unusually healthy child just born to Amy. Hadley sees his folly and turns again to Amy in the bright prospect of their child reuniting its parents in their former state of tranquil happiness.

Pathe Exchange, Inc.

PATHE NEWS NO. 103 (Dec. 23).

Chicago, Ill.—The education authorities convert the public school playgrounds into ice skating rinks, so that the children may derive the benefits of this invigorating outdoor exercise. Subtitles: The children are provided with skates free, so that all may take advantage of the sport. Preparing for a hale and hardy life.

New York City.—While the busy metropolis shivers in the frigid temperature the polar bears at the Zoo enjoy the first cold spell in their icy cave, so reminiscent of their former abode.

London, England.—Another Lancashire regiment is ready to leave for the front to add to the immense army that Great Britain is quietly collecting for her supreme effort. Subtitle: A bayonet charge.

Rheims, France.—The famous cathedral, with its priceless windows and beautiful architecture, which the French army's valiant struggle has succeeded in saving from the ravaging destruction of the war. Subtitle: The columns are carefully guarded from shell fire.

Paris, France.—Prince Arthur of Connaught, who is fighting for his country's cause as a major in the British army, inspects a battalion of troops at the Invalides with General Dubail. Subtitles: General Balfourier is decorated with the Collar of Saint Michael for exceptional bravery. The troops then honor the mark of heroism by filing past the distinguished general.

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Steel Industry Booms (Magazine section). Subtitles: The great demand for iron and steel by the warring nations causes many long abandoned furnaces at Cornwall, Pa., to resume operations. The ore is hoisted in "skips" up to the steep inclines to the furnaces. The men are accustomed to the terrific heat of the huge ovens where the ore is smelted. Moulding pig iron.

San Francisco, Cal.—The Naval Board visits Hunters Point to investigate the advisability of this site for the establishment of a big Pacific base, in compliance with the government's new naval program. Subtitle: Construction of the largest drydock in the world, able to accommodate the 874-foot battle cruisers, planned.

Peace on Earth, Good Will to Men.—Subtitles: The Christmas spirit rules over the land and everywhere good cheer prevails. In San Francisco a camel caravan brings Yuletide gifts to the invalid children in the hospitals. Philadelphia's Santa Claus is Miss Olive Wilson, who brings gladness to 22,000 eager hearts. New York's Christmas tree is gaily decorated for the little folk.

Independent Poland (Magazine section).—An animated cartoon by L. M. Glackens.

Portland, Ore. (Portland only).—The Pacific International Live Stock Exposition brings out exceptional fine products of American animal breeding. Subtitles: A Holstein bull sold for the record price of $21,500.

Seattle, Wash. (Seattle only).—The crew of the University of Washington continue their open-water practice, despite inclement weather. Subtitle: They use an old scow instead of the usual tank machine.

PATHE NEWS NO. 104 (Dec. 26).

Los Angeles, Cal.—The Llewellyn Iron Works, dynamited six years ago by the notorious McNamara ring, is again destroyed by an explosion of suspicious origin.

Yonkers, N. Y.—The greatest of the country's long-distance runners start in a twenty-five-mile marathon race, despite the chill weather. Subtitles: William Kyronen, national cross country champion, covers the course in 2 hours 51 minutes.

Arlington, N. J.—A novel use for locomotives is discovered by a factory which employs several engines to supply sufficient steam during the cold weather when its own plant fails.

On the Serbian Front.—The Allied Armies are slowly but steadily gaining in the territory captured by the Central powers and long lines of troops dot the hillsides as they advance. Subtitles: Thousands of Bulgarian troops are made prisoners by the rehabilitated Serbian Army. The inhabitants of the small villages return to their homes after their recapture by the Allies.

Malmo, Sweden.—Three Kings of neutral nations meet in a historic conference to discuss the possibility of united action. The Kings of Sweden, Norway and Denmark.

New York City.—The crew of the U. S. S. New York act the role of Santa Claus to many orphaned children of their former comrades. Subtitle: A happy acknowledgement of the cheerful spirit of "Good Will to All."

The Art of Ice Skating (Magazine Section). As illustrated by the El Rey Sisters, the noted Hippodrome stars, at the Baltimore ice gardens. Subtitles. This vigorous outdoor sport has become the most popular winter diversion and constantly increasing numbers of people are taking advantage of its healthy benefits. We call attention to the most important steps in learning the art. The proper skating outfit consists of high shoes and should fit very snugly. The skate is fastened directly on the shoe. Many a beginner is greatly troubled by weak ankles, but frequent and constant practice will strengthen the ankle muscles. The most essential requisite is confidence. Banish the fear of falling and do not watch the movement of your feet. To turn your direction or to make circles cross one foot before the other. *To be continued.*

Keesville, N. Y.—The wonderful effects of King Frost's handiwork are strikingly presented at the beautiful Rainbow Falls.

Eureka, Cal.—Driven aground by a terrific gale that sweeps the Pacific Coast, the American submarine H-3 battles gamely with surging breakers. Subtitles: The crew of the diver, heroically saved after being imprisoned for eight hours in the deadly chlorine fumes. Lieutenant Harry Bogusch, commander of the submarine, writing wireless messages for help. Signalling the rescue boats, the U. S. Cruiser Cheyenne and coast guard cutters which are endeavoring to save the submarine.

Fort Sheridan, Ill.—Guardsmen of the Third Wisconsin Infantry encounter a great change in climate on their return from the Sunny South. Subtitle: The use of the large interurban trolley cars for military transportation is a distinct innovation.

FLORENCE ROSE FASHIONS, NO. 13 ("Part of a Debutante's Life"—Jan. 7).—Some of the season's "buds" gracefully displaying the latest thing in skating styles on the rink of one of our largest hotels. Another part shows them dressing for a dance in creations that will insure them against being wall flowers.

LION CUBS (On same reel as foregoing).—Little furry future kings of beasts photographed in natural colors. The reel shows them serious and at play and contains some highly interesting capers.

Triangle Film Corp.

THE HOUSE BUILT UPON SAND (Fine Arts—Five Parts—Dec. 31).—The cast: Evelyn Dare (Lillian Gish); David Westebrooke (Roy Stuart); Samuel Stevens (William H. Brown); Josie (Bessie Buskirk); Ted (Jack Brammall); Mrs. Shockley (Josephine Crowell); David's Housekeeper (Kate Bruce).

Evelyn Dare is a butterfly of fashion. David Westebrooke, her fiance, is an altruist interested in sociology. He has made his home in the factory town of Oreville, where he works among his employees as factory manager. The two young people were affianced by their parents, and although they have not seen each other for a number of years they are strongly attracted to each other and have no desire to break the engagement.

When David discovers that Evelyn plans an elaborate wedding and that he is scheduled to appear at a series of smart social functions, he rebels. Through his attorney he arranges a marriage, and afterward tells his wife that she is to accompany him to their home and telegraph her friends that she has run away. Evelyn opposes this, but David is firm. He takes her to their home in the factory town and there orders his housekeeper to take away her useless clothes and to supply those befitting the wife of a factory manager.

For some time Evelyn is miserable. Finally she becomes interested in the life of the factory town and starts a woman's club for the benefit of the factory workers. David maintains a club for the men of the town, but they change it into a gambling den. Complications arise when the men become angry because their women folk also have a club. This is aggravated when Ted, the husband of Josie, a mill-hand, returns from a term in prison and proceeds to poison Evelyn's mind against her husband. The men's club is burned down and David saves both Ted and Josie from the burning building.

In the meantime Evelyn returns to her home, taking Josie's baby with her. After a time Ted, becoming conscience-smitten, goes to Evelyn and tells her the truth. David becomes lonely for his wife and leaves the factory town. There follows a reconciliation between him and Evelyn—the latter promising to assist him in his work—not only for love of him, but also because she is now interested in the people of the factory.

THE FEMALE OF THE SPECIES (Kay Bee—Five Parts—Dec. 31).—The cast: Gloria Marley (Dorothy Dalton); Marcia Dorn (Enid Markey); Carleton Condon (Howard Hickman); Mrs. Dorn (Gertrude Claire); Jim Alderdice (Roy Laidlaw); Mrs. Alderdice (Aggie Herring).

Gloria Marley rules as a queen in Bohemia by virtue of her undisputed talents as a sculptress, her beauty and her daring unconventionality. Carleton Condon, a man of wealth and position, while appreciating Gloria's many attractions and good-fellowship, resolves to break away from the Bohemian circle, marry, and settle down.

He is in love with Marcia Dorn. The announcement of the forthcoming mariage is a severe blow to Gloria, who determines by fair means or foul to win Carleton from his young wife. In this she is for a time unsuccessful. Business, however, calls Carleton to Arizona to look after his mining interests. This affords Gloria her long-looked-for opportunity, and, closing her studio, she starts for the West.

Fate so ordains that at a small wayside station Carleton boards the train that is carrying Gloria on her quest. Carleton, unconscious of the intrigue, welcomes a familiar face from his home town. That night there is a confusion in train orders, and far out in the desert there is a head-on collision. Gloria escapes unhurt, but Carleton lays unconscious, badly wounded with a fracture of the skull. A chance misidentification classes Carleton and Gloria as man and wife, and Gloria devotes her life to nursing back to health a man who has lost his memory and is oblivious of his past. He imagines Gloria to be in reality his wife. For some time this illusion prevails, and as they are strangers in a strange land Gloria is in no fear of an awakening. But one day an old business friend arrives at the hotel and, puzzled by the failure of Carleton to recognize him, stumbles on to the plot, and, returning home, tells his story to Marcia.

Marcia starts West and rejoins her husband, and a struggle for possession takes place between the two women and the unconscious Carleton. The wife wins, and as a surgical operation brings returning memory to the husband, Gloria tastes to the full the bitterness of defeat.

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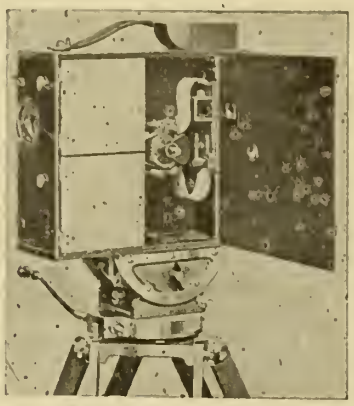
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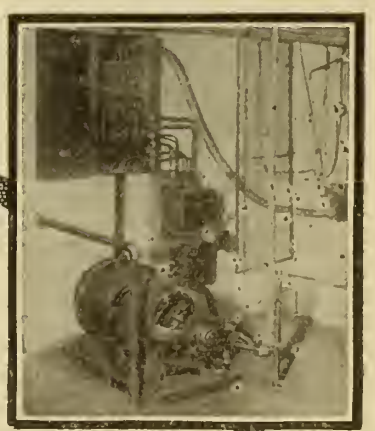
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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 270, 272.)

General Film Company

RELEASE DAYS.

Monday—Selig, Vitagraph.

Tuesday—Essanay, Kalem

Wednesday—Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reiseue).
Dec. 18—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conecience of Hassan Bey (Reiesue—Drama).
Dec. 19—Hie Wife's Story (Relesue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 16—Ie Marriage Sacred? No 1, "The Burning Band" (Two parts—Drama).
Dec. 19—The Little Brown Mole (Black Cat Feature—Two parts—Drama).
Dec. 20—Taking the Count (Comedy).
Dec. 23—Dancing with Folly (2d of "Is Marriage Sacred?"—Two parts—Dr.).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 2—The Girl God Made for Jones (Two parte—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speake (Fourth of "Ie Marriage Sacred"—Two parte—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
Jan. 13—The Sinful Marriage (Fifth of "Is Marriage Sacred"—Two parts—Drama).

KALEM.

Dec. 15—The Menace (No. 9 of "Grant, Police Reporter") (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series) (Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of War (No. 20 of "The Girl from Frisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogue Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).
Jan. 9—Rival Romeos (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter"—(Drama).
Jan. 13—The Fireman's Nemesis (No. 114 of "The Haz-rds of Helen"—Drama).

SELIG.

Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selig-Tribune, No. 1 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring in Western Stuff (Two parts—Comedy-Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).
Jan. 13—The Making of Bob Mason's Wife (Drama).

VIM FEATURE COMEDY.

Nov. 8—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby'e Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release thie day.
Dec. 15—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).

VITAGRAPH.

Dec. 22—A Bit of Bent Wire (No. 1 of "The Dangers of Dorie"—Comedy).
Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Drama).
Jan. 1—Jones Keeps House (Comedy).
Jan. 5—Twin Fedoras (Third of "The Dangers of Doris"—Comedy-Drama).
Jan. 6—Billy Smoke (Three-parts—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep'e Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 270, 272.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 27—Number 52 (Topical).
Jan. 3—Number 53 (Topical).
Jan. 10—Number 54 (Topical).
Jan. 17—Number 55 (Topical).

BIG U.

Jan. 4—No regular Big U this day.
Jan. 4—The Uprising (Special Release—Dr.).
Jan. 7—The Jewel of Death (Two parts—Reissue—Drama).
Jan. 11—No regular Big U this day.
Jan. 11—Shattered Ideals (Reissue—Drama).
Jan. 14—The Call for Help (Reissue—Two parts—Drama).
Jan. 18—No regular Big U this day.
Jan. 18—Bloodhounds of the North (Two parts Reissue Drama).

BISON.

Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).

GOLD SEAL.

Dec. 26—Birds of a Feather (Three parts—Drama).
Jan. 2—An Old Soldier's Romance (Three parts—Drama).
Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
Jan. 16—The Prodigal Widow (Three parts—Drama).

IMP.

Dec. 24—The Woman Who Learned.
Dec. 29—Toto of the Byways (Two parts—Dr.).
Dec. 31—No regular Imp this day.
Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Reissue—Drama).
Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).

JOKER.

Jan. 6—Love in Suspense (Comedy).
Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).

LAEMMLE.

Dec. 30—The Face on the Screen (Reissue—Drama).
Jan. 3—No regular Laemmle this day.
Jan. 3—Alone in the World (Special release—Drama).
Jan. 6—No regular Laemmle this day.
Jan. 10—No regular Laemmle this day.
Jan. 10—The Face Downstairs (Reissue—Dr.).
Jan. 13—No release this day.
Jan. 21—No regular Laemmle this day.
Jan. 20—Homeless (Reissue Drama).

L-KO.

Dec. 13—Murdered by Mistake (Two parts—Comedy).
Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Mr. Shoestring In a Hole—(Comedy).

NESTOR.

Dec. 8—Oh You Honeymoon (Comedy).
Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 19—No release this day.

POWERS.

Dec. 31—Sammie Johnsin Slumbers Not (Cartoon Comedy).
Jan. 4—No regular Powers this day.
Jan. 7—The Trials of Willie Winks (Cartoon Comedy).
—The Forbidden City Edu.).
Jan. 11—No release this day.
Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).
Jan. 18—No release this day.
Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).

RED FEATHER.

Dec. 18—Mixed Blood (Five parts—Drama).
Dec. 25—A Child of Mystery (Five parts—Dr.).
Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).

REX.

Dec. 24—Mr. Vampire (Two parts—Drama).
Dec. 29—No regular Rex this day.
Dec. 29—The Gilded Life (Reissue—Drama).
Dec. 31—The Prodigal Daughter (Drama).
Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wail of Money (Reissue—Dr.)
Jan. 7—No regular Rex this day.
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 14—No release this day.
Jan. 21—The Bubble of Love (Two parts—Dr.).

VICTOR.

Dec. 12—No release this day.
Dec. 12—Billy the Bandit (Comedy (Special).
Dec. 14—It Didn't Work Out Right (Comedy).
Dec. 19—No regular Victor this day.
Dec. 19—So This Is Paris (Special release—Comedy).
Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).
Jan. 2.—Bombs and Banknotes (Comedy).
Jan. 5—How to Be Happy Though Married (Comedy).
Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).
Jan. 16—No regular Victor this day.
Jan. 16—The Masked Cupid (Reissue Comedy).
Jan. 18—Putting One Over on Ignatz (Comedy).
Jan. 19—His Little Room Mate (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.

UNIVERSAL SPECIAL FEATURE.

Dec. 31—The Purple Mask (Episode No. 1 "The Vanished Jewels"—Two parts
Jan. 7—The Purple Mask (Episode No. 2, "Suspected"—Two parts—Drama).
Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).

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October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
Dec. —Robinson Crusoe.

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Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Honor of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 9—The Fight on the Dam (Drama).
Nov. 23—The Star Bucks (Two parts—Drama) (Reissue).
Nov. 23—Calamity Ann Guardian (Comedy) (Reissne).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).
Jan. 4—Jerry's Double Header (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).
Jan. 3—The Peril of Our Girl Reporters (Episode No. 2, "The Black Door"—Two parts—Drama).
Jan. 10—The Perils of Our Girl Reporters (Episode No. 3 "Ace High"—Two parts—Drama).

NORTH AMERICAN.

Dec. 4—Sequel to Diamond from the Sky (Chapter 2—"Under Oath"—Two parts—Drama).
Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Jan. 2—Tours Around the World, No. 9 (Subjects on Reel: Rio de Janeiro, Brazil; Luchon, France) (Travel).
Jan. 3—See America First, No. 69, Pasadena, Cal. (Scenic).
Jan. 4—The Vampires (Episode No. 7, "The Master of Thunder"—Three parts Drama).
Jan. 7—Reel Life No. 36 (Mutual Film Magazine).
Jan. 9—Tours Around the World No. 10 (Subjects on Reel: The Foothills of the Pyrenees; Life in Egypt; Budapest, Hungary). (Travel).
Jan. 10—See America No. 70 (Subject on Reel—In the Heart of the Blue Ridge—Scenic).
—Kartoon Komics (Comedy).
Jan. 11—The Vampires (Episode No. 8 "The Poison Man"—Three parts—Dr.).

MUTUAL.

Dec. 7—Gertie's Latest Love Affair (Com.).
Dec. 8—Rehabilitated (Drama).
Dec. 11—The Turn of the Wheel (Two parts—Drama).
Dec. 15—Mexician Intrigue (Drama).
Dec. 18—Buddy's Christmas (Two parts—Dr.).
Dec. 21—The Elopement (Comedy).
Dec. 22—Mated by Choice (Drama).
Dec. 25—Indiscretion (Two parts—Drama).
Dec. 28—Peter's Perfect Photoplay (Comedy).
Dec. 29—The Ranch Exile (Drama).
Jan. 1—Pangs of Jealousy (Two parts—Dr).
Jan. 5—Uncle Sam's Defenders No. 1 (From Civilian to Soldier) (Topical).
Jan. 8—When Hands Are Idle (Two parts—Drama).
Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.

MUTUAL WEEKLY.

Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Jan. 3—Number 105 (Topical).
Jan. 10—Number 106 (Topical).
Jan. 17—Number 107 (Topical).

(*Mutual Releases continued on page* 290.)

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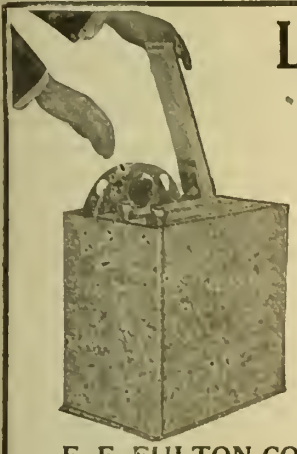
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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 270, 272.)

(*Mutual Releases continued from page* 288.)

MUTUAL CHAPLIN.

Nov. 13—Behind the Screen (Two parts—Comedy).
Decemher—The Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Dec. 18—The Twinkler (Five parts—Drama) (No. 161).
Dec. 25—The Innocence of Lizette (American—Five parts—Drama) (No. 162).
Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).
Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).
Dec. 16—Peter the Comic Poet (Comedy).

SIGNAL FILM CORP.

Dec. 18—A Lass of the Lumberlands (No. 9—Two parts—Drama).
Dec. 25—A Lass of the Lumberlands (No. 10—Two parts—Drama).
Dec. 31—A Lass of the Lumberlands (No. 11—Two parts—Drama).
Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).

VOGUE.

Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Fickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).
Jan. 14—A Lisle Bank (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Dec. 25—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 1—The Great Secret (Episode No. 2 "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 8—The Great Secret (Episode No. 3 "The Hidden Hand"—Two parts—Dr.).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He D.. It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 4—A Coney Island Princess (Five parts—Drama).
Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Crosa (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Betty to the Rescue (Five parts—Dr.).

MOROSCO AND PALLAS.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).
Jan. 11—The Happiness of Three Women (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).
Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgramage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).
Jan. 7—The Shielding Shadow (Episode No. 15. "The Final Chapter"—Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6. "Major Brent's Perfidy." (Two parts—Dr.).
Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).

GOLD ROOSTER.

Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 7—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).

PATHE.

Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and —Young Fur Bearing Animals (Edu).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and —Making Raisins (Cal.) (Edu.).
Dec. 31—Silk Industry (Two parts—Industrial).
Jan. 7—The Last Volunteer (Three parts—Drama).
Jan. 7—Florence Rose Fashions, No. 13 (Part of a Debutante's Life—Fashion). —Lion Cubs (Colored—Edu.).
Jan. 14—Shadows of Shame (Drama).
Jan. 14—Florence Rose Fashions No. 14 (Something New). —Little Feathered Songsters (Edu).

PATHE NEWS.

Dec. 30—Number 105 (Topical).
Jan. 3—Number 1 (Topical)
Jan. 6—Number 2 (Topical).
Jan. 10—Number 3 (Topical).
Jan. 13—Number 4 (Topical).
Jan. 17—Number 5 (Topical).
Jan. 20—Number 6 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).
Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).

Triangle Film Corporation.

FINE ARTS.

Dec. 9—The Wharf Rat (Five parts—Drama).
Dec. 16—The Matrimaniac (Five parts—Dr.).
Dec. 24—The Heiress at Coffee Dan's (Five parts—Drama).
Dec. 31—The House Built Upon Sand (Five parts—Drama).
Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).

KAY-BEE.

Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 24—Three of Many (Five parts—Dr.).
Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).
Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 8—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

SUPERPICTURES, INC.

Jan. 8—Seven Deadly Sins — "Envy" (Five Parts—Drama).
Jan. 15—Seven Deadly Sins — "Pride" (Five Parts—Drama).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on Page* 292).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 270, 272.)

(*Continued from Page* 290).

JUDY.
Dec. 3—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.
Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.
Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.
Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.
Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.
Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.
Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.
Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

MONMOUTH FILM CORP.
Dec. 18—Jimmie Dale, alias, "The Grey Seal" (Episode No. 3—"The Counterfeit Five"—Two parts—Drama).
Dec. 25—Jimmie Dale, Alias "The Grey Seal" (Episode No. 4—Two parts—Dr.).
Jan. 1—Jimmie Dale, alias "The Grey Seal" (Episode No. 5—"The Fight for Honor"—Two parts—Drama).
Jan. 8—Jimmie Dale, alias "The Grey Seal" (Episode No. 6, "Below the Dead Line"—Two parts—Drama).

BILLY WEST COMEDIES.
Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.
Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

CARDINAL FILM CORP.
December—Joan, the Woman (Eleven Parts).

CHRISTIE FILM CO.
Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).

CONSOLIDATED FILM CORPORATION.
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.
December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.
Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Speciel Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).

FOXFILM COMEDY.
Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).
Jan. 1—The Soul Master (Five parts—Dra.).
Jan. 1—Speed and Spunk (Comedy).
Jan. 1—Captain Jinks' Love Insurance (Comedy).
Jan. 1—The Secret Kingdom (Episode No. 1—"The Land of Intrigue"—Three Parts—Drama).
Jan. 8—The Man of Mystery (Five parts—Drama).
Jan. 8—Bullies and Bullets (Comedy).
Jan. 8—Captain Jinks' Partner (Comedy).
Jan. 8—The Secret Kingdom (Episode No. 2—"Royalty at Red Wing"—Three Parts—Drama).
Jan. 15—The Secret Kingdom (Episode No. 3—"The Sealed Packet"—Two Parts—Drama).

INTERNATIONAL FILM SERVICE, INC.
Dec. 29—Hearst-International News Pictorial No. 104 (Topical).
Jan. 1—International Split Reel (Scenic and Cartoon).
Jan. 1—Patria (Episode 1, "The Last of Fighting Channings"—Three parts—Drama).
Jan. 2—Hearst-International News Pictorial, No. 1 (Topical).
Jan. 5—Hearst-International News Pictorial, No. 2 (Topical).
Jan. 8—Patria (Episode No. 2, "Treasure"—Two parts—Drama).
Jan. 15—Patria (Episode No. 3—"Winged Millions"—Two Parts—Drama).

IVAN FILM PRODUCTIONS.
November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.
Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 8—Old Forty Niner (Cartoon Comedy).
Jan. 15—Jeh Jenkins, The Village Genius (Cartoon Comedy).

KESSEL & BAUMAN.
Jan. —Nickey.

KLEINE-EDISON-SELIG-ESSANAY.
Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).

SELZNICK PICTURES.
November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.
Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.
December—The Libertine (Six parts—Drama).

WORLD PICTURES.
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).

States Right Features

ARGOSY FILM, INC.
December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.
December—One Round O'Brien (Comedy).

G. M. BAYNES.
Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.
Nov.—The Woman Who Dared (Seven parts—
December—The Passion Flower (Drama).

EDUCATIONAL FILM CORPORATION.
December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.
Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.
November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.
December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORPORATION.
Nov.—Civilization (Drama).

KING BAGGOT.
Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.
Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PHAX PICTURES CO.
December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.
October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.
December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.
October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.
Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.
January—The Golden Rosary (Five Parts—Dr.).

THOMPSON FILM CO., INC.
December—War as It Really Is (Seven Parts—Topical).

UNITY SALES CORPORATION.
Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).
Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

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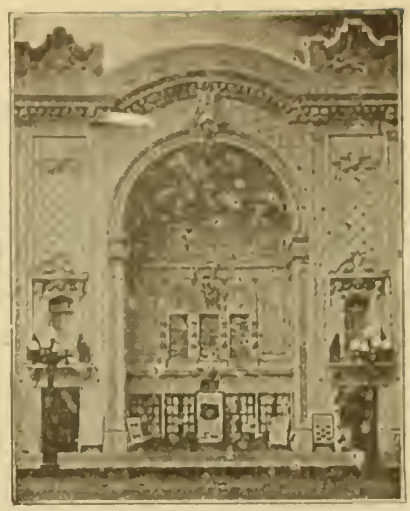
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will give **more and better light with less current** than an alternating current arc.

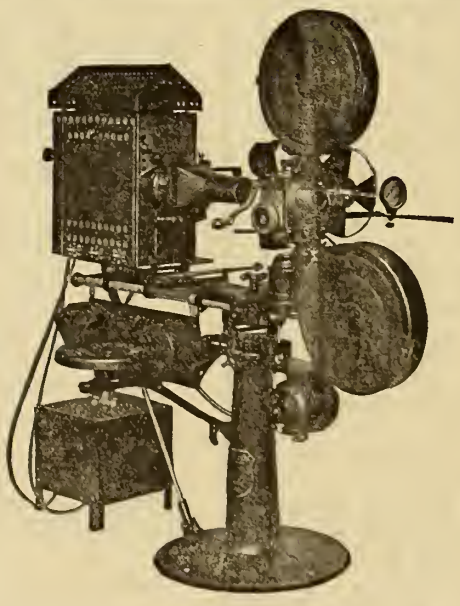
Remember this is not simply a claim. It is a fact and can be proven.

Send for Booklet, "Ghosts," and bulletin 10923.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri
418

WHEN PURCHASING A MOTIOGRAPH

Be sure and insist on the Latest Improvements; such as New Condenser Mount, which is so arranged that either condenser can be removed by a slight turn of handle; the Gear Cover, now on hinges; new Motor Pulley attachments, etc.



If you haven't seen one of these machines in operation, ask your dealer to demonstrate one to you.

Write for literature.

The Enterprise Optical Mfg. Co.
574 West Randolph Street Chicago, Ill.
Western Office, 833 Market St., San Francisco, Cal.

EXHIBITORS

Your most consistently helpful and dependable paper has always been the MOVING PICTURE WORLD

ADVERTISERS

The paper with by far the largest circulation and the one enjoying to an exceptional degree "Reader Confidence" is the MOVING PICTURE WORLD

The MOVING PICTURE WORLD has always been free and independent of any trade connection, either manufacturing or exhibiting.

Its policies are founded on principle and consider only the best interests of all. Injustice to any one side can only mean ruin in the long run.

We offer, now or never, *no bribes for your support or the endorsement of any special interest in the trade.* With us no endorsement has been necessary outside of furnishing the best and most reliable paper that you can read.

We stand on no insecure foundation of false claims as to exhibitors representation, either organized or unorganized, nor any equally false intimations as to independance of advertising patronage.

We have, for nearly ten years, *given the best value by long odds to exhibitors and advertisers impartially and without special favor to any.*

We thank you for your confidence and support heretofore and solicit a continuance of same, believing we are in position to give you even better value through our greater experience and understanding of all your problems.

For nearly ten years the representative paper of the industry, built on principle without the slightest MISREPRESENTATION at any time or of any sort.

Yearly subscriptions means less than a single admission to your theatre weekly. If not already a subscriber send your remittance NOW --- TODAY --- THIS MINUTE



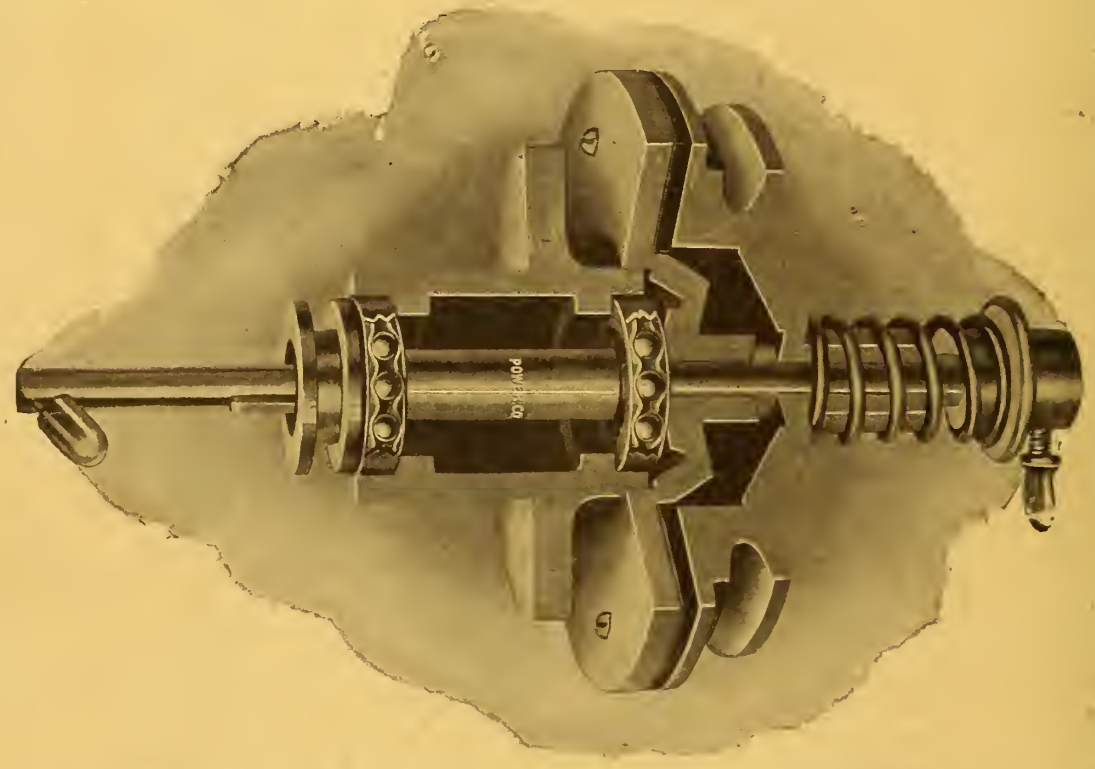
NPC



"SIXTEEN YEARS OF KNOWING HOW"

ANOTHER POWER'S ACHIEVEMENT

A DEVICE GUARANTEED TO "TAKE-UP" 3,000 FEET OF FILM, MAINTAINING AN EASY AND EVEN TENSION THROUGHOUT.



SIMPLE, EFFECTIVE, CONSISTING OF FEW PARTS AND OPERATING ON BALL BEARINGS, IT REQUIRES ABSOLUTELY NO ATTENTION.

EXAMINE IT IN OPERATION ON POWER'S CAMERAGRAPH NO. 6B.

CATALOG G

Mailed Upon Request





NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

ol. 31, No. 3 January 20, 1917 Price 15 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



Scene from "The White Raven" (Metro).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510



SEVEN DEADLY SINS

Book the entire series of seven five-reel features. Your success will be assured by

McCLURE PUBLICITY

Mc Clure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway. New York City.

McCLURE PICTURES



MR. EXHIBITOR:

This is only a sample of the expressions of Max Linder, the world's greatest comedian, as you will see him on the screen.

See the rest for yourself. He has more expression and more funny action than any man I ever saw. He will convulse any audience with laughter.

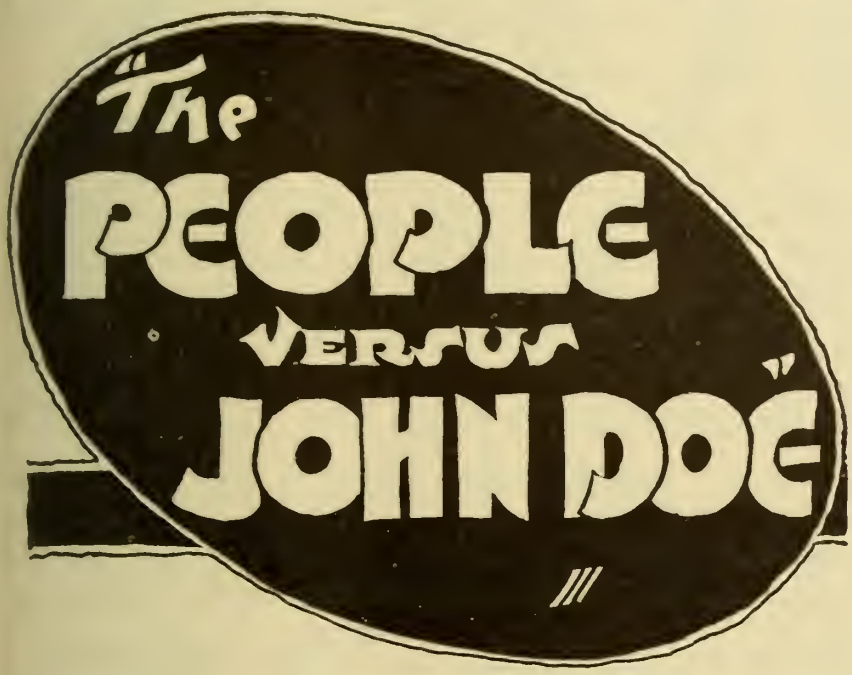
Geo. K. Spoor

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago


RED FEATHER PHOTO-PLAYS PRESENT
"HEART STRINGS"
FEATURING
ALLAN HOLUBAR
DIRECTED BY ALLAN HOLUBAR
BOOK THROUGH ANY UNIVERSAL EXCHANGE
KARL LINK

STATE RIGHTS

Now Selling



Written and Directed by

LOIS WEBER

has been pronounced, "The most powerful film drama ever shown on any screen." Produced under the personal supervision and direction of LOIS WEBER, who counts among her successes such Box Office Winners as "Where Are My Children," "Idle Wives," "Shoes," "Hypocrites," "Scandal", and others, is SUFFICIENT GUARANTEE for the drawing power of this production. Wonderful Paper, and specially prepared Advertising Matter FREE to State Rights Buyers. "THE PEOPLE against JOHN DOE" will cause a sensation in ANY city or town. It's clean, powerful, marvelously directed and tells the most gripping story ever filmed. Good territory now open. Write or wire the STATE RIGHTS DEP'T of the

UNIVERSAL
FILM MFG. CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

By all odds, the most gigantic Stat history of the trade—The UNIVERSA ous Spectacular Half Million Dolla

IN announcing the STATE RIGHTS sale of the Universal's Feature Production—Jules Verne's "20,000 LEAGUES UNDER THE SEA"—we present what has already been pronounced, the most amazing spectacle—the most remarkable achievement in pictures and the BIGGEST BOX OFFICE ATTRACTION ever placed before State Rights Buyers and Exhibitors. Judged from its already tremendous success in both Chicago and New York, "20,000 LEAGUES UNDER THE SEA" is without question the biggest State Rights proposition on the market.

Nothing Like It On Earth



"20,000 LEAGUES UNDER THE SEA" is entirely different than ANY State Rights proposition on the market. First—the picture is different—second—the advertising possibilities outclass those of any feature ever produced—and third—it will outdraw any feature production now being shown anywhere in the world. This huge spectacular production played for eight solid weeks to overflow crowds in the city of Chicago. In its very first week in New York City at the Broadway Theatre it shattered every record held by that house. That's the kind of evidence on which to base your judgment in the buying of ANY State Rights production—ALSO—

This Production can be Re-booked one, two, or three years from now as easily as at this very moment.

What Chicago Newspapers say:

"The greatest cinema achievement ever offered in the history of the young art."
—Chicago American.

"Superlative adjectives cannot do justice to this master picture." —Chicago Post.

"The most unusual film ever produced."
—Chicago Examiner.

"It contains that which everyone seeks—Novelty."
—Chicago Tribune.

"Big achievement."
—Chicago News.

"Has astonishing scenes."
—Chicago Journal.

CONSIDER this with great thought, Mr. State Rights Buyer. Consider what it means IN CASH TO YOU to be able to re-book this production again next year—the year after and the year after that. While re-booking any other feature production might be a difficulty, if not an almost impossible matter—it's a cinch with "20,000 LEAGUES UNDER THE SEA," because of its distinct novelty. It will draw capacity today and three years from today just as easily.

THAT'S why this production is a far more profitable purchase than ANY State Rights feature production on the market. It's a 1, 2 or 3-year feature and will "get the money" anywhere, any time, all the time.

People who see it once will be as anxious to see it again a year or more later because it never loses its magic power to thrill and entertain. As the Public is the "acid test," and as the Press usually gauges productions right, read about "20,000 LEAGUES UNDER THE SEA" on the next two pages of this advertisement.

"20,000 LEAGUES UNDER THE SEA" is an almost unbelievable accomplishment, visualizing for the peoples of the earth the most fantastic dreams of the greatest imaginative writer of all time. Jules Verne's enthralling story, read by and known to millions of people in every civilized country on the globe, and from the State Rights Buyer's angle this production is worth more than twice that of ANY OTHER State Rights production, for the reason that it is—

The Hugest Box Office Attraction of Them All

It's the kind of a production that makes ever audience go out and talk their heads off t neighbors and friends. Every audience send back another house; thus you get the tremen dous value of the "mouth to mouth" advertis ing—the kind that money can't and never coul buy. This "personal" advertising will be on of the greatest assets to bring you

Capacity Business

every day you show "20,000 LEAGUES UNDE THE SEA." By following the directions, instruc tions, schemes, plan and ideas as laid out com plete for you in the Elaborate Advertising Cam paign book you simply can't fail with this hug production. The ad book gives you the entir ad campaign for the newspaper, tells you ho to run the campaign, tells about the publicit matter, publicity cuts and everything else yo want to know.

Rights proposition ever offered in the Film Manufacturing Company's stupend- Production. JULES VERNE'S

20000 LEAGUES UNDER THE SEA



What New York Newspapers say:

"Novel and entertaining. Will no doubt win wide favor. —N. Y. Times.

"The most thrilling and most educational picture yet produced."
—N. Y. Eve. Sun.

"Thrilling undersea film masterpiece. This is the wonder of wonders."
—N. Y. American.

"A marvellous achievement. A triumph in photography." —N. Y. Tribune.

"Gives 'movie' thrills. A remarkable illustration of a remarkable book."
—N Y. World.

"Amazing." —N. Y. Herald.

"No one can in any way or in any reason afford to miss it."
—N. Y. Eve. Journal.

"Remarkable thriller."
—N. Y. Eve. Globe.

"A thing of rare fantasy."
—N. Y. Eve Mail.

"A remarkable film drama."
—N. Y. Eve. Telegram.

"Very well worth while."
—N. Y. Eve. Post.

Send for the Big Ad Campaign Book

Get a copy of this great book immediately. Sent FREE to all State Rights Buyers and Exhibitors interested in this huge money-making production. At the time of the writing of this advertisement nine Southern States already sold. Other territory going fast. Communications given attention in order of their receipt. Use the Telegraph. It's quickest. Send your communication direct to the STATE RIGHTS DEPT. of the UNIVERSAL.

The Ad Book Tells It All

UNIVERSAL FILM MFG. COMPANY

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe."

1600 Broadway, New York

Universal Specialties

THE Specials listed below are of a class and character that are necessary to the Exhibitor who finds it advisable to book Special Features of one or more reels. They include, beside the Five-Reel Feature—Comedies, Cartoons, Educationals and the Greatest of all Screen Novelties—The Universal Screen Magazine.

Like the other releases on the Universal Program, these Specials may be booked separately—but Exhibitors must expect to pay extra for them. Not only because they are genuine Box-Office Attractions, but because it is manifestly unfair to expect to pick and choose from the entire Program, and get these releases at the pro rata price of that paid by the user of the entire Universal Service.

Special Releases on the Universal Program for the Week of January 29

RED FEATHER—"LOVE AFLAME"—With Ruth Stonehouse and Jack Mulhall (Five Reels—Romantic Drama).

NESTOR—"WHY, UNCLE!"—(One Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"FAKING FAKERS"—With Phil Dunham (Two Reel Comedy).

UNIVERSAL SPECIAL—"THE WAR WAIF"—Two Reel War Drama—With Allen Holubar.

UNIVERSAL SCREEN MAGAZINE—No. 6.

JOKER—"HIS COMING OUT PARTY"—(One Reel Comedy) With Gale Henry and William Franey.

POWERS—"MR. FULLER PEP—HIS WIFE GOES FOR A REST" (Comic Cartoon) and "IN NORTH CHINA AS SEEN BY DR. DORSEY"—(Educational) (Split Reel).

Look them over. Nowhere on earth will you find the specialties you need that can compare in money getting value at your box-office with the Universal Specials listed here.

The Complete Universal Program every week—Book The Mighty

Compare the full Universal Program as given on these pages with any Moving Picture Program on earth, and you will acknowledge its absolute supremacy from the standpoint of Popularity and Profit. Remember, the Universal Program is split (as shown here) ONLY AS FAR AS INDIVIDUAL BOOKINGS ARE CONCERNED. Every subject listed is included in the full Universal Program Service of Twenty-nine Reels a week. This is the ideal show—the popular and profitable moving picture entertainment—to which thousands of Exhibitors have returned after disastrous experiences with "Open Bookings," "Feature Programs," and other freak ideas of recent times.

BOOK The Great Complete UNIVERSAL Program

Universal Regular Releases

THE Releases listed below as "Regular" are the cream of Juvenile, Comedy, News Weekly, Educational and Dramatic Subjects. They constitute the backbone of the mighty Universal Program. In comparison with the "Specials" opposite they number Sixteen Reels of Dramatic Subjects, with only Four Reels of Juvenile, Comedy and Educational. They are the solid, substantial program releases that are making thousands of Exhibitors successful throughout the world.

Regular Releases on the Universal Program for the Week of January 29

GOLD SEAL—"JUNE MADNESS" (Three Reel Romantic Drama)—Roy Stewart and Wadsworth Harris.

VICTOR—"SOME BABY" and "NELLIE, THE FIREMAN'S DAUGHTER"—(Split Reel Comedy).

UNIVERSAL ANIMATED WEEKLY No. 57.

BIG U—"THE GOLD DUST"—(One Reel Western Drama).

VICTOR—"IT'S CHEAPER TO BE MARRIED"—(One Reel Comedy)—Babe Sedgwick.

IMP—"THE DIAMOND THIEVES"—(One Reel Crook Drama)—Robert Leonard and Margarita Fischer.

IMP—"THE FORBIDDEN GAME"—(Two Reel Underworld Drama)—Edward Hearns.

VICTOR—"THE HERO OF BUNKO HILL"—(One Reel Comedy).

BISON—"THE BOONTON AFFAIR"—(Two Reel Mountain Drama)—King Baggot.

IMP—"DIAMONDS OF DESTINY"—(One Reel Drama)—Louise Lovely.

IMP—"WHEN NEW YORK SLEEPS"—(Two Reel Melodrama).

Remember, you get both these "Regular Releases" and the "Specials" opposite on the full Universal Program.

ncludes every subject listed here UNIVERSAL PROGRAM & Get them all

THE ADVANTAGE TO YOU, MR. EXHIBITOR—lies in the fact that, by splitting the Universal Program, the man who wants specialties gets the cream of the world's specialties on individual bookings. The man who wants the complete program gets the advantage of the COMPLETE Universal Program—INCLUDING the SPECIALTIES—at the regular Program Service Price. Take your choice if you think you must, but—remember—if you want the one great money-getting, success-building moving picture entertainment you will book the Exhibitor's friend and standby—the mighty Universal Program—COMPLETE.

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 B'way, New York



HITCH YOUR WAGON TO THESE STARS!

Under the direction of AL. E. CHRISTIE these stars are furnishing the exhibitor with the greatest money-making, business-building line of comedies there is—known as

CHRISTIE COMEDIES



CHRISTIE COMEDIES are clean, clever, sensible and really funny. Their popularity is increasing at a tremendous rate—both with the public whom they entertain and the exhibitor whom they profit. Are YOU one of those exhibitors? Now's the time to hitch up with Christie Comedies. See last week's issue of this magazine for a complete list of Christie Comedy exchanges.

Open Market Release
For Week of
January 15th, 1917

"Black Hands & Soap Suds"

Directed by Horace Davey
—Featuring—
HARRY HAM,
BILLY RHODES
& EDDIE BARRY

Christie Comedies

Christie Film Co.

SUNSET BOULEVARD AT GOWER ST.
LOS ANGELES, CAL.

Supreme Achievement of Motion Pictures

JESSE L. LASKY

presents

GERALDINE FARRAR *as* JOAN OF ARC

in

CECIL B. DeMILLE'S MASTERPIECE

"JOAN THE WOMAN"

By JEANIE MACPHERSON

Now playing a season's engagement at the 44th STREET THEATRE, N. Y.

CARDINAL FILM CORPORATION

485 FIFTH AVENUE, N. Y.



Sensation of the New York Season!

Success of this great photo spectacle, "Joan the Woman," swept New York off its feet. Audiences shout and cheer the scenes of battle, pageantry and drama.

"Joan the Woman" is praised by trade and public press as the greatest event in film history. Cast includes Wallace Reid, Theodore Roberts, Raymond Hatton, Hobart Bosworth, Tully Marshall, Charles Clary, Cleo Ridgely, Marjorie Daw, Lillian Leighton and others.



Laurels for Two Wonder Artists

Geraldine Farrar

The most conspicuous figure in modern motion pictures is Geraldine Farrar. The favorite opera star of two continents, she has won millions of picture devotees by the superbness of her Joan of Arc.

Cecil B. De Mille

With the hand of the master builder, the genius of the screen has won the admiration and recognition of a great industry. The producers' art never reached such heights as De Mille's in "Joan the Woman."



Critics Sing Joan's Praises

N. Y. Dailies

Sun.—"Farrar triumphs as Maid of Orleans."

World.—"A mute play that touches a genuine note of spiritual exaltation."

Evening Mail.—"It stands as the screen's most noteworthy production."

Evening Journal.—"Hats off to De Mille!"

Trade Press

W. Stephen Bush, Exhibitors' Trade Review.—"It establishes new records."

Peter Milne, Motion Picture News.—"Sweeping in its effect. A triumph for Geraldine Farrar, but equally a triumph for Cecil B. De Mille."

"Jolo," Variety.—"No other than De Mille could have done as much."



WILLIAM FOX

PRESENTS

WILLIAM FARNUM

IN

"THE PRICE OF SILENCE"

A Super De Luxe Photodrama With a Human Interest Appeal. A Powerful Indictment of Child Labor Evils.

Directed by FRANK LLOYD

Story by WILLIAM PIGGOTT

Released January 8th

THEDA BARA

IN

"THE DARLING OF PARIS"

Suggested by Victor Hugo's "The Hunchback of Notre Dame"—Showing the Incomparable Screen Star in a New and Fascinating Role.

Directed by J. GORDON EDWARDS

Scenario by ADRIAN JOHNSON

Released January 22nd

FOXFILM COMEDIES

PRESENT

REAL COMEDY STARS

Here they are:

HANK MANN	ANNA LUTHER
CHARLES ARLING	CARMEN PHILLIPS
HENRY LEHRMAN	AMY JEROME
BILLIE RITCHIE	ANNETTE DE FOE
TOM MIX	VICTORIA FORDE

and others

A two-reel Foxfilm Comedy released each week, beginning January 15th

Independent of regular Fox Program

Available for all exhibitors

VIRGINIA PEARSON

IN

"BITTER TRUTH"

A photodrama of a woman's revenge

Written by MARY MURILLO

Directed by KENEAN BUEL

Paramount Pictures

THE FIRST WISE MAN of 1917

has arranged to show the pictures which from their inception have led the photoplay world.

Follow the Stars

Paramount Stars have always illuminated the way.

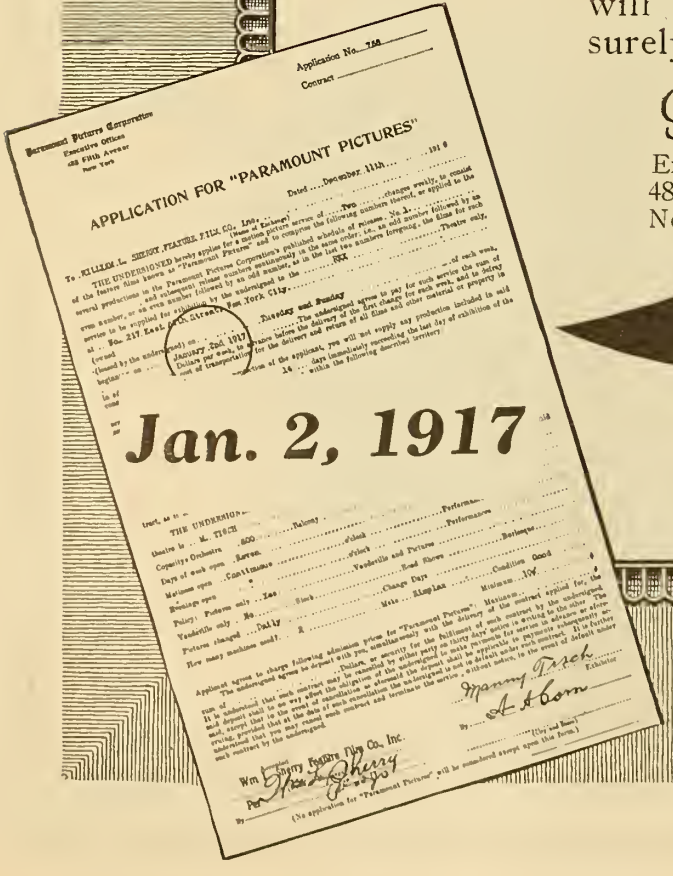
Be one of the many Wise Men of 1917 and

FAMOUS PLAYERS
LASKY
MOROSCO and
PALLAS

will guide you safely and surely to success with

Paramount Pictures

Executive Offices,
485 Fifth Avenue,
New York, N. Y.


Application No. 758
Contract

Paramount Picture Corporation
Executive Offices
485 Fifth Avenue
New York

APPLICATION FOR "PARAMOUNT PICTURES"

Dated ... December 11th ... 191 6

To ... WILLIAM L. SHERRY FEATURE FILM CO. Inc. ...
(Name of Exchange)

THE UNDERSIGNED hereby applies for a motion picture service of ... Two ... changes weekly, to consist of the feature films known as "Paramount Pictures" and to comprise the following numbers thereof, or applied to the several productions or the subsequent releases numbered consecutively, in the list now published wholesale of pictures, No. 1, ... even number, or an even number followed by an odd number, as sold under such order, i.e., as sold number followed by an even number, or an even number followed by an odd number, as sold under such order, i.e., as sold number following, the films for such service to be supplied for exhibition by the said Exchange at ... No. 217 East 26th Street, New York City ... Tuesday and Sunday ... The undersigned agrees to pay for such service the sum of ... Dollars per week, in advance before the delivery of the first change for each week, and in advance (issued by the undersigned) on ... JANUARY 2nd, 1917 ... of each week, and to defray cost of transporting for the delivery and return of all films and other material or property in connection therewith. In consideration of the applicant, you will not supply any production included in said license to begin ... 24 ... days immediately succeeding the last day of exhibition of the same as ... within the following described territory

Jan. 2, 1917

The undersigned agrees to charge following admission prices for "Paramount Pictures": Matinee ... Night ... Matinee ... Night ... Matinee ... Night ...

Paramount Pictures

For the Wise Exhibitors

THIS WEEK

FAMOUS PLAYERS

presents



Louise Huff

[AND

Jack Pickford

IN]



"Great Expectations"

A faithful adaptation of Charles Dickens' celebrated novel.

The Oliver Morosco Photoplay Co.

PRESENTS



House Peters

AND

Myrtle Stedman

IN



"The Happiness of Three Women"

A fascinating society drama by Albert Payson Terhune.

Paramount Pictures

A word to the Wise: Paramount exhibitors know that this week's releases are as strong as last week's and as attractive as next week's.

Are You a Wise Exhibitor?

Executive Offices,
485 Fifth Avenue,
New York, N. Y.

Paramount
announces

Victor Moore

in the fourth

of the one reel "Klever Komedies"

"DID IT EVER HAPPEN TO YOU"



This is the spark plug of comedies.
It starts laughs that you cannot stop.

Shown at the Strand Theatre, New York

Released January 15th

Paramount Pictures

KLEVER PICTURES, INC.
220 West 42nd St., New York City

KK

Nature's Long-Closed Book is OPENED WIDE By The Ditmars Wonderpictures—Secrets of Animal Life Completely Revealed—"Strand's" Marvelous Nature Films Are At Last Released To The Whole World.

We have captured them with the largest payment ever recorded for a nature film. We have secured ALL AMERICAN AND CANADIAN RELEASING RIGHTS to the Ditmars "Living Book of Nature" films so long under contract to show ONLY AT THE STRAND, NEW YORK. The Strand will continue to have them, but the difference is that *you can have them, too.*

A REAL NOVELTY FOR 1917

Let us prove it to you. Let us impress upon you what a 100 per cent. exclusive novelty you can offer your patrons. Let us show you the wonderful advertising points.

Let us convince you entirely and instantly why you should OPEN THE "LIVING BOOK OF NATURE" BEFORE YOUR COMPETITOR DOES.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.



MARY PICKFORD

in

"The Pride of the Clan"

(Staged by Maurice Tourneur)

The Greatest Mary Pickford Picture Ever Produced!

MARY PICKFORD'S new master-production indicates ARTCRAFT'S magnitude in the events of the motion picture future and marks the new ARTCRAFT policy of one supreme attraction each month.

"THE PRIDE OF THE CLAN" would be a notable screen achievement without MARY PICKFORD; with this incomparable favorite as its star, this artistic picture will be recorded one of the biggest events of filmland.

ARTCRAFT PICTURES CORPORATION

What We Think The Critics Will Say:

"The most exquisite screen characterization ever created."

"Mary Pickford never reaches the limit of her artistic possibilities. Every time we think she has, she surpasses all her previous efforts. This she does in 'The Pride of the Clan.'"

"'America's Sweetheart' in the sweetest story every screened, produced by a master."

"A Mary Pickford picture that more than ever crystallizes for all time not only the wonderful charm of the most popular girl in the world, but affords her opportunity to display a dramatic finesse of rare merit."

"With her golden curls, her sweet smile and a charming art that is universally admired, Mary Pickford in 'The Pride of the Clan' will gladden the heart of the world."



729 SEVENTH AVENUE, NEW YORK CITY

Clunes PRODUCTIONS

Now Available for State Rights

"THE EYES OF THE WORLD"

Received its premier exhibition at Clune's Auditorium, Los Angeles, Jan. 1, 1916.

Most successful of Harold Bell Wright's virile stories, which have had the phenomenal sale of eight million copies. Great beauty and melodramatic power characterize this feature.



"RAMONA"

Received the highest rating ever awarded by the National Board of Review.

Replete with dramatic episodes, RAMONA has been called "the love story of the ages." The book RAMONA has been sold to four million buyers.

The sales of these stories assure TREMENDOUS BOX OFFICE POWER.

Our representative is now in Eastern territory.

Address

Clune Film Producing Co.
547 South Broadway, Los Angeles


BLUEBIRD
PHOTOPLAYS PRESENT
THE STORY OF A MAN
WITH A SHRIVELED SOUL
"GOD'S CRUCIBLE"
WITH
GEORGE HERNANDEZ
MYRTLE GONZALEZ
and VAL PAUL
STAGED & PHOTOGRAPHED
IN THE GRAND CANYON
OF ARIZONA
DIRECTED BY
LYNN REYNOLDS
BURTON RICE
PARIS.



BLUEBIRD PHOTOPLAYS [INC]

EXHIBITORS in every section of this great country, who appreciate and understand the tremendous power of Saturday Evening Post advertising in connection with BLUEBIRD PHOTOPLAYS are reaping the rich reward in exhibiting BLUEBIRDS, thus bringing home to their respective audiences, EXACTLY THAT SUPREME TYPE OF PHOTOPLAY ENTERTAINMENT that the people demand.

The refinement, the unusual class and finesse of BLUEBIRD plays make a wider appeal than any known brand of feature on the American market. The underlying idea of "THE PLAY'S THE THING" has doubled in its value because the STARS in BLUEBIRD PLAYS are building a magnificent future for those Exhibitors who are keen enough and who possess foresight enough to understand that "giving the public the entertainment they demand"—means financial independence, greater prestige and constantly growing popularity.

As evidence of the pre-eminently superior character of BLUEBIRD-PHOTOPLAYS we advise you arrange with your nearest BLUEBIRD Exchange to exhibit "GOD'S CRUCIBLE" for you, or if you cannot arrange to view it, book it on our recommendation and advertise it stronger than ANY feature you ever showed in your Theatre. It will start a new and greater clientele, the kind that insures lasting success for your House.

Book through your local BLUEBIRD Exchange or Executive Office.

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY, NEW YORK


COLUMBIA
PICTURES CORPORATION
presents
little
VIOLA DANA
in Richard Barry's
THREADS of FATE
A METRO wonderplay
in Five great acts
directed by
Eugene Nowland
METRO
PICTURES
Released on the Metro
Program, January 22

TREMENDOUS ENTHUSIASM
at Trade Showings all over the country

The Great Secret

Story by
Fred de Gresac

FRANCIS X. BUSHMAN and BEVERLY BAYNE

Wm. Christy Cabanne's master serial in 15 thrilling chapters

Advertising Campaign now in full stride in these great daily newspapers

New York Journal
New York Evening Mail
Brooklyn Eagle
Cincinnati Enquirer
Cincinnati Times Star
Toledo News Bee
Columbus Dispatch
Reading Eagle
Scranton Republican
Minneapolis Journal
Minneapolis Tribune
St. Paul Pioneer Press
St. Paul News
Milwaukee Journal
Milwaukee Free Press
Indianapolis News
Indianapolis Star
Bangor News
Springfield Republican
Springfield Union
Atlanta Journal
Birmingham Age Herald
Jacksonville Times Union
Dallas Times Herald
El Paso Herald
Duluth News Tribune
Janesville Gazette
Aberdeen American
Sioux Falls Argus Leader
Boston Herald Traveller
Boston Globe
Providence Journal
Cleveland Plain Dealer
Cleveland Press
Pittsburgh Press
Pittsburgh Gazette Times and Chronicle Telegraph

Dayton News
Richmond Times Dispatch
Richmond News Leader
San Francisco Examiner
Paterson Call
Trenton Times
Detroit Free Press
Detroit News-Tribune
Grand Rapids Press
Providence Bulletin
Bridgeport Post Telegram
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Worcester Gazette
Worcester Telegram
Memphis Commercial Appeal
Memphis News Scimitar
Des Moines Register
San Antonio Light
Little Rock Gazette
Eau Claire Leader
La Crosse Press Leader
Oshkosh Northwestern
Newark News
Philadelphia Evening Ledger
Philadelphia Bulletin
Washington Star
Washington Times
Baltimore News
Baltimore American
Denver Post
Oakland Tribune
Los Angeles Examiner
Kansas City Star
Kansas City Post
St. Louis Republic
St. Louis Globe Democrat

Chicago Tribune
Chicago American
Peoria Journal
Hartford Times
New Haven Register
New Bedford Standard
Manchester Union
Burlington Free Press
Nashville Banner
Nashville Tennessean and American
Omaha Bee
Houston Post
Oklahoma Oklahoman
Green Bay Press Gazette
Madison State Journal
Fargo Forum-Republican
Hudson Observer
New Orleans Item
New Orleans Times Picayune
Albany Knickerbocker Press
Albany Times Union
Dayton News
Portland Oregonian
Jackson Clarion Ledger
Buffalo Times
Syracuse Herald
Rochester Union Advertiser
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Seattle Times
Shreveport Times
Buffalo News
Utica Herald Dispatch
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Five Thousand 24 sheet stands Now posted

BOOKING NOW THROUGH

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An Extraordinary Opportunity for State Right Buyers!!

B.S.MOSS

729 SEVENTH AVENUE . NEW YORK CITY

Offers

"The Girl Who Doesn't Know"

With

Marie Empress

The Fascinating Broadway Star

An exceptionally forceful and impressive reply to a problem widely discussed in Press and Pulpit.—A photoplay sermon for parents which all will demand to see.

The Written Opinion of the Rev. Dr. F. W. Adams After Having Reviewed "THE GIRL WHO DOESN'T KNOW."

St. Andrews Parsonage
120 West 76th Street
New York

"The Girl who Doesn't Know", is a story of life that carries conviction in an earnest, chaste, and straight forward way. It is better a girl should learn some things from a moving picture than to learn them in the peril of society. It is best of all that she learn them at first hand from one who can be both Kother and companion to her daughter. The Girl who Doesn't Know speaks its mute appeal to mothers everywhere, to supplant ignorance with knowledge that girls forwarded may be forearmed.

Dec. 18. 1916.

A Recent Editorial in The NEW YORK EVENING JOURNAL.

EDITORIAL PAGE OF THE NEW YORK EVENING JOURNAL

"What Is the Greatest SAFEGUARD to Young Men or Women Against Temptation?"

The Reverend F. W. Adams Tells the Question. The Answer Is KNOWLEDGE. The Answer Is Clear. The Answer Is Compact.

ST. ANDREWS PARSONAGE,
120 WEST 76TH STREET,
NEW YORK.

Editor New York Evening Journal:

My Dear Sir—I shall continue my questionnaire on Temptation, Sunday evening, December 10.

I will highly esteem it if you will answer, to be used in my sermon that evening, the question, "What is the greatest SAFEGUARD to Young Men or Women against temptation?"

Yours with appreciation,
F. W. ADAMS.

REV. FRED WINSLOW ADAMS

The Reverend ... question is literally one that could be answered in ... KNOWLEDGE that protects young men and women against temptation. ... various forms is EDUCATION. The public school ... real and efficient and widespread ... is the greatest reliance of ... against folly.

We say that KNOWLEDGE, the fru... servation, is the great protection ag... can understand that it is so.

Why is it that the words ... stanchly used together?

Because ... speak of temptation ...

Because ... period that ...

Positively A Mint For The Box-Office

FIVE ACTS OF GRIPING AND COMPELLING HEART INTEREST.

Communicate with B.S.Moss Motion Picture Corp. 729-7th Ave. N.Y.C.

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CLARA KIMBALL YOUNG

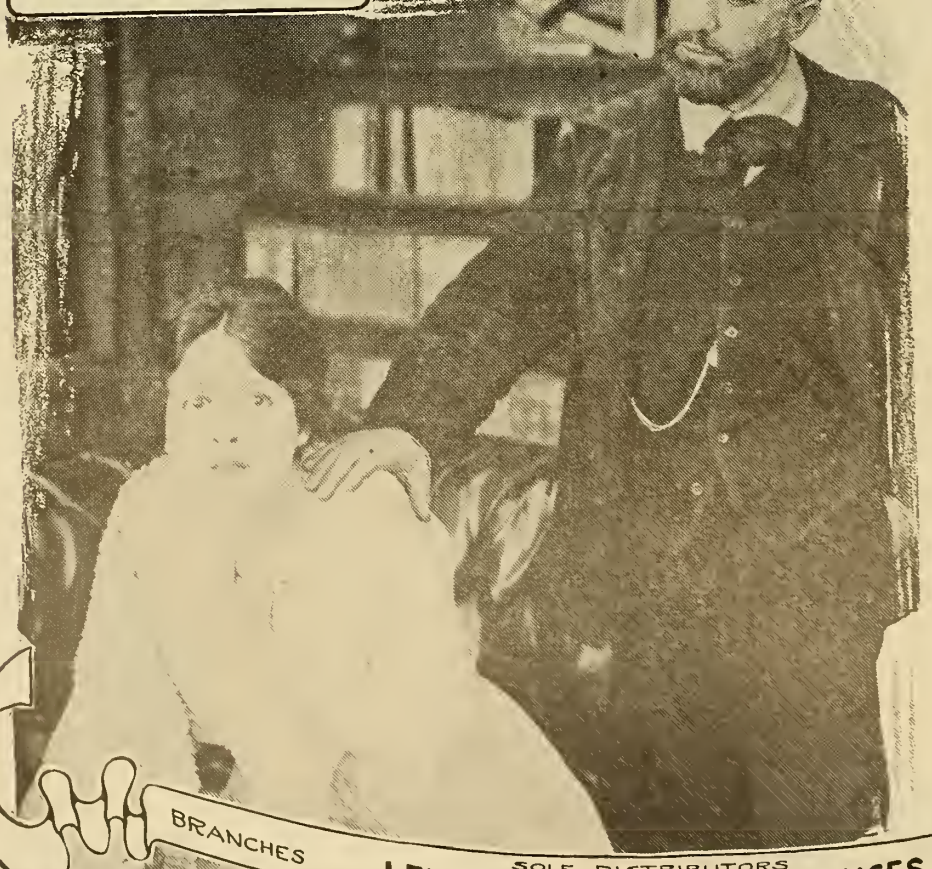
In

"THE FOOLISH VIRGIN"

By Thomas Dixon
Directed By
ALBERT CAPELLANI

NOW PLAYING TO CAPACITY THROUGHOUT THE NATION





HERBERT BRENON'S
NEXT MASTERWORK
Presenting

FLORENCE REED

In

"THE ETERNAL SIN"

WILL BE READY FOR RELEASE BY THE FIRST OF FEBRUARY

BRANCHES EVERYWHERE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES

SELZNICK PICTURES



READY SOON
HARRY RAPF'S
Presentation of
ROBERT WARWICK
In
(By Arrangement With Klaw & Erlanger:)
"THE ARGYLE CASE"
By
HARVEY J. O'HIGGINS,
HARRIET FORD and
WILLIAM J. BURNS.
Directed By
RALPH W.
INCE

NOW PLAYING
at the
RIALTO THEATRE
NEW YORK
And All of the Loew Houses
Joseph M. Schenck's
Presentation of
NORMA TALMADGE
In
"PANTHEA"
By
Monckton Hoffe

"A Splendid Picture I Am Glad To Play It."
S. L. Rothapfel
Mgr. The RIALTO.

WHAT BETTER EVIDENCE DO YOU NEED?



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To Exhibitors:—

Our business policies are being established on right and sound principles demonstrated as successful by experience in the past, and all employees have been definitely instructed to deal with you on that basis. We fully realize that if we are to make a success in our dealings with you we must help you to success also; in a word, your interest is our interest.

The main thought in our mind is to give each exhibitor a definite contract for a definite thing at a fair and equitable price, and thus gain his continuous support so that each of us may benefit by measuring up to our agreements.

We shall tell you more of our plans and policies on this page from time to time.

Triangle Distributing Corporation.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE RELEASES

SUNDAY JAN. 21ST

BESSIE LOVE IN "NINA, THE FLOWER GIRL" } FINE ARTS

AND

A TRIANGLE KOMEDY

"A NOBLE FRAUD"





THURSDAY JAN. 25TH

WILLIAM DESMOND } KAY BEE

IN

"THE ICED BULLET"

AND

A TRIANGLE KOMEDY

"HONEST THIEVES"

Coming—
Mack Sennett-Keystone Comedies
Better Than Ever

We wish to state that as heretofore, Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges

KESSEL & BAUMANN

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Mr. EXHIBITOR:

YOU ! ! !
CAN NOW HAVE
MACK SENNETT-KEYSTONES
THE UTMOST IN COMEDY
INDEPENDENT OF ANY PROGRAMME

WHY ? ? ?
TO SATISFY THE DEMANDS
THE BOX OFFICE MADE ON YOU
AND YOU MADE ON US FOR
THE ONLY STANDARD QUALITY COMEDIES
EVER PRODUCED

NOW READY FOR RELEASE
ONE EVERY WEEK

"THE NICK OF TIME BABY"
"HER CIRCUS KNIGHT"
"MAGGIE'S FIRST FALSE STEP"
"STARS AND 'BARS'"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

NEW YORK CITY

MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over, the curtain goes down.

* * *

Method and date of release will be announced later.

KESSEL & BAUMANN, Executives

NEW YORK CITY

For Exhibitors Who Want Good Comedies

David Horsley long ago established his reputation as a producer of "worth-while" comedies. He cherishes this reputation highly. So when the craze for multiple reel subjects struck the film business he did not slight his comedies in favor of greater length features.

Rather he redoubled his efforts to make them better. He put more time and money into them than before. He also saw to it that they conformed with the prevailing public taste. Naturally enough his product has had, and is having, a tremendous sale.

Right now really good comedies are harder to find than ever. And right now David Horsley is offering the best in that line he has ever made—a new series of Cub Comedies featuring George Ovey. This series is distributed through the Mutual, with a new release every Thursday. The current subject is "Jerry's Winning Way," released January 11th.

The pictures in this series are not "fillers," but one reel features —the best one reel comedies on the market. Your Mutual exchange can supply you with them.

DAVID HORSLEY PRODUCTIONS

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 20, 1917

"BELOVED ROGUES" OFFERED THIS WEEK WITH KOLB & DILL

"BELOVED ROGUES," sixth of the Kolb & Dill-Mutual Photoplays, is ready this week. It is five reels in length. It was produced by the American Film Company, Inc. It gives the famous stars, Kolb & Dill, further opportunity for the display of their talent.

Is Intensely Dramatic.

This Kolb & Dill-Mutual Photoplay is intensely dramatic. It tells a story of real heart interest. Despite their roguery both Kolb & Dill will win a warm place in the hearts of photoplay fans. They are steadily growing in drawing power at theaters the country over. Photoplay critics go out of their way to praise the Kolb & Dill-Mutual Photoplays. "Few in the history of the stage have enjoyed the success attained by Kolb & Dill," says the Lawrence (Mass.) Tribune. "Their names are linked with Montgomery & Stone, and Weber & Fields as constituting the three great 'teams' of the stage." The Tacoma (Wash.) Ledger writes: "Critics who assert character men cannot get their personalities across in pictures have a surprise in store for them when they see Kolb & Dill. The picture starring them, just released by Mutual, is in such tremendous demand that Manager Summerville of the Melbourne theater was only able to book it for two days." Bookings on "A Million for Mary," "Bluffs," "The Three Pals," "A Peck O' Pickles," "Lonesome Town" and "Beloved Rogues"—all Kolb & Dill-Mutual Photoplays—can be secured now at any Mutual Film Exchange.

Crowds Wait in Rain to See "Lumberlands"

That the new Mutual chapter play, "A Lass of the Lumberlands," produced by Signal Film Corporation and starring Helen Holmes, is a box-office magnet of unusual power is being proved more conclusively every week. W. Hider, manager of the Hider Theater, Binghamton, N. Y., writes: "Permit me to congratulate you on your wonderful serial, 'A Lass of the Lumberlands.' Our usual time for opening is 7 o'clock, but with this picture we were compelled to open at 6:30. The house was packed to capacity at 7:10 and as many outside blocking the sidewalk, waiting in the rain to get in. All previous records for box office receipts have been shattered by this serial and exhibitors will surely find it a money-getting picture." This is but one of hundreds of similar testimonials received by the Mutual Film corporation. Booking on this phenomenal chapter play can be made at any of the 68 Mutual exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.

The Gentle Intruder.....Mary Miles Minter

MARGARITA FISCHER

Begins Work on Her Newest Five Reeler, "THE DEVIL'S ASSISTANT"

Harry Pollard and Margarita Fischer are at work on the next Fischer-Mutual Photoplay. Its title is "The Devil's Assistant." It is five reels in length. This production is a feature of a highly dramatic sort, affording the star unusual opportunity for emotional acting. In "The Devil's Assistant" Miss Fischer will display an unusually elaborate wardrobe. Double and triple exposures—a kind of camera work for which Director Pollard is famous—may also be expected. Specially engaged for Miss Fischer's support in this picture are Monroe Salisbury, who played the leading man in "Ramona," and Miss Kathleen Kirkham, who appeared opposite George Beban in several productions. Upon its completion by the Pollard Picture Plays Company, "The Devil's Assistant" will be released through the 68 Mutual Film Exchanges. Bookings can now be made.

First Rambeau-Mutual Photoplay Interesting

Work on "The Greater Woman," first of the Marjorie Rambeau-Mutual Photoplays, is progressing rapidly. Miss Rambeau's expressive eyes, curly hair and mobile features "register" every emotion perfectly. Still pictures of the first few scenes, now in the Mutual offices, offer proof that the Frank Powell Producing Corporation is staging the picture without regard to expense. Though no release date has yet been set for this first of the Marjorie Rambeau-Mutual Photoplays, bookings can now be made at any of the 68 Mutual Film Exchanges.

EDNA GOODRICH IS LATEST STAR TO SIGN MUTUAL CONTRACT

STILL another celebrated star has been added to the Mutual roster. Edna Goodrich, world-famous beauty, is the latest actress to affix her signature to a Mutual contract. In the very near future a series of Goodrich-Mutual Photoplays will be released through the 68 Mutual Film Exchanges. For years the public in general has paid homage to the beauty of this fascinating star. Poets have been inspired by her classic features. Dramatic critics have searched their dictionaries for adjectives to describe fittingly her face and form.

Her Widened Field.

The beautiful Miss Goodrich has appeared in many successful attractions and is well known in the field of amusements. On the speaking stage she has only played the biggest theatres in the largest cities and her film appearances have been so few that it can scarcely be said she is known to film fans everywhere, but now through the medium of Goodrich-Mutual Photoplays she will appear in every village and hamlet. The masses will have an opportunity of beholding her art. The most notable authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. Every opportunity will be afforded her for the display of her remarkable talent. The title of the first Goodrich-Mutual Photoplay will be announced shortly. This production and those which are to follow are sure to be in tremendous demand. For this reason many exhibitors are even now making reservations. Any of the 68 Mutual Film Exchanges are prepared to receive reservations.

Fourth "Reporters" Release Really Weird

Decidedly weird is the story told by chapter four of the new Mutual serial, "The Perils of Our Girl Reporters." As the story runs, he was a doctor. Shortly before midnight a bearded individual called on him and insisted that he go to attend a patient. Before he left his office his eyes were blindfolded. After being driven about the streets for hours he reached a palatial mansion. The blindfold was removed. His patient was a beautiful girl. She was speechless. This is but the beginning of the fourth episode of this new Mutual serial. It is startling all by its novelty. Theatres showing it are packed to the doors. Bookings can now be made at your nearest Mutual exchange. It's in fifteen chapters. A new chapter each week. Each chapter complete in itself.

MUTUAL



MUTUAL

Mutual Film Corporation
Announces
Another New Mutual Star
The Fascinating Beauty

EDNA GOODRICH

IN ACCORDANCE with its policy of "Only Big Stars For Mutual"—the Mutual Film Corporation has signed still another celebrated actress—the fascinating beauty Edna Goodrich. Since the day of her debut in "Floradora" and up to the present, the public has paid homage to the beauty of this charming star. Her ability to portray difficult roles conclusively proves that her claim to fame rests not on beauty alone. Some of the most famous authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. The star will be afforded every opportunity for the display of her remarkable talent. The same "quality" atmosphere that has made "Tiffany's" unique, will mark each Goodrich production—causing it to stand out supreme and unequalled amid all other photoplay offerings. The title and release date of the first Edna Goodrich Mutual Star Production will be announced soon. Exhibitors are invited to confer with Mutual Exchange managers for complete information regarding the new Mutual Policy for 1917—"America's greatest stars in the world's greatest plays."

Mutual Film Corporation

John R. Freuler-President

68 Exchanges in America

MUTUAL



AMERICAN FILM COMPANY, INC., *Presents*

The Famous Stars

KOLB & DILL
IN
"BELOVED ROGUES"

A wholesome dramatic offering in five acts. Sixth of the Kolb & Dill - Mutual photoplays. Released the week of January 15th.

Available: "A PECK O' PICKLES"
"A MILLION FOR MARY"-"BLUFF"
"LONESOME TOWN"-"THREE PALS"

Now Booking At 68 Mutual Exchanges.

What the Press Says:-

"Kolb & Dill have made good so emphatically in films, it is probable they will quit the speaking stage for all time." *Los Angeles Herald.*

"Kolb & Dill are making a great hit at the Portola and filling the house every night as well as at matinees." *Santa Barbara Press.*

MUTUAL

Unusual Lighting Effects In "A LASS OF THE LUMBERLANDS"

In lighting effects, the new Mutual chapterplay, "A Lass of the Lumberlands," is as unusual and superior to other serials as it is in plot, action and enactment. Some of the wonderful night "effects" are positively startling. It is almost uncanny to behold flashing headlights, brilliantly lighted Pullmans and tremendous bonfires, depicted on the screen with such reality. Theatre patrons everywhere are proclaiming this chapterplay wonderful. Turnaway business is the rule. Fifteen startling chapters—a new one every week. For bookings see your nearest Mutual Exchange.

Now Booking At 68 MUTUAL EXCHANGES

SIGNAL FILM CORPORATION
Presents
HELEN HOLMES *in*

A LASS OF THE LUMBERLANDS

A Spectacular Chapterplay of the North Woods





Real Newspaper Stories In This Sensational Serial!

"Get the story!" ordered the city editor as he sent the girl reporter forth to run to earth the confidence man. She picked up a clue. She followed the trail till it lead her to the man she sought. Then, at the point of a gun, she held him at bay and got the "story." This is but one of the unusual thrills in the new Mutual serial, "The Perils of Our Girl Reporters."

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES — EACH COMPLETE

Each story in this big new serial is founded on fact—based on a real incident in newspaper life. The stories are perfectly enacted by a cast headed by Earl Metcalfe, Helen Greene and Zena Keefe. Geo. Terwilliger directed the production. Theatres playing this new Mutual serial are "holding 'em out." YOUR theatre can do the same. Fifteen chapters —a new chapter each week—each story complete in itself. Now booking at all Mutual Exchanges.

Booking NOW At 68 Mutual Exchanges.

Produced by NIAGARA FILM STUDIOS

MUTUAL

The Mutual Weekly

remains the
Unquestioned Leader
of all News Reels
because it gives
All the News
of
All the World
FIRST

The Other Great Weekly
Gaumont Single-Reels
are
Tours Around the World
Reel Life
and
See America First
with Gaumont Kartoon Komics

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Gaumont Co.
FLUSHING, N.Y.

"Germany and Its Armies of Today"

Three Weeks at the Strand

Apply Now for States Rights

GERMANIC OFFICIAL WAR FILMS, Inc.
729 7th Ave. N. Y. City
Room 1003



A NATIONAL INSTITUTION

STRAND THEATRE OF NEW YORK

OFFICE OF HAROLD EDEL, MANAGING DIRECTOR — MITCHEL H. MARK, PRES. AND GEN. MGR.

January 3rd, 1917.

Germanic War Films, Inc.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:—

In answer to your inquiry regarding the success of your picture, "GERMANY AND ITS ARMIES OF TO-DAY," I beg to advise that the same has been a huge success, which was evidenced by the amount of genuine applause during each and every performance.

We take this opportunity of exercising our option for the continuation of same for the third week, commencing January 14th, thereby making a continuous run of three weeks.

Assuring you of our appreciation for having had the privilege of first running these official German war pictures, I beg to remain,

Yours very truly,

H. Edel.

Managing Director.

AN UNUSUAL PICTURE! Get Busy

WHAT BECOMES OF THE CHILDREN ?

Written by and Featuring]

CORRA BEACH

and

WALTER SHUMWAY

DIRECTED BY
WALTER RICHARD STAHL



WORLD PICTURES BRADY-MADE

WORLD PICTURES

TO THE WISE EXHIBITORS OF THE WORLD

I beg to call your attention to the World regular program releases below:

Jan. 1—Alice Brady in "A Woman Alone."

Jan. 8—Gail Kane and Carlyle Blackwell in "On Dangerous Ground."

Jan. 15—Robert Warwick, Gerda Holmes and Doris Kenyon in "The Man Who Forgot."

Jan. 22—Ethel Clayton supported by Rockliffe Fellowes, Arthur Ashley and John Bowers in "The Bondage of Fear."

Jan. 29—Marie Dressler in "Tillie Wakes Up."

Feb. 5—Alice Brady in "The Hungry Heart."

Compare them with the so-called special releases.

Then reflect.

William A. Brady.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK

in "The Man Who Forgot"

Cast including
DORIS KENYON & GERDA HOLMES
From the Story by JAMES HAY Jr.
Directed by EMILE CHAUTARD
Produced by PARAGON FILMS Inc.





Unicorn

YOU KNOW PICTURES
BUT
WHETHER YOU KNOW OR NOT
UNICORN
KNOWS FOR YOU

LAUGHS
MEAN MONEY
AND
YOUR
BOX-OFFICE
LAUGHS LOUDEST
OF ALL
WHEN YOU
PLAY THE

BILLY WEST COMEDIES
TWO REELS EACH AND PACKED WITH RIOTOUS YELLS
1st Release: "HIS MARRIED LIFE"
2nd Release: "BOARDERS AND BOMBS"—3rd Release: "HIS WAITING CAREER"
REAL SCREAMS OF THE SCREEN

ONE, TWO AND THREE REEL DRAMAS
COMEDIES THAT *ARE* FUNNY
WESTERN SCREEN PLAYS
WHICH ARE CLASSICS.

TWENTY-ONE
REELS PER WEEK

EXECUTIVE OFFICES, 126-130 WEST FORTY-SIXTH ST., NEW YORK CITY
BRANCHES IN TWENTY-EIGHT PRINCIPAL CITIES OF U.S.A.
IKE SCHLANK, PRESIDENT

Films

INTERNATIONAL



The Serial Supreme

Patria

with **Mrs. Vernon Castle**

The Best Known and Best Dressed Woman in America

Released January 14th by **PATHÉ**

PAT

with **Mrs. Vernon**

The Serial Supreme



RELEASED

January 14th

THROUGH

PATHÉ

EXCHANGES

INTERNATIONAL


RIA
Castle
America's Best Known and Best Dressed Woman
RELEASED
January
14th
THROUGH
PATHÉ
EXCHANGES
INTERNATIONAL

INTERNATIONAL



Patria

The Serial Supreme

with **Mrs. Vernon Castle**

The Best Known and Best Dressed Woman in America

Released January 14th by **PATHÉ**

Pathé

There are thrills in every foot of Pearl of the Army says a big newspaper: Read what it says:

"There are thrills in every foot of 'Pearl of the Army.' With a dramatic story of love, mystery, and adventure and an all-star cast supporting her, Miss White is certain to achieve the greatest success of her career. It is doubtful if any star in the work has as great box-office pulling power. Pathe's name on a serial is a guarantee of its high quality. 'Pearl of the Army' lacks none of the essentials of a successful serial. It has a strong love-interest, the development of which starts with the first episode. There is mystery, adventure and suspense. Every reel is replete with thrills of the kind that bring audiences back week after week."

R. E. Pritchard in the New Orleans Item

When big newspapers everywhere recognize the importance of Pathé Serials in the life of their communities it shows Pathé is giving the public what it wants!

Produced by Astra
Directed by Edward José

Pathé

92%

is the rating given to

The Shielding Shadow

by reports of exhibitors. Their reports are based on box office value and crowds of pleased patrons. 73% and 77% are the highest two ratings these same exhibitors place on nine other serials which they had run recently or were still running.

Pathé knows how to make and market serials! Why Experiment?

The Shielding Shadow
Production by
Astra
Directed by Louis J. Gasnier
and Donald Mackenzie


Pathé
Announcing
Valkyrien
in the five part Gold Rooster Play
The Image Maker
A most unusual story of pre-existence and its counterpart in modern life. Full of dramatic incident.
Produced by Thanhouser
Released Jan. 21

Pathé



Mr. John R. Elliott.

"Our patrons revel in
Luke Comedies
....They have never boosted
any pictures as they are
boosting yours."

John R. Elliott, Mgr.
Hippodrome Theatre
Youngstown, Ohio.

Produced by Rolin
and the best made.



VINCENT SERRANO
IN
"A MODERN MONTE CRISTO"
RELEASED FEB. 4

THANHOUSER-MADE

A PATHÉ GOLD ROOSTER PLAY



ALIVE WITH STRIKING SITUATIONS—A STIRRING DRAMA OF VENGEANCE WITH JUSTICE

COMING
FLORENCE LA BADIE
IN
"THE GIRL WHO WANTED TO LIVE"

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. Edwin Thanhouser, Pres. JACKSONVILLE, FLA.
EUROPEAN OFFICE: THANHOUSER FILMS, LTD., 167 WARDOUR ST., W, LONDON

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GEORGE KLEINE, Presents

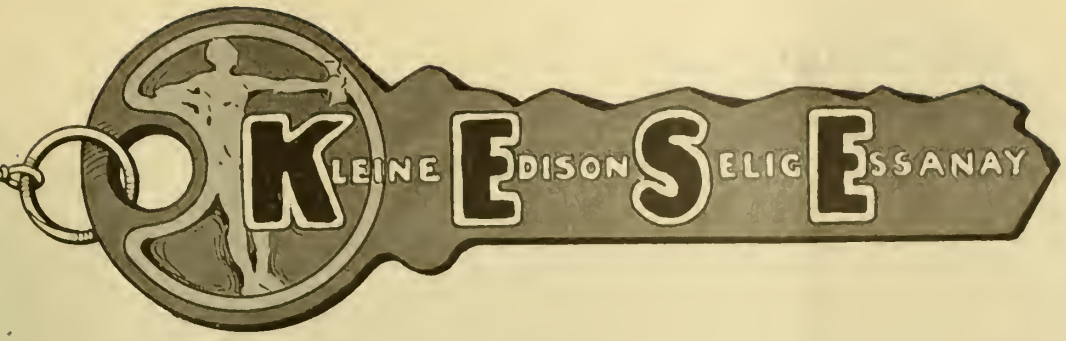
Billie Burke
in
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES

"Am simply amazed at the pulling power of Billie Burke and Gloria's Romance," writes an Iowa exhibitor. This motion picture novel brought to my theatre people who have always before opposed motion pictures and have never been known to enter a 'movie'."

The above is but one instance of many. This clean, wholesome, thoroughly logical play has made new patrons for practically every theatre in which it has played. The best people in every community are attracted by such names as Billie Burke, Rupert Hughes and George Kleine. To win a new and better patronage for YOUR house, book this 20-chapter novel now. For full details wire or write the nearest Kleine-Edison-Selig-Essanay Exchange or

GEORGE KLEINE
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"THE PRINCESS OF PATCHES"

A Picturization by Al Green of Mark Swan's World-famous Melodrama

A Love Romance of the Sunny Southland.

See the terrific explosion
See the fight in the houseboat
See the cotton plantations
See a blood-stirring melodrama

An All-star Cast Headed by **Vivian Reed** and Charles Le Moyne. A Love Romance Filmed True to the Life of the South.

COMING COMING COMING

A Sensational Drama of the Borderland

"The Heart of Texas Ryan"

With George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix and Charles Gerrard.



K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

America's Greatest Actor

with MARY CHARLESON

is presented in



"Little Shoes"

Henry B. Walthall, the greatest emotional actor the world has known, plays the melody of child love on the heart strings in this tense photo-play. It is clean, sweet, beautiful—the play for the entire family.

By Eleanor M. Ingram Directed by Arthur Berthelet

Screen time, 1 hour, 15 minutes

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



Every Critic Calls "The Truant Soul" Walthall's Greatest

"In 'The Truant Soul' Henry B. Walthall has been given a part to play that calls forth every bit of his talent and he has done nothing better during his career. . . . The picture is stirring from start to finish, and will hold audiences both for its story and the complete and effectual way in which it is produced."

DICKSON G. WATTS,
New York Telegraph

"In 'The Truant Soul' we have again the genius Walthall . . . the biggest man in pictures. . . . As the reels unfold you find yourself shaken by pity, fear, horror, repulsion and finally joy. The interest you have in the unfolding of the tale is the same absorbing interest you have felt while reading that novel you simply couldn't lay down. . . . There is not one moment during the entire picture when the suspense slackens."

MAE TINEE,
Chicago Tribune

"Not since Walthall made 'Ghosts,' 'The Avenging Conscience' and other plotful features has he given us such a character as Dr. John Lancaster in 'The Truant Soul.' . . . Walthall does some wonderful pantomimic work. His two contrasting characters and his portrayal of each have never been excelled on the screen."

LOUELLA O. PARSONS,
Chicago Herald

"The combined efforts of the star, Henry B. Walthall, and the producer, Harry Beaumont, augmented by the personal charm and manner of Mary Charleson have given Essanay one of the most artistic plays . . . and one of the most absorbing productions of the day. Truly it eclipses any current effort. . . . It contains the best and most essential ingredients which go to make ideal cinematic melodrama. The photoplay is excellent. . . . Essanay might well be proud of 'The Truant Soul' and Mr. Walthall has every reason to believe it his best achievement."

W. K. HOLLANDER,
Chicago Daily News



TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

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KLEINE EDISON SELIG ESSANAY

What the Critics Say of "The Phantom Buccaneer"

Presenting

RICHARD C. TRAVERS and GERTRUDE GLOVER

"'The Phantom Buccaneer' has a story that will permit of no napping by the spectator as the action is fast and furious. . . . Richard C. Travers will win a warm welcome in this adventurous photo-melodrama. . . . Gertrude Glover's Mercia is a winsome little creature."

—James S. McQuade, Moving Picture World

"It is an entertaining play . . . holds the attention well. The acting is good, as also the photography."

—Genevieve Harris, Motography

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"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"

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General Film Service

ESSANAY STOCK COMPANY

Five Screen Stars of International Reputation

APPEARING EVERY SATURDAY
in a Series of Twelve Thrilling Dramas

IS MARRIAGE SACRED?

Each play with a separate and distinct plot, embracing Marriage and Divorce



CLAYTON



ARNOLD

"The Burning Band"	Dec. 16	"The Magic Mirror"	Jan. 27
"Dancing With Folly"	Dec. 23	"Shifting Shadows"	Feb. 3
"Wife In Sunshine"	Dec. 30	"Desertion and Nonsupport	Feb. 10
"When The Man Speaks"	Jan. 6	"Ashes on the Hearthstone"	Feb. 17
"The Wide Wrong Way"	Jan. 13	"The Extravagant Bride"	Feb. 24
"The Sinful Marriage"	Jan. 20	"Social Obligations"	March 3



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By Charles Mortimer Peck — *Directed by E. H. Calvert*

Screen time approximately 30 minutes



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The World's Greatest News Film

Will bring the shining shekels into your box office till—will "hook up" business on dull days—will also attract a class of patrons not ordinarily classed as "movie fans."

THE SELIG-TRIBUNE

The World's Greatest News Film

Released every Monday and Thursday in General Film service, originated a new and nifty poster—is painstakingly edited—is aimed to interest, to entertain and to educate.

THE SELIG-TRIBUNE

The World's Greatest News Film

Achieved a wonderful record during its first year—springing immediately into popularity because it presents subjects out of the beaten track and in a new and novel manner.

THE SELIG-TRIBUNE

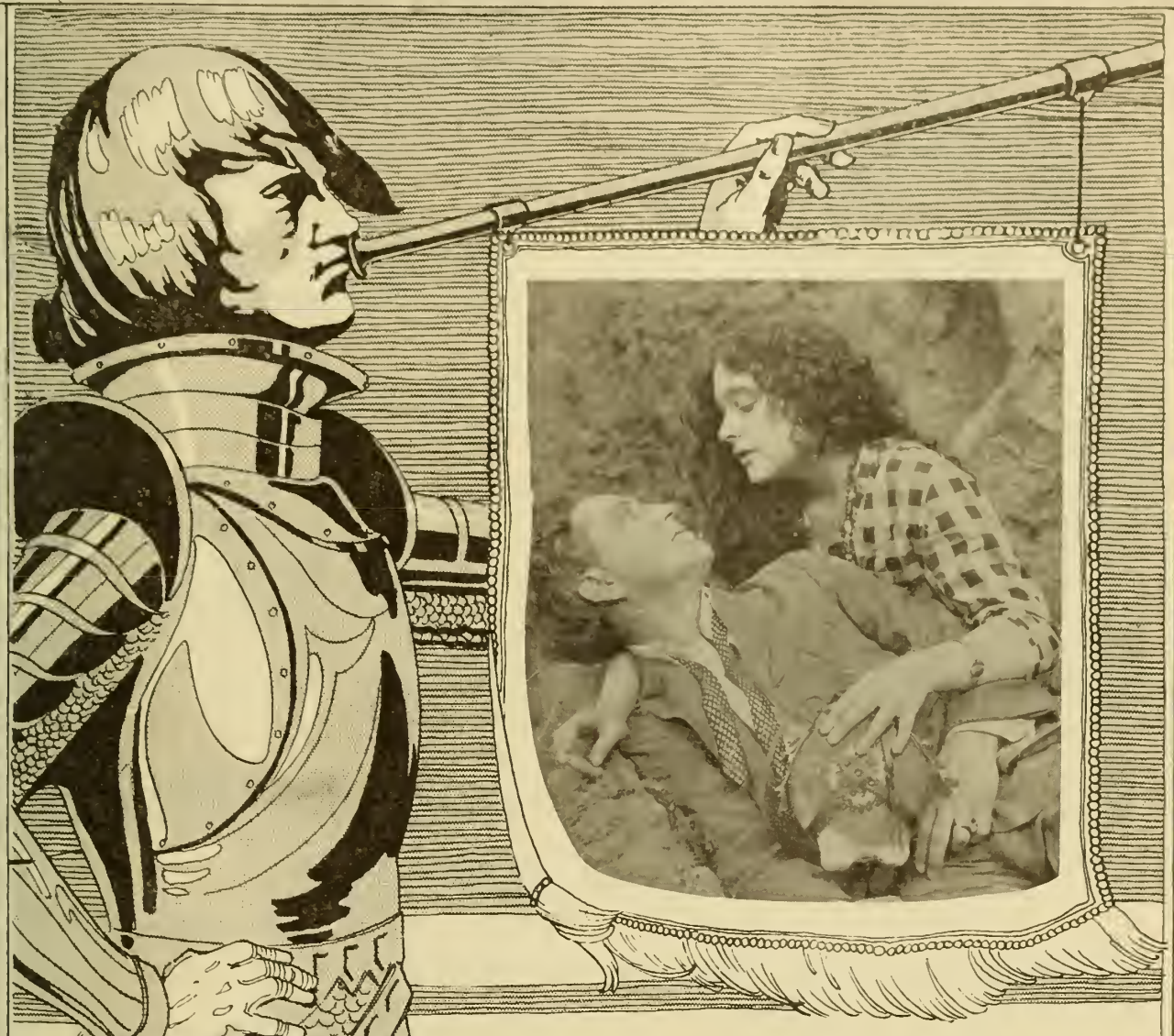
The World's Greatest News Film

Will spare neither time nor expense in 1917 in filming news pictorials not only interesting, but vitally comprehensive. Experienced cameramen located in all parts of the world will be alert to

GET THE NEWS AND SHOW IT FIRST!

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PRESENT

Gloria Payton -- Lucille Pietz -- Neil Hardin

IN

"TEMPTATION AND THE GIRL"

IN 3 ACTS

Supervised by H. M. and E. D. HORKHEIMER

General Film Service



Announcing a
NEW SERIES of
"STINGAREE"
Adventures
By
E. W. HORNUNG
Author of
"RAFFLES"
and of KALEM'S former successful "Stingaree" series.
TRUE BOARDMAN
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Kalem's Stellar Achievement for 1917!

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"The Girl from Frisco"
Released Wednesday, Jan. 17th.

"THE BLACK CIRCLE"
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"Grant, Police Reporter"
Released Friday, Jan. 19th.

"THE WRECKED STATION"
A Rapid-fire Chapter of
"The Hazards of Helen"
Released Saturday, Jan. 20th.

"CUPID'S CADDIES"
One of Those Popular
"HAM Comedies"
Released Tuesday, Jan. 16th.

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KALEM COMPANY
INCORPORATED
235 West 23rd Steeet, New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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(Index to this issue will be found on page 428.)

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Saturday, January 20, 1917

Facts and Comments

JUDGES in Schenectady, N. Y., and in Cincinnati, Ohio, have declined to give an adverse ruling against the Sunday picture performance, and the district attorneys in those cities have withdrawn charges against other than the houses complained of, but, as one Cincinnati paper puts it, the pool parlors and fruit stands are yet to be decided upon. This is one of the irritating things of these prosecutions. The respectable amusement is linked with the saloons and pool parlors as deleterious, things to be suppressed. The Sunday closing law seldom shuts up the saloons. It merely makes rich opportunities for graft. The best way to hurt the saloons and the pool parlors is to open the picture theaters and afford the man who will not go to church or who has already been to church opportunities for clean and decent diversion of a seemly sort. Now that the fight for Sunday opening has been begun in New York, perhaps it would be as well to push the matter to a conclusion and put a stop to the uncertainties of an illy defined position.

* * *

JUDGING from correspondence, personal interviews and every other means of securing data, the high salaried star is not the only crying evil in need of reform in order to reduce the "high cost of film rental." The senseless multiplication of film exchanges is undoubtedly doing more today to add to the burden that is slowly but surely freezing out many of the smaller theatres, so necessary to the stability of the whole industry. How can it be otherwise with ten to fifteen exchanges in some centers where one-third of the number could amply meet all requirements. It is right here that a big reform will work wonders and it is bound to come.

* * *

"IF WE could only get some co-operation from the exchanges, we could get a share of the prosperity that every other line is sharing in out here," says a well known exhibitor in the far West. Advance deposits, C.O.D.'s by mistake and the high and mighty exchange manager who sits in his office a hundred miles away without making the slightest effort to assist his customers in getting busines or suitable programs is most discouraging and an amazing condition.

* * *

ONCE more the European market begins to figure on the profit side of the film companies' ledgers. The return is nothing like it was a few years before the war, but there is a better demand for American films on the other side of the Atlantic and comedies are almost in brisk demand. This is in line with what Will Irwin recently wrote in the Saturday Evening Post regarding the English stage. Old bits of burlesque business that would not be tolerated in the Christmas pantomimes before the war are now interpolated even in musical comedies. A people under stress seek amusement when they resort to the theatre and the rougher forms of slapstick comedy films are in strong demand. But extravagance and not vulgarity should be the keynote of the stories.

* * *

EVEN worse than the sex title for a film is the announcement that children under sixteen will not be admitted to view certain subjects. Clearly they should not be permitted to view films properly belonging to the clinic, but in a majority of instances the sign is not used to protect the juvenile morals; rather to emphasize the suggestion that the subject on view is ultra sensational, if not immoral, and so draw what the Pacific coast forcefully but inelegantly terms "bloodhounds." One western exhibitor, Ralph Ruffner, of the Liberty, Spokane, handles the situation well, even though he does not use the ultra sensational pictures. Many subjects that are proper for adults are not good for children, and when he has one of these he displays no sign, but the cashier quietly tells the children that it is not the sort of story that would interest them and refuses to sell them admissions. If they procure tickets through an older person, the door keeper has instructions to refuse them. It is a better plan and one more apt to make friends. Purely as a business proposition it is unwise to raise expectation too high.

* * *

Empty Promises—Fifty thousand dollars as a subsidy for advertising business, but only after the first fifty thousand goes to the "insiders" then you must not forget the profits promised to the "League." The whale that swallowed Jonah was a "piker" when it comes to swallowing "bait" in these times.

Craftsmen Needed

By Louis Reeves Harrison

WHEN light was thrown on the Statue of Liberty the President spoke of people who love liberty in all parts of the world, saying, "There is a common pulse in us all; there is a common contact with life; there is a common body of hope. This not only means opportunity for the individual, but it also indicates his relation to others. When the individual comes to his full dignity he can look into the eyes of his neighbor and realize that he belongs with him to a common, free community of purpose and thought and action."

There is a drift toward harmony observable in motion picture ranks, but the eternal individual often stands in the way. It is perfectly natural for him to think first of himself. He is compelled to give close attention to his department of work in order to make it a success, but it would not hurt him in the least to rise from that close attention at times and stretch himself mentally, even to the extent of laying aside the absorbing occupation in which he is engaged in order to visit some higher standpoint where he can take a look over the entire field.

It does not hurt any man to leave his anchorage occasionally, if only to scrape off a few of the barnacles which accumulate when one sticks too long to one way of thinking. We are not a lot of receptive vegetables. We are here to receive, it is true, to receive and learn, to live out the best expression of ourselves, to improve what is given us as a contribution to that free community of purpose and thought and action—our real status on earth seems to be that of a tryout, not only to make good as individuals, but for common welfare—of what use would any of us be in a future state if we can't push this one along?

"When an individual comes to his full dignity," when the Exhibitor, the Producer, the Critic, comes to a large comprehension of all that pertains to Screencraft, he realizes fully, and possibly for the first time, that nothing can make this business better for all concerned that does not make it better for the public. I am accused by a clever writer, one who may thoroughly enjoy his own dextrous insincerity, of attempting to get from mediocre production a "perfect" play. What he hopes to convey is that I am straining for the impossible, for what is completely effective and satisfactory in every respect.

There are many people who imagine that the projection of pictures on the screen is so purely mechanical that it requires no skill. A very little investigation will bring out that nice young ladies and gentlemen imagine that there is required no skill to act in the photoplays. Nearly all inexperienced writers in the country, as well as a few millions who have only pen, ink and two arms, imagine that there is required neither native ability nor craftsmanship to write a successful story for screen visualization. Such people may be fairly intelligent, but, like the writer of dextrous insincerity, they have that common human failing, Limited Vision.

For many long years the Moving Picture World has been devoted to the perfecting of all departments of production and exhibition. Through suggestion, through example, through discussion, through criticism, there has been a consistent effort made to improve all the units of performance, with the helpful idea of encouraging general excellence and thus making the entire product, as nearly as it is possible to do so, completely effective and satisfying to the public.

Barnum said that there is a fool born every minute. A fool is defined as "one who is deficient in judgment or sense." We do not expect babies to have judgment and sense—they are born every minute—but we take pains to see that they acquire what they lack. We educate them—there is a common pulse in us all—and that is very much the sort of attitude we should take toward those members of a mixed audience who are not overburdened with good judgment and common sense. We are not rising to our dignity as men and women when we play down to the lowest forms of intelligence, when we cater to mental weakness instead of to those qualities which make for fine manhood and womanhood.

If I have been concerned about the truth of what is presented to those half-formed minds, and about the quality of presentation, it is because many of the difficulties with which we seem to be vainly struggling, against which there has been a vast amount of futile rant, would vanish of themselves before the strong glow of thought and feeling in screen production of the highest possible kind we can attain. The great, big, absorbing question is to elevate the quality of product.

Neither intellect nor imagination is required to repeat a lot of old stock phrases like "there is a fool born every minute"; a parrot can say them, and men are worse than parrots who try to replace logic with rant. "Ready-to-wear intelligence," says Herbert Kaufman in one of his vigorous editorials, "is quite *inexpensive*—probably the *lowest-priced* service in the market. Brains stuffed by *formula* seldom exhibit *brilliance* and *resource*." "Whatever is easily duplicated," such as adaptations, "is sold cheap." He insists that success cannot be attained "unless the spirit of *originality* is stimulated."

There is no doubt that average adaptation furnishes a producer the cheapest possible method of providing a play, "the *lowest-priced* service in the market." "The scarcest commodity is the knack of *thinking along new lines*." And it is not ordinarily to be had for a few hundred dollars, such as the adaptation usually costs. If it is true that we can never make this business any better for ourselves by a policy which does not make it better for the public, why are we adhering to a policy of adaptations discarded in all other arts of expression but our own? Why provide a monotony of beaten tracks for the public?

Efficiency methods are applied to nearly all branches of the business of visualizing stories—why not to the stories themselves? Our common purpose is to provide what is new and attractive in this beautiful and marvelous art of expressing thought and feeling. We know that people would be drawn and held by powerful presentments of those subjects in which most of them are deeply interested. Successful stage plays can only be written by those who know how to write for stage presentation, and the same general principle applies to all other arts of expression. There is such a thing as Screencraft.

There are thousands of capable writers in this country, including the gentleman of dextrous insincerity, and there are many hundreds who know how to tell an interesting story, but, outside of the studios, there are comparatively few who have any knowledge of Screencraft. They will acquire it rapidly enough when producers make it worth their while. The same stimulus to effort must be accorded them that started production and exhibition. Once the big central idea of production is provided, many minor vexations will disappear of themselves.

A Kick on the Deposit System

By Sam Spedon

WE fully appreciate the righteous indignation of a self-respecting and responsible business man, which no doubt dictated the letter below and we cannot refrain from giving space to its expression.

December 25, 1916.

Moving Picture World, New York.

Gentlemen—Is it possible that the exhibitor will always let the film manufacturers treat them as dead-beats or carry their business for them by putting up a deposit for from two to four weeks? And some of the new ones are demanding more than that. Any man who has any credit is certainly jealous of it and I for one would do business with any company if they would do business with responsible people on business principles the same as any business man does. The good accounts should not have to suffer for the bad accounts.

So long as the exhibitor will agree to let them dictate to them as to what service they give them, whether good, bad or indifferent, and the exhibitor will put up his money in advance to run their business with, it certainly makes it very easy for the manufacturers and exchanges. The exhibitors are certainly easy.

The manufacturers are figuring to get the exhibitors' money in advance regardless of the kind of pictures he gives you or the kind of service you sign for, including slides, photos, as well as so much paper, which often you do not get. Either your paper will be late or you will receive a note saying, will send tomorrow, but it never comes. Again they send the films out too late to reach you for your show and claim it is no fault of theirs, yet they have our money. What are you going to do? They say it is the express company's fault, and we will see that you get your loss. But in seven years I have never gotten one penny due me from any company yet.

I trust that you and the exhibitors will take this matter up and see where we all stand.

Very respectfully yours,

There are always two sides to every question. The exchanges must protect themselves against "dead-beats" and the exhibitors must protect themselves against imposition.

The just always suffer with the unjust. But it does seem there should be some distinction between the two, whether it be the exchange or the exhibitor.

There is evidently a disposition on the part of the exchanges and manufacturers round and about New York, to do away with the deposit system just as soon as they can safe-guard themselves against irresponsible exhibitors. To this end they have associated themselves with the Hoy Agency, which furnishes the exchanges with a report of the financial responsibility of each exhibitor. If an exhibitor is in arrears with one exchange, he is immediately reported to all the other exchanges, at the end of each week and he is cut off from any other service in the association.

The responsible exhibitor is agreeable to this method, but claims it should automatically do away with the deposit system. When the exchanges or manufacturers impose both, the exhibitor considers they are adding insult to injury.

The local exhibitors league of New York City has asked the exchange managers, members of the F. I. L. M. Club, to arbitrate the question of deposits, for the presentation of their side of it; a privilege they have never been accorded. If this meeting is brought about it is possible the matter will be fully discussed and amicably settled to the satisfaction of all concerned.

We certainly hope this "get together" will take place very soon. We will all watch for the results, anticipating a happy solution of the problem.

We might add, as another indication of which way the straws are blowing, that it was a very gratifying bit of news to hear that the K-E-S-E exchanges gave interest to the exhibitors on all deposits on their service. No doubt others will follow their example.

There are so many angles to the problem, as suggested by the letter quoted above, it is hardly possible to analyze each one specifically. It appears to a person on the outside looking in, that there should be some way of separating the sheep from the goats, or the honest men from the "crooks." This matter might possibly come within the province of the N. A. M. P. I. or the National Exhibitors' League.

Are American Producers Provincial?

ONE of the trade papers published in France reached our desk the other day. In ante bellum times it could be compared favorably with the Moving Picture World, "La Vita Graphica," "The Bioscope," and other widely known trade publications, but a copy of Cine-Mundial, our international organ, stood up like a giant before this "war edition." We looked it over with a feeling of pity mingled with the deepest respect. The titanic struggle in which France is enacting such an important role is playing sad havoc with her business enterprises and even more especially with her artistic life, including the production of films. The misfortunes of France do not inspire any rejoicing, even if some of our industries are benefiting in the meantime.

In the middle of the first page of our esteemed French contemporary a dozen lines in bold type announces the monthly French production of films and just below there was an article on world conditions, of which the following is a rather free translation. The article contains much food for thought on the part of our film manufacturers and directors, for the Griffiths, Inces and others who are responsible for the plots, stories, themes and subjects of our productions. Do they lack the essence of that universal appeal that makes Shakespeare belong not to the country of his birth but to the whole world? Are they built around plots and themes of merely American color and local appeal? What of the world's market, of which we are trying to secure a share, if this is true? And not only the world markets but may there not be the germ of an idea here as to how the pictures may secure and hold larger and more appreciative audiences among our own people? These are the main points in the argument of the French editor:

Before the war we set the standard for the world to follow. Our brands were known and admired in every corner of the globe. Not only were we recognized as the pioneers of the industry, but our films bore the seal of superiority in the international marts. They were acknowledged as the best our art had no peer.

Then came the war.

We stood still for two years.

At this moment we are rapidly losing our grip on the world markets. In the scramble for the place we held abroad, a new producing center has appeared in competition and is forging ahead of all others. Powerful in money and other material resources, its success seems assured for the time being. Will it be able to retain the international trade when conditions become normal?

We do not think so; in fact, we are sure it will not. France will come again into her own, as a river follows its even course after the storm.

Let us examine what this new competitor has to offer.

During the past two years we have observed the rise of a product which is only artistic in name. Exotic, local, wofully provincial in plot and viewpoint, its temporary ascend-

ency rests on mechanical perfection—technique, entirely on technique and nothing else. Made in a country mentally isolated up to a few years ago, whose prejudice has been pampered to such an extent that the most childish claims are passed around as facts even among the so-called cultured classes, it lacks broad international appeal. The scenarios of its most lavish productions are based on themes of no interest whatever to the rest of the world. Many of the problems which its playwrights rave about were solved in Europe and Latin-America centuries ago. There is only one thing in which the transatlantic competitor excels, and this is the prop supporting the whole edifice of its present success in foreign countries: technique—wonderful photography, magnificent settings, superb acting.

But even this advantage will be of no avail against the commercialism of the five-reeler; the padding and condensing which is the unavoidable sequel of a standard length will soon tire the most complaisant audiences.

Give Us Both, and More of One Than the Other

By Sam Spedon.

"THIS picture is not going to be an artistic success and a financial failure. It is going to make money for us and the exhibitor." This remark overheard in a public elevator caused us to turn around and take notice. It is too bad we didn't get the gentleman's address so we could publish it for the benefit of the exhibitor, that is the kind of picture he wants.

One question is paramount in the mind of the exhibitor: "Is it a money maker?" The producer hopes so. "Don't you let anybody tell you different."

An artistic success isn't necessarily a financial failure. Let us have both, but give us the financial success by all means.

Very few of us in the motion picture business are indulging in the art for art's sake alone; that takes barrels of money. We are all willing to sacrifice art for the sake of commerce. We are all talking about bringing it down to a commercial basis.

A manufacturer who produces a classic is to be commended—if it is financially practical and profitable.

We are often governed by the high-brows and the big sounding phraseology of educated theorists instead of trusting to our own judgment and experience as showmen.

We have seen some magnificent pictures, masterpieces, within the last two years. Other producers emulate them and try to make something "stupendous," "superb." They build at tremendous expense, with the sky as the limit and, like the tower of Babel, they bring about confusion and their construction falls in hopeless disappointment.

It is just as bad to be too far ahead of the times as it is to be too far behind them; neither is practical. Very few of us can appreciate a Carot or a Rembrandt, but all of us can and do enjoy a picture that is within our appreciation, and appeals to the best that is within us.

It is admitted and quoted with pride that the motion picture theatre is the theatre of the masses. It takes time to educate the masses and the motion picture is doing it. Let us hasten slowly. We must not get too far ahead of them nor too far above them.

The manufacturer is apt to forget that it was through the masses he became rich. He may feel that he is now of the class classy. He must not forget that he is doing the greatest good for the greatest number and that number is not number one. He is appealing to the masses, who are in the majority, and not the class, which is in the minority.

History repeats itself. We have a new generation every four years. This is the salvation of the show business in its many ramifications; it is the life of trade. Every generation has the same red-blood and the same emotions as the one that has gone before it. If the pictures give them what they want they will want the pictures.

Moving pictures are no longer a novelty, they are a necessity. The producer will continue to make, and the exhibitor to show them as long as they can do so profitably. They want artistic and financial successes, both if possible, but preferably the latter.

Do Your Bit For Sunday Opening

IF the Continental volunteers hadn't paid attention to Paul Revere's warning in his historic ride through the New England settlements, we would not to-day be living in the land of the free and the home of the brave.

Loyal and faithful supporters of the industry are in the saddle warning us of a threatened encroachment on our rights. We should stand by these leaders and help them fight the common enemy, who threatens our freedom and rights as free and independent citizens.

If we stand inanely by, we will not only be deprived of our Sunday recreation, but will be further burdened with unjust taxation and dictatorial censorship.

This is not a cry of "wolf," nor a joking matter. You may have a lamb or two to spare, but we must help the poor devil who only has one to his name. If we do not kill the wolf now at our door, it will not be long before he will kill us.

One of our most enthusiastic supporters and workers in the industry, a liberal contributor of his time and money, a representative producer made personal appeal to some of his fellow producers to help the cause, with very discouraging results. They were so busy, evidently, that they thought he was presumptuous and encroaching upon their time.

He was not soliciting alms, he was trying to interest them in their own concern, but they did not realize it or didn't care to.

Do you know that the Sunday closing means a loss of one-fifth the business of the entire week, each week. Does this mean anything to the manufacturer? If it means this loss to the exhibitor it means just as much to the producer.

The New York state exhibitor has agreed to contribute his quota at the rate of three cents a seat according to the seating capacity of his house. This means that each theater will give from seven dollars and a half to ninety dollars towards a fund to contest the law before the supreme court and present a bill, at the next state legislature for the repeal of this blue law. These things must be done now within the next ten days.

We hope the manufacturers and other interests of the industry will do as much and not sit idly by, like Nero who fiddled during the destruction of Rome.

NEW YORK OPERATORS TO DANCE.

The announcements and tickets for the fourth annual reception and ball of Local 306, I. A., the New York Moving Picture Machine Operators' Union, which is to be held Sunday, January 14, at the Central Opera House, 205-223 East Sixty-seventh street, are out, and from all indications the "boys behind the projection guns" are going to surpass all previous efforts along these lines. A host of picture stars have signified their intention of being present.

Special lighting effects under the direction of experts from the Precision Machine Company and the Nicholas Power Company will add to the novelty of the occasion. The music will be supplied by Thomas Usher's metropolitan concert orchestra.

Several interesting novelties also are being arranged, for No. 306's boys have the reputation of doing things right, as those who had the good fortune to attend last year's ball can testify, and they hope to see every manufacturer, exchangeman and exhibitor represented at this event.

Tickets admitting a couple at $1 and boxes at $25 are on sale and may be obtained from any union operator or will be mailed on receipt of remittance to the local's headquarters at 145 West Forty-fifth street.

Motion Picture Men Discuss Defense Measures

Representative Gathering Lunch at Delmonico's and Make Preparations to Fight Sunday Closing Laws—To Raise Large Fund

UNDER the auspices of the National Association of the Motion Picture Industry a luncheon was given at Delmonico's, New York City, Tuesday, January 2, for the purpose of meeting ex-Judge William Seabury and John B. Stanchfield, who are the choice of the association for counsel in handling the Sunday closing question to be presented before the Court of Appeals of the State of New York and the New York State Legislature this month.

There were fifty representative men of the industry present. Judge Seabury was the first speaker. "What we want," he said, "is to put to the court the question of whether or not Sunday film shows are illegal under the statute. Everybody in the industry must realize the finality of the decision which we are seeking. From the Supreme Court there is no appeal within the state. The Bender case carries with it the question of public nuisance. If nuisance can be proved, the decision will undoubtedly be adverse, as that is a totally different issue from the one involving the legality of the Sunday motion picture entertainment. The case should be kept simple, and that a rational interpretation of the Sunday statute be suggested to the court. I feel confident that if the case were argued under such conditions a favorable decision would result, especially as the court has never before been called upon to pass upon this question and will not be in the position of having to reverse itself.

"There are two elements of the elasticity of the law affecting moving pictures on Sunday. The first element refers to legislative amendments, while the second refers to judicial interpretation. In regard to legislative action it would be well to go slowly at present, because any move in the Legislature would be looked upon, in any quarters, as a general assault on the Sunday observation law.

"It is necessary to have a case go to the Court of Appeals that would be lacking in complications. The fact is that the Court of Appeals has, as yet, not ruled on the question."

John B. Stanchfield said that if the Court of Appeals should render an adverse verdict there would remain no loophole for the theater owner, for any official who would fail to obey such a mandate would be apt to lose his position through removal by the Governor.

It would make no difference, said Mr. Stanchfield, how the Mayor or Police Commissioner of a town personally might feel about the law once the verdict is handed down he would be obliged to do his duty or suffer impeachment or imprisonment. The Bender case, involving Sunday shows, was mentioned by the attorney, and was held as a case which not only was complicated, but hardly representative.

W. A. Brady, president of the association, and W. W. Irwin, chairman of the Executive Committee, impressed upon those present that it was imperative that they get busy at once, raise funds to employ counsel and get immediate action, as the case would be argued not later than January 11. Mr. Brady said he had called on different branches of the industry for contributions for a fund of $25,000, necessary to start the campaign on Sunday closing, but had met with very discouraging results. Ben B. Hampton, of the General Film, suggested that professional solicitors be employed to raise the necessary amount. This proposition met with general favor. A call for contributions was made to the guests and about $10,000 was subscribed at once.

It was the consensus of opinion that the larger exhibitors like Loew, Moss and other owners of theatrical chains should subscribe more liberally than other exhibitors of lesser interests.

W. C. Hubbard, of the Rochester, N. Y., Exhibitors' League, declared the disposition of the Rochester exhibitors to contribute whatever amount they were called upon to furnish as their share, and they would contribute liberally.

P. C. Cornell, of the Buffalo Exhibitors' and Theatrical Managers' Association, in behalf of that association, announced their willingness to give $10,000 if necessary.

David Cohen, of Binghamton, said that he represented two theaters in Binghamton, but they would stand their share without hesitation. To confirm this he subscribed $125 now and there was $125 more awaiting the call.

E. F. Albee, of the Vaudeville Managers' Association, not an exhibitor, contributed $500. He said he realized that the Sunday closing law would affect his artists as well as the moving picture exhibitors. He also declared himself ready to do anything within his power to assist the motion picture cause.

Samuel H. Trigger reported progress in the collection of funds from the New York City exhibitors. He suggested that the same proportion of three cents a seat be assessed from all managers throughout the state. This led to some discussion. The opinions prevailed that this might be a basis, but it should not prevent anyone contributing as liberally as he felt disposed.

The amount subscribed at the luncheon was to be the nucleus of a general fund of $25,000 necessary. In addition it was proposed to include all the different branches of the industry in a general assessment at once and then organize a periodic assessment every week, or every month, of a stated amount to establish a permanent fund to meet any question, like the Sunday closing law, censorship, etc., which might arise from time to time, in different parts of the country, on the same principle as the vaudeville association, which now has a fund of $200,000 in reserve.

The amounts subscribed at the luncheon were: Adolph Zukor, $1,000; World Film, $500; the International, $500; Universal, $500; General Film, $500; Frohman, $350; J. B. Brulatour, $250; Gaumont, $250; David Picker, $500; Miner Lithograph Co., $100; M. P. News, $250; M. P. World, $250; M. P. Mail, $200; Trade Review, $250; Strand Theater, $500; Rialto Theater, N. Y., $500.

Included at the luncheon were: A Lichtman, Hiram Abrams, P. A. Powers, W. E. Shallenberger, William L. Sherrill, B. B. Hampton, H. A. Palmer, Harold Edel, Louis Levy, Samuel Spedon, T. E. Oliphant, J. Felter, David Cohen, J. E. Brulatour, Herbert Blache, E. A. MacManus, Adolph Zukor, Walter W. Irwin, Joseph A. Golden, F. G. Bradford, W. W. Hodkinson, Lee A. Ochs, John B. Stanchfield, Louis L. Levine, H. N. Holde, James Beecroft, E. F. Albee, W. H. Kemble, William A. Brady, William M. Seabury, Frederick H. Elliott, Wallace Thompson, H. P. Luce, Jesse L. Lasky, Peter C. Cornell, Frank Powell, I. E. Chadwick, Samuel Goldfish, Edgar Selwyn, Samuel H. Trigger, Samuel Seabury, W. H. Johnston, Tracy H. Lewis, Charles R. Condon, W. C. Hubbard, Edwin Thanhouser, Walter J. Moore and Fritz Tidden.

F. I. L. M. Club Completes Delivery Plans

Selects for Handling Films a Bonded Company Which Will Relieve Exhibitors of Responsibility.

A SPECIAL meeting of the F. I. L. M. Club was held at the Hotel Astor on Thursday, December 28, for the discussion and adjustment of the transportation of films to and from the theaters. The members present were Mr. Abeles, representing the Pathe Exchange; Mr. Engle, of the International; Mr. Saunders, of the Metro; Mr. Gainsborough, of Universal, and Mr. Buxbaum, of the General Film.

A plan was decided upon and arrangements will be made with the Interborough Delivery Company as a common carrier for the delivery and collection of the films. This company is bonded and responsible for the safety of the films while in transportation. This plan will relieve the exhibitor of all responsibility and insure him his service regularly and without delays. He is entirely covered in this way, and it is now up to the exchanges and the Interborough to see that his service is always forthcoming.

The cost of delivery, however, will be up to the exhibitor, about $5 a week for deliveries and collections, but considering that he is insured against losses and delays, it is very much to his advantage. The Interborough will start its deliveries on Monday, January 8.

MR. LAZARUS SEEKS A FLORIDA STATE RIGHT.

Mr. Lazarus, of St. Augustine, Fla., is in the city looking for a good five or six-reel picture which may be exploited as a Florida state right subject. Mr. Lazarus will be in the city several weeks. His office during that time will be in Room 806, 145 West Forty-fifth street.

Mr. Lazarus, who has had theatrical experience, both in pictures and with road shows, says business just now is good in his home state. This is true especially of the winter resort towns, of which St. Augustine is one, where the season lasts until the middle of April.

Breitinger Quits as Chief Keystone Censor

Action Result of Fight for Political Control of State—Dr. Oberholtzer Probable Successor

J. LOUIS BREITINGER, chairman of the Pennsylvania Board of Censors for Moving Picture Films, has been requested to resign by Governor Martin G. Brumbaugh. The action is part of a brisk political fight for the dictatorship of the state between forces led respectively by Senator Boise Penrose and the Vare brothers. Mr. Breitinger is a Penrose follower, being one of the leaders of the Thirty-seventh ward of Philadelphia, and in view of the bitter fight for the speakership of the House of Representatives the Governor's action was not unexpected. Other state officials who are aligned with the Penrose faction have also been asked to resign.

In response to the Governor's letter Mr. Breitinger has sent the following communication:

"There is quite a good deal of work in connection with the system and details of the work of the offices and will require my straightening out matters in Pittsburgh, Harrisburg and Philadelphia, and opportunity ought to be afforded me to do this, especially so as the two holidays intervene. I therefore suggest that you permit the time of resignation to take effect as of January 15, 1917."

Governor Brumbaugh replied: "The suggestion in your letter that your resignation be accepted to take effect January 15, 1917, is approved by the Governor."

The affair naturally has created a stir in film circles and speculation is rife as to Mr. Breitinger's probable successor. The consensus of opinion seems to indicate Dr. Ellis Paxson Oberholtzer, who, with Mrs. Ella C. Niver, constitute the board. Dr. Oberholtzer and Governor Brumbaugh are close personal friends, their intimacy dating from the time when the Governor was superintendent of schools, and Dr. Oberholtzer is therefore the most likely candidate.

During Mr. Breitinger's tenure of office charges have often been made that he was running the office for political purposes, but these charges were never made specific.

The "dictatorial attitude" of the board has caused frequent complaint among the film men of Vine street. Several suits have been entered by film men to test the legality of the board's rulings and they have resulted in the novel spectacle of films being shown in the courtroom. In addition to suits brought by film men against the censors, a proposal once actually was made for his removal. A telegram was sent to Governor Brumbaugh but the action was dropped when the immediate difficulties that led to it were smoothed over. This occurred in March of last year, and since that time dissatisfaction has frequently expressed itself in various ways.

Among the prominent men of the industry varying degrees of opinion as to the affair were expressed. So prominent a man as Stanley V. Mastbaum is understood to have voiced his admiration for Mr. Breitinger as a man, and it is remembered that at the dinner given by Mr. Mastbaum recently to the Stanley Exhibitors' Association the censor occupied a place of honor. In some quarters there is therefore a tendency to recognize Breitinger as an able man performing an unpleasant duty to the best of his ability.

On the other hand there were many outspoken expressions of satisfaction from those who had felt the rigors of the censor's decisions. Several exchangemen said that, although the request for his resignation was evidently but one move in a large political game they would have no hesitation in reaping the advantages which might come from the appointment of a broader-minded man.

Famous Players-Lasky Stockholders Meet

Increase Capitalization to $20,000,000 to Cover Paramount Absorption—Another Banker Added to Directorate

THE increasing of the capitalization from $12,500,000 to $20,000,000 and the election of another prominent banker to its already distinguished directorate were among the important events of the stockholders' meeting of the Famous Players-Lasky Corporation held at the offices of the concern at 485 Fifth avenue on Tuesday, Jan. 2.

The fact that the increasing of the capitalization from $12,500,000 to $20,000,000 is a very conservative move will be seen from the fact that the former figures represent the capitalization of the corporation when it comprised only the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company and Pallas Pictures. The capital of the Paramount Pictures Corporation, which was recently absorbed by the producing combine furnishing its program, was $10,000,000. Thus the new capitalization represents a reduction of two and a half millions in the combined capital.

At the meeting, William H. English, vice-president of the Empire Trust Company, was added to the board of directors and the following were re-elected for a term of four years: John F. Frederick, cashier German-American Bank; Frederick G. Lee, president Broadway Trust Company; William C. Demorest, president Realty Trust Company and a member of the New York Chamber of Commerce; Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Daniel Frohman, Emil E. Shauer, Albert A. Kaufman, Elik J. Ludvigh and Cecil B. De Mille continue as members of the board.

The directorate was increased from twelve to twenty, the eight new members to be elected at the next meeting of the present board, which takes place January 8.

After the presentation of the annual report, which showed a big surplus had been accumulated during the year, a resolution was presented by the stockholders, 80 per cent. of whom were present, thanking the officers and directors of the corporation for their successful administration of the affairs of the concern and expressing confidence in their continued management.

In replying to the resolution, Adolph Zukor, president of the corporation, pointed out that the growth of the concern to its present size and importance had been a gradual and a healthy one. He drew attention to the fact that the ideals and principles for which the present corporation stood had all been tested out successfully by the individual companies which it comprises—that the Famous Players, Lasky, Morosco and Pallas Companies had each proved the efficiency of its own methods as an individual and that the similarity of these aims and ambitions had given every reason for the belief that their individual success was only an indication of the possibilities which their combined strength would offer.

In closing, Mr. Zukor referred to the adding of Mme. Olga Petrova and Margaret Illington to the long list of stars appearing on the Paramount Program and assured his hearers he saw nothing ahead for 1917 but the eclipsing of all past records of achievement.

MARJORIE RAMBEAU, MUTUAL'S NEW STAR.

Marjorie Rambeau, the popular Broadway actress and the star of Al H. Woods' great current success, "Cheating Cheaters," who has just been signed by the Frank Powell Producing Corporation to appear in a series of six photodramas to be released through the Mutual, made her first real success in the role of "Merely Mary Ann." It was with the Oliver Morosco stock company at the Burbank theater in Los Angeles, and it marked the beginning of a big career for the charming actress of the dramatic stage.

HERBERT BRENON REPORTED ILL.

Herbert Brenon, head of the Herbert Brenon Film Corporation, is reported seriously ill in a hotel in Wilmington, Del. Typhoid fever is threatened. At the time of going to press it was said at Mr. Brenon's office it would be several days before there could be a complete diagnosis.

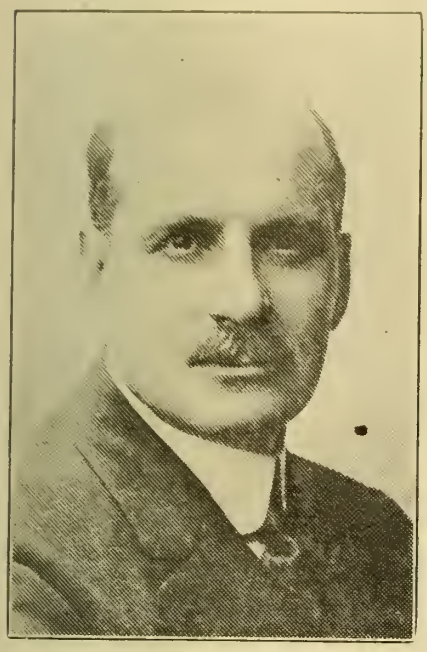
A Few Quotations—It is just as easy for the "leopard to change his spots" as for a grafter to do straight open above-board business. "What's bred in the bone is hard to take out of the flesh." What they all say:—"If we can only put this over, we will be able to 'clean up.'"

Fox Ambassador Returns from Abroad

Joseph R. Darling Absent One Year Opening Offices and Furthering His Company's Interests.

JUST a year to a day from the time he started on a twenty-eight thousand mile trip to open Fox offices and generally to look after the interests abroad of William Fox, Joseph R. Darling returned to New York. In the course of his journey Mr. Darling visited England, France, Spain, Portugal, Italy, Brazil, Argentine, Uruguay, Paraguay, Chile and Peru. In the British Isles he opened Fox offices in London, Leeds, Newcastle, Manchester Liverpool, Glasgow, Birmingham and Dublin, eight in all. In South America offices were opened in Buenos Aires, Sao Paulo and Rio de Janeiro.

Mr. Darling declared his trip had been successful. To a World man he showed his passports. He had been asked if there were not obstacles these days placed in the way of foreigners who sought to do business in the countries at war. Mr. Darling exhibited his credentials signed by Secretary of State Lansing and then brought out his identification books, issued to travelers in England and France. In England, for instance, a stranger arriving in a city is obliged to register with the police, to explain his business and to give his address. When starting for another city it is necessary that the local police be informed as well as the authorities of the destination city upon arrival. Particularly are these rules enforced in the restricted districts, in localities where there are munitions plants. The identity book, with the stamps of the different officials, constituted a record of his itinerary. With the British Government spending millions of pounds a day in the prosecution of the war, Mr. Darling said it was to be expected there would be a lot of money spent by the workers for entertainment purposes, and of this money the picture theaters got their full share. Then, again, men who in all their lives had never earned a penny through their own exertions were doing manual labor in the factories.



Joseph R. Darling.

Mr. Darling left England on August 4, and after stopping on the Continent proceeded to South America. In and around Paris he had visited the Pathe and Gaumont studios and found them given over to soldiers. The French theaters he visited were doing fairly well. The soldiers on leave lose no opportunity to attend the picture shows. Speaking of the causes leading up to the former command of the South American markets by Europeans the Fox representative pointed out that an average of ten steamers leave England for South America every month.

One of the steps necessary for American producers, Mr. Darling said, was the registration of trade marks. He cited one instance of the representative of "The Birth of a Nation" being held up in a South American country by some one who had had the business foresight to register the subject. The holder of the "rights" only wanted $4,000 to surrender them. There was only one thing to do, and it was done—the name of the production was changed for that particular country.

In the beginning there was a disposition in South America not to encourage the exploitation of American subjects. It was even suggested to Mr. Darling that it might not be a bad plan to take his films under his arm and sail for home. Mr. Fox suggested that it would be a good plan first to show the subjects, and then if they were not liked there would be plenty of time to take them back home. It was the showing that paved the way. Today Fox films are shown in thirty-one of the principal theaters of Buenos Aires, a city with a population of 1,450,000, by the way. It is interesting to note the concentration of population in the South American cities. The population of Argentina is 7,200,000. As another example, Montevideo holds 350,000 of Uruguay's 1,300,000 inhabitants. Brazil, however, looms big with its 24,000,000 population, of which 1,200,000 are in Rio Janeiro.

Speaking of advertising, Mr. Darling said in England the firms which have films to rent exploit their goods in the trade papers. Very little newspaper space is employed. In the Argentine the publicity is paid for by the renter, while in Brazil the exhibitor goes to the daily papers to reach his customers. The manufacturer who would reach the exhibitor depends on the trade papers.

Asked as to the effect upon American prospects of the ending of the war and the opening up of the European studios, Mr. Darling said it distinctly was up to the American manufacturer so thoroughly to establish his position in South American that he would be equipped to meet the Europeans on their own ground. The countries to the south of us are not partial to distinctly American productions, that is, those in which there is a sectional touch. They prefer those that have what might be termed universal appeal, where the theme is international rather than national.

Mr. Darling showed the World man a program of a recent Buenos Aires entertainment contributed by the Fox exchange which netted $500 for the fund for blind French soldiers.

The Fox ambassador has not lost his interest in the doings of the various film groups. It will be recalled Mr. Darling represented the government in the long hearings that were held in the suit against the Motion Picture Patents Company. He has had much business experience in South America, having in past years represented many American concerns in the countries to the south of us. He speaks both Spanish and French.

Asked if he saw anything of the Moving Picture World while away, Mr. Darling smiled. "I met up with it everywhere," he said. "I remember one instance in Chile I was talking with a buyer who asked me about a certain picture. I shook my head. He asked me about another, and as he did so he reached up on his desk and pulled down a copy of the World. He pointed to the advertisement of the film of which he had spoken and asked me to translate the descriptive phrases. The general subject suited him. He took out his check book and sent on to the manufacturer a draft for the picture."

GEORGE FISHER TO APPEAR WITH MISS MINTER.

George Fisher, the handsome juvenile leading man, has been engaged by Samuel S. Hutchinson, president of the American Film Corporation to play opposite Mary Miles Minter in Mutual Star productions.

Mr. Fisher's first appearance in support of the Mutual's attractive young star, will be in "The Gentle Intruder," Miss Minter's sixth Mutual production on which she recently started work at the studios of the American Film Company, Inc., at Santa Barbara, Cal. He will appear in the role of "Arnold Baxter," a spoiled and pampered son, who finds real manhood through the efforts of his little cousin—"the gentle intruder."

George Fisher was born in Michigan and educated in Milwaukee, Wis. His professional career began with stock companies in Milwaukee, Kansas City, and South Bend. Next he turned his energies toward the vaudeville stage, which led to the pictures. Recently, Mr. Fisher has been connected with the Ince studios.

SHIRLEY MASON ATTAINS STARDOM IN "PASSION."

McClure Pictures announces that "Passion," starring Shirley Mason, supported by George Le Guere, will be the third of the Seven Deadly Sins, the group of five-reel features to be released through the Triangle exchanges. The seven are to be released at weekly intervals, beginning the latter part of January.

In "Passion," Shirley Mason attains genuine stardom. In the other Seven Deadly Sins, the dainty McClure actress shares honors with other famous actors and actresses but in the third deadly sin she is pre-eminent.

CECIL B. DE MILLE RETURNS TO COAST.

Cecil B. DeMille, Lasky director general, who came to New York City from the Lasky studios in Hollywood, Cal., to attend the launching of Geraldine Farrar's great spectacular success, "Joan the Woman," which he personally directed, returns to the coast this week.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All Correspondence on the subject may be addresesd to him at 402 Knox avenue, Pittsburgh, Pa.

St. Louis Association Growing

Will Consider Question of Joining the National League—To Increase Revenue.

SIX new members were added to the Theatre Managers' and Motion Picture Exhibitors' Association of St. Louis, at a meeting held in the Benoist Building, St. Louis, on Friday, December 29. The new members are John J. Macklin, of the Euclid theater; William H. Young, Easton Taylor theater; Edward A. Schwartz, Broadway theater; Mr. Powhattan, Powhattan theater; Louis V. Stephen, Juniata theater, and J. W. Barrett, Knickerbocker theater.

Much of the time consumed was devoted to discussions of the deposit system. The chairman of the grievance committee reported that the Metro Picture Service is not requiring deposits on the "Crimson Stain Mystery," but that deposits are required on the new Bushman-Bayne serial. It was also stated that Metro's district manager, J. Scriball, had been communicated with so that a final reply on the deposit question might be obtained.

The chairman of the legislative committee reported that the committee appeared before the State Tax Commission on the previous Friday and that their arguments made a favorable impression on the Commissioners. It was also reported that indications show that the proposed taxation on motion picture theaters will be tabled. Further reports informing the association that Mr. Cassidy had spoken in favor of the motion picture men and was a friend of motion pictures were made.

The association decided to thank Louis J. Selznick for the stand he took against the deposit system, as outlined in an article in the Moving Picture World. A motion was also passed to thank Lawrence O'Daniel for his speech at the last banquet of the exhibitors and for his friendly attitude toward the whole motion picture industry.

The organization committee, through a motion, was instructed to investigate and report on the advisability of the St. Louis association joining the national league at this time; also to endeavor to evolve a plan by which the association can increase its revenue and to consider ways and means of taking the exchanges and their employees as members of the association to participate in its social functions.

It was decided at the meeting to refer the dispute between the Arsenal theater and the International Film Company to the grievance committee, with instructions that it is the desire of the association that exchanges as well as exhibitors must carry out their contracts in the future.

The following exchanges informed the association that they do not require deposits on serials: Kleine-Edison-Selig-Essanay, L. C. F. Film Exchange, International Film Exchange, Pathe Exchange, Vitagraph-V-L-S-E, Universal Film Exchange and General Film Company.

Detroit Exhibitors to Meet Monthly

Censorship Question to Come Up in Michigan Legislature in January.

THE Detroit Motion Picture Exhibitors' League has discontinued holding weekly meetings, and hereafter will meet monthly. The first of the monthly meetings was held on Thursday, January 4, at the Hotel Cadillac, at noon. A luncheon preceded the meeting. The executive committee, however, will meet each week at the office of William H. Shiek, secretary, in the Majestic building.

Michigan is again threatened with state censorship. According to Fred Eaton, member of the state legislature from Saginaw, he will introduce a bill at the present session of the legislature—sometime in January—which calls for a state board of censors for motion pictures. This board would be paid for its services and would comprise three people, one a woman. All film would have to be screened before this board prior to its showing in the motion picture theaters. This board would have the right to reject any or all of film, if it so deemed.

"I would provide a reasonable censorship over the films that come into Michigan," he said, "by creating a board of censors, which would meet at Detroit. I would name a small fee that each picture would have to pay the state for censorship. If the picture is passed I would have a seal that would be placed on the picture showing it had the indorsement of the state. My idea would have this board look at pictures not from any prudish standpoint, but from a broad view and would pass the pictures that are intelligent and educating, amusing and instructive."

City Exhibitors Urged to Join League

New York City Branch Reduces Dues and Waives Initiation Fees to Get Members.

AT a meeting of the Executive Board of the New York City league, held at the organization rooms on Friday, December 29, a motion was passed that the annual dues of members should be reduced to $20 beginning January 1, 1917, and the initiation fee be waived. All those paying $5 now will be given full membership, including initiation and other assessments. This action was taken by reason of the fact that the organization is in a prosperous and self-sustaining condition and is no longer in a position where it requires a large membership fee to create a great fund, but is seeking to create a large membership, thus getting the moral support of every exhibitor in the city.

This support is absolutely essential to the welfare of the business. As you are aware, it is our intention to place before the law making bodies of this city certain bills which will greatly benefit our business, and we realize more than ever that we must have strength of number. We expect and hope to receive the support of every man who owns a moving picture theater. We therefore urge you to enroll your name on our books and commence the year 1917 as a member of our association. S. H. TRIGGER, President.

STANLEY ASSOCIATION AND EXCHANGEMEN MEET.

The board of directors of the Stanley Exhibitors' Association of Philadelphia at its meeting Wednesday, December 27, met in conference the representatives of the exchanges in Philadelphia for the purpose of having a heart-to-heart talk looking to the advancement of the interests of producer, distributor and exhibitor during the coming year.

The meeting proved harmonious, and much good is bound to result from the conference. It is the purpose to have the exchangemen and the Stanley Association's board of directors meet at least once a month.

Joseph M. McCready, the president of the Stanley Association, acted as chairman; the other members present were Frank Buhler, vice-president; Charles Segall, secretary; J. F. Delmar, treasurer; Albert Greenfield, Dr. Walter Stuempfig, Columbus Stamper, M. Stiefel, John E. Cook and B. F. Tickner, assistant secretary.

The exchanges were represented as follows: Metro, John D. Clark; General, George Ames; K-E-S-E, Harry Scott; Mutual, B. R. Tolmas; World, Mr. Meeker; Supreme, Mr. Levinson; International, Earl Sweigart; Vitagraph, Joseph Hebrew; Universal, V. Carrick; Interstate, William Sachsenmaier; Artcraft, Boyd Cunningham; Triangle, Herbert Given; Eastern Booking Company, Messrs. Newman and Marcus.

BRONX EXHIBITORS ELECT OFFICERS.

The Cinema Exhibitors' Association of Bronx held their annual election of officers on Thursday, December 28, 1916, with a large attendance of exhibitors of Bronx County. President John J. Wittman was unanimously re-elected for his fifth consecutive term as president of this association. President Wittman, who organized the Cinema Exhibitors' Club, has devoted almost every minute of his time for over four years to advance the interests of the exhibitors of this association, and it made no difference what time of the day or night he was called, he was always Johnny on the spot

Nathan Vinegrad, another staunch supporter of the Association, was elected vice-president. Henry Cole was unanimously elected to the office of secretary, which position he will fill just as energetically as he did the position of vice-president. Samuel Suchman was elected treasurer, and he is sure to be a good one too. John C. Bolte was unanimously re-elected as financial secretary. N. Matchet was elected to a 3-year term as trustee. Dan Newman was elected sergeant-at-arms—he is another of the old guard of the association. Every member present went on record that they would gladly pay the 3-cent assessment per seat of their respective theaters to fight the Sunday closing law.

GENERAL MEETING OF NEW YORK EXHIBITORS.

A general and open meeting of all the exhibitors of Greater New York will be held at the rooms of the Exhibitors' League Local No. 1, 218 West 42d street, on Wednesday, January 10, at 2 p. m.

The object of this meeting is the completion of arrangements for the State Convention to be held at Albany, January 23, 24 and 25, at which time the bills on Sunday opening will be under discussion before the New York State legislature. On this account it was considered wise to change the convention place of the State Exhibitors' League from Rochester to Albany.

The meeting of the local league should be a big one, matters of great importance upon Sunday closing that everyone should know about, besides information of the program to be carried out by the exhibitors who will appear before the legislative committee, to state the exhibitors' side of the Sunday question.

CINCINNATI EXHIBITORS ELECT OFFICERS.

The annual election of the Motion Picture Exhibitors' League of Cincinnati, Ohio, was held with great excitement and much of the flurry of a political contest on December 26, both of the two tickets receiving ample support, which necessitated the official count before the results could be accurately guaged. When the smoke cleared away, however, after the voting, which lasted from two to four o'clock in the afternoon, the results were found to be as follows: President, F. L. Emmert, first vice-president; A. G. Hettesheimer, second vice-president; J. J. Huebner; treasurer, John J. Huss; managing secretary, H. Serkowich; sergeant-at-arms, George F. Horning. Mr. Huebner and Mr. Horning were on the Blue ticket, Mr. Serkowich was on both tickets, and all of the other officers were on the Red ticket.

NEW JERSEY HEADQUARTERS BUSY.

The headquarters of the New Jersey State Exhibitors' League, suite 216, Globe building, Newark, N. J., are the scenes of much hustling and bustling these days. The reason for this atmosphere of business is the great movie ball which will be held Feb. 1 at Kreuger's Auditorium, Belmont avenue and Morton street. F. E. Samuels is the manager of the affair, and all his reports indicate a record-breaking attendance. Mr. Samuels states that already many reservations for boxes have been made, and also that the souvenir program will be a most elaborate and pretentious affair.

Miss Gertrude E. Barnett has joined the headquarters' staff as stenographer and assistant to Mr. Samuels. Miss Barnett will be remembered by all Jersey exhibitors as the office assistant at Fox's local exchange.

CONTEST AT JERSEY EXHIBITORS' BALL.

One of the big features of the New Jersey Exhibitors' Ball, to be held in Krueger Auditorium, Newark, on Thursday evening, February 1, will be a contest for young women who wish to become motion picture actresses. The contest will be held under the direction of the Thanhouser Film Corporation. There are to be five judges—Florence La Badie, the Thanhouser star; a representative of one of the motion picture trade papers, a Newark newspaper representative, a representative of the New Jersey Exhibitors, and a representative of the Screen Club.

The young woman winning the contest will be given a chance with the Thanhouser company. She must be a resident of New Jersey. Applications for the contest will be received by F. F. Samuels, at League Headquarters, 800 Broad street, Newark.

INDIANA LEAGUE MEETING CALLED.

The Indiana Moving Picture Exhibitors' League will hold it regular annual meeting on Thursday, Jan. 18, at Indianapolis in their new headquarters above the Crystal Theater. A very large attendance is anticipated. It will be business from the word go, in line with President Rembusch's idea of exhibitors' conventions, "more business and less play." The Indiana League now has the strongest membership it has ever had.

NEW YORK EXHIBITORS NOTE.

The Rogson Film Co., Inc., with offices in Buffalo and New York, whose advertisement appeared in last week's issue, desire to advise that they only handle the features listed in the State outside of Greater New York. This applies to the complete list except the production, "The Masque of Life," which they book in both the city and state.

Hobart Henley Again in East

ANOTHER picture star to forsake the balmy California atmosphere for the rigorous eastern climate is Hobart Henley, the popular Universal director and leading man, who has left Universal City flat for the exclusive picture circle at Leonia, N. J. Mr. Henley is at present selecting members of the feature company which he will direct at the big Universal studios. He will produce five-act features in which he will also play the leading roles. His host of friends in and around New York will be pleased to learn he is to start work here.



Hobart Henley.

Mr. Henley was born in Louisville, Ky., November 23, 1886. In 1893 he moved with his parents to Cincinnati, where he resided until he was fourteen years old, when he ran away from home to become an actor. His departure was marked by a sudden return to his parential fireside within a few days. He finished his course at high school in Cincinnati and later went to college, where he distinguished himself as an athlete. He was a selection for all-Western full-back in his freshman year.

After completing his college course he realized his ambition to become an actor and joined a traveling stock company. His rise was rapid, and after playing leading parts with famous stock companies he was selected by David Belasco to play the lead in "A Good Little Devil." While he was with Belasco he turned to pictures, with which he has since been connected.

Mastbaum in Million Dollar Theater Deal

Philadelphia Film Man, With Sablosky & McQuirk, Will Build House at Broad Street and Columbia Avenue.

A REAL ESTATE transaction, one of the largest that that particular section of Philadelphia which is termed Central-North Philadelphia has known for many years, and one of the most important deals of its character in the city, has just been completed. By this transaction this part of the city will gain a handsome new theater, and in addition a splendid building for business purposes and stores. The theater will be devoted to photoplays and musical features and it will be under the direction of Stanley V. Mastbaum and Sablosky and McQuirk. Its construction and the erection of the building will give employment to hundreds of workmen.

In the transaction a group of properties 175 feet square at the northwest corner of Broad street and Columbia avenue have been sold by Roy A. Heyman and Brother. The preliminary plans call for the erection of the theater with entrances on Broad street and also stores on the Columbia avenue side. The entire structure will be ornamental in design. Mr. Mastbaum, the managing director of the Stanley company, has original ideas as to the construction of houses of amusement and he has commissioned the architects to make the new theater complete in every detail for safety, comfort and luxury.

It is understood the total amount involved will be more than a million dollars. It is expected this newest picture and vaudeville playhouse will be in full operation early in the year.

Ilean Hume, Metro Ingenue

ILEAN HUME, Metro ingenue, is now a "vampire." She does not look like "a snaky, sinuous creature," and she says she is not a "vampire" at heart. But she supposes she must be a "vampire" because the type has become a regular fireside companion. Miss Hume has been engaged to support Lionel Barrymore in his forthcoming Metro-Rolfe photo-drama, "The Great Green Eye." It was George D. Baker, director of the production, who discovered Miss Hume's ability as a "villainess." She also acted in that capacity under his direction in "The Pretenders," with Emmy Wehlen.



Ilean Hume.

Miss Hume played ingenue parts in "The Kiss of Hate," "Her Debt of Honor," "The Turmoil" and other Metro wonderplays. Her motion picture career has included work with Mabel Normand at the Biograph, with Kalem under the direction of Edmund Lawrence, and with Fox. She is a favorite subject with artists, and is the original of many of the most attractive pictures by Penrhyn Stanlaws. She is an interpretative dancer of charm and ability, and has won many cups for skill in society dancing. Miss Hume had a brief career on the speaking stage. She was in the cast of Rupert Hughes's play, "Miss 318," in which Jessie Busley starred, and played ingenues for a season with the Harlem stock company.

SLADDIN RETURNS FROM WEST.

After an absence of four weeks, during which he traveled extensively throughout the middle west in the interests of "The Crimson Stain Mystery," the sixteen episode superserial, S. G. Sladdin, general representative of Consolidated Film Corporation, is back at his desk.

"Business is very good throughout the middle west," said Mr. Sladdin, "and I found everywhere a high demand by exhibitors for the privilege of presenting 'The Crimson Stain Mystery' in their theaters. This is due to the fact that practically every exhibitor who has shown 'The Crimson Stain Mystery" has become a self-appointed booster for it, and exhibitors everywhere, realizing that "The Crimson Stain Mystery' is one of the biggest money-making serials ever turned out, are anxious to get on the band wagon."

At Leading Picture Theaters

Programs for the Week of Jan. 9 at New York's Best Motion Picture Houses.

"The Pride of the Clan" at the Strand.

MARY PICKFORD was seen at the Strand Theater the week of Jan. 9 in "The Pride of the Clan." She portrays a Scotch lassie and the character holds out every opportunity to the star for making it one of the most popular parts she has ever created. In other words, it is an ideal Mary Pickford character. The second and last installment of the German war pictures were also shown. Another picture was a new comedy entitled "Did It Ever Happen to You?" in which Victor Moore was the star.

On the musical program were Nadine Legot and Enrico Arenzen, tenor.

Norma Talmadge at the Rialto.

"Panthea," the forceful drama selected for Norma Talmadge's first appearance as a Selznick picture star, was the featured attraction at the Rialto. The play is adapted from the stage version of Monckton Hoffe's story in which Mme. Olga Petrova starred here two years ago. Its motif is based on the supreme sacrifices of which love makes a woman capable, and its scenes in Russia, London, and Paris provide the proper atmosphere for the pictorial development of that theme. Allan Dwan, who directed the picture, chose an unusually capable supporting cast, prominent in which appear the names of George Fawcett, Roger Lytton, and Earle Fox.

As an educational feature amusing studies of lion cubs was shown, also the Rialto Topical Digest. A selected comedy completed the pictorial portion of the bill. Vicente Ballester and Helen Jeffry were the soloists.

"20,000 Leagues Under the Sea" at the Broadway.

The Universal Film Manufacturing Company's eight-part feature photo-drama, "Twenty Thousand Leagues Under the Sea," is in the third week of the run at the Broadway Theater. The thrilling scenes photographed at the bottom of the ocean add sufficient story to satisfy the masses of photo-play "fans," and there is an unusual quantity of scientific knowledge to be derived from the picture. The mysteries of the sea are to a large extent graphically displayed and in such a manner as appeals to old and young alike.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, four new pictures were shown. Monday, Tuesday and Wednesday, Charles Ray, Dorothy Dalton and Louise Glaum were seen in "The Weaker Sex." A new Keystone comedy was also on the program.

Thursday, Friday, Saturday and Sunday Wm. S. Hart in "Truthful Tulliver" and a Mack Sennett comedy were the picture features.

MIRIAM COOPER WITH FOX.

Miriam Cooper is the latest addition to William Fox's ever-increasing list of photoplay stars, and will appear under the direction of P. A. Walsh, who staged William Fox's master photodrama, "The Honor System," and who is, incidentally, Miss Cooper's husband.

In the role of "The Little Lady of the Flowers," the leading feminine part in "The Honor System," which will soon have its New York premiere, Miss Cooper gives a performance distinguished for its rare gentleness and delicacy.

Within the next fortnight, Miss Copper—or Mrs. R. A. Walsh, if you choose—will begin work on the west coast on her first starring vehicle for Mr. Fox since "The Honor System."

MUTUAL GETS EDNA GOODRICH.

President John R. Freuler of the Mutual Film Corporation announces the closing of a contract with Edna Goodrich, one of the most popular stage favorites in America, for her exclusive appearance in a series of big features to be released by the Mutual.

Miss. Goodrich, who is enthusiastically at work on her plans for this engagement, will begin actual rehearsal on the conclusion of an important vaudeville contract which is now engaging her professional services at the Park Theater, New York. This necessarily sets the date of her picture work ahead some weeks.

Fire Destroys Metro Studio

Plant of the Colonial and Popular Players a Complete Loss —Players Lose Wardrobes.

THE studio of the Colonial Motion Picture Corporation and the Popular Plays and Famous Players Company, 226-230 West 35th street, New York, was burned out Wednesday afternoon, January 3, with a loss of $250,000. Three persons were injured and several firemen were rescued. Olga Petrova, Mahlon Hamilton and Windham Standing had just finished the first reel of the film, "The Waiting Soul." Mme. Petrova asked that the film be developed at once so that any imperfections could be remedied.

Mrs. May Siebel, of 2374 Seventh avenue, received the film from Manager Robert North of the company and was turning it over to her sister, Miss Lillian Reilly, when there came a flash of fire and the clothing of both women caught. North beat out the flames, but the women were burned on their faces and necks. Standing, who had gone to the floor above to change his costume, heard the cry of fire and, only partly dressed, broke a window and jumped to the yard. He cut his right hand and bruised his legs.

Mme. Petrova, who was in the room where the explosion occurred, ran downstairs to her dressing room, where she grabbed a sable coat. She was accompanied to the street by Mr. North. The flames spread rapidly and the cry of fire aroused the thirty-five players on the lower floor, many of whom fled to the street in scanty attire. A fireproof stairway no doubt saved the lives of players and attendants. Fully thirty-five persons escaped by it.

The building was formerly an old church of red brick. When the firemen arrived the interior was all ablaze.

When Mme. Petrova, wearing Palm Beach suit and sable coat, was seen in a nearby apartment, she wept on learning that a film, "To the Death," had been destroyed. She had worked on the picture for three weeks. She said her losses included thirty-five changes of costumes and furs valued in all at between $50,000 and $70,000.

Within a few hours after the fire Mme. Petrova and her company were busy retaking the destroyed scenes of their picture at the Rolfe Studio.

The loss involved in the destruction of these negatives and the plant of The Popular Plays and Players Company has not been definitely computed. Investigation after the fire showed that the blaze was started by a short circuit, Mr. North stated. The excellent appointments of this one of the Metro studios enabled all the occupants of the building to escape without injuries, with the exception of a little singed hair and a few superficial burns and cuts sustained by those attempting to save the finished negatives.

First reports of the losses of the entire wardrobes of all the actors in Madame Petrova's company threatened delay in continuance of the making of the play in which they were engaged. While this famous Metro star lost all of her wardrobe, those belonging to Mahlon Hamilton, Wyndham Standing, H. Cooper Cliffe, Roy Pilcher and Willard de Shields, who are supporting Madame Petrova in this play, were found to be but slightly damaged.

CHAPIN IN ABRAHAM LINCOLN.

Benjamin C. Chapin will very shortly release his Lincoln pictures. The Boyhood cycle comprising three episodes will be the first installment, each episode is three thousand feet; make nine reels in all. These episodes, we understand, can be used separately, or in their entirety, each one is a distinct story.

No one has ever characterized Abraham Lincoln as Chapin has. He has made years of research and study of all that has been associated with the martyred President. Every detail, even the minutest has not escaped his notice, hence everything is authentic.

"PATRIA" ON KEITH CIRCUIT.

"Patria," the International's photoplay serial supreme of society and preparedness, will have its first New York showing on the entire B. F. Keith circuit of theaters in Greater New York, commencing Monday, January 15. Arrangements to this end were consummated Friday, January 5, between E. F. Albee and A. Paul Keith, of the Keith Circuit, and executives of the International.

SHERMAN-ELLIOTT IN TEMPORARY QUARTERS.

Pending the completion of their new offices, Sherman-Elliott Company are now temporarily located at 218 West 42d street, New York, second floor. Telephone Bryant 4922.

The New Jersey Insurance Question

National Association Presents Important Suggestions to Insurance Commissioner Brown.

A SPECIAL committee of the National Association of the Motion Picture Industry's committee on fire prevention regulations and insurance called on Atlee Brown, commissioner of banking and insurance of New Jersey, on Wednesday, January 3, and submitted to him the film clause which the national association desires to have incorporated into fire insurance policies on films.

This committee, appointed at a meeting held December 29, consisting of J. E. Brulatour of Eastman Films, Ralph A. Kohn of the Famous Players-Lasky Corp., P. A. Powers of the Universal Film Manufacturing Co., and B. N. Busch of the World Film Corporation, found Commissioner Brown interested in their suggestion and received from him an indication that he would submit it to the underwriters with his recommendation that it be accepted. No legislative action is required, and Commissioner Brown's approval constitutes a virtual order. The insurance companies are anxious to comply with any recommendation which is backed by the unified film interests, such as they are received for the first time in the history of the business in the action of the National Association of the Motion Picture Industry.

The committee submitted the following amendments to Commissioner Brown:

First: The values of all negatives, the subject of which have not been issued for public exhibition, or which have been issued for public exhibition for fifteen (15) days or less in any of the places hereinafter mentioned prior to any loss or damage, shall be limited in case of loss or damage to the original cost of any such negatives, but not to exceed $..... per lineal foot and that,

Second: The value of any negative, the subject of which has been issued for public exhibition for sixteen (16) days or more prior to any loss or damage in any place and—or places hereinafter enumerated shall be limited to the cost of said negative subject to Paragraph First hereof, less the aggregate percentages of said cost of places in which said subject has been publicly exhibited. Such percentages being hereinafter allocated.

United States (1% for each state in which the same has been publicly exhibited.)	45%
England	12%
Canada	5%
Australia	3%
Africa	2%
South America	2%
France	2%
Norway & Sweden	3%
Rest of the World	6%
Residual value.	20%

provided, however, that all negatives shall always have and maintain an insurable residual value of 20% or the original cost, and further

Provided, that publicly exhibited as used in this clause shall be interpreted as being shown in any place or places to which an admission fee is charged.

Third: The value of all colored positives shall be limited in case of loss or damage to the cost of replacement to the insured not to exceed in any event 7c. per lineal foot and the value of all other positives shall be limited in case of damage or loss to the cost of replacement to the insured, but in no event to exceed 5c. per lineal foot.

After a very frank discussion of the issues at stake, Mr. Brown declared his approval of the committee's recommendations and extended great hopes that their suggestions would be adopted in whole or in part by the companies writing insurance on films in New Jersey.

CHRISTIE GETS LEADING LADY.

Ellen Gierum, who at the present time is the leading lady with the Warburton Theater Stock Company, Yonkers, N. Y., has been engaged by Benjamin Christie, president of Dansk Biograph Company, to go to Copenhagen July 1 and play the leading feminine role in a photo-dramatic adaptation of "The Wandering Jew," the scenario of which Mr. Christie has prepared.

Miss Gierum is well known in Scandinavia; she received her early dramatic training at the Royal Theater, Copenhagen, and was a member of the Royal Theater Company previous to her arrival in this country. Mr. Christie is well known in this country through his two film successes, "Sealed Orders" and "Blind Justice."

NEW TRIANGLE COAST STUDIO.

The big, electrically lighted, enclosed studio at the Triangle-Fine Arts in Los Angeles is rapidly nearing completion. It is expected that it will be finished about the middle of January. When completed the enclosed studio will cover a floor space 60x120 feet. Other improvements include a new scene dock, covering 60x140 feet, a large paint shop and another open-air stage covering a space 70x200 feet, all of which have been completed.

Ministers Denounce Sunday Pictures

At Meeting in Brooklyn They Urge Raising of $25,000 Fund —Canon Chase Talks About "Rascals."

THAT the exhibitors of New York state will have opposition in their efforts to have declared legal the showing of motion pictures on Sunday was demonstrated at a recent meeting in Brooklyn. The gathering was held under the auspices of the Lord's Day Alliance, and was addressed by such prominent ministers as the Rev. Dr. S. Edward Young, Canon Chase, the Rev. Dr. David James Burrell, president of the New York Sabbath Association, and the Rev. H. L. Bowlby, general secretary of the Lord's Day Alliance.

Dr. Young declared that as a result of the popularity of the Sunday showing of motion pictures a loss of 33 per cent. had been noted in the attendance at Sunday schools in the presbytery of Brooklyn, and he added that the same relative loss may be said to be felt in the young people's societies, the Christian Endeavor Society, and that it even extended to the evening prayer meetings. He said $25,000 would have to be raised before victory can be guaranteed.

At the close of the meeting more than $100 was contributed by those present, and a resolution adopted requesting the Legislature at Albany not to be influenced in favor of laws "that would legalize the moving picture business or any other business on the Christian Sabbath."

"This is the biggest fight that the state ever observed," declared Dr. Young. "Lined up against us is the general public's love for pleasure, the screens of the moving picture houses throughout the state, and all those in favor of a loose Sunday and a desecrated Sabbath. On our side are the laws, reaffirmed by the people, who feel that one day in seven should be devoted to spiritual uplift, and those who stand for a chance of the gospel reaching the people, and who do not want the opportunity of training the uprising generation taken from us."

"Who is our foeman?" asked Dr. Burrell. "Is it the people? Do the workingmen want Sunday shows? No. They have repeatedly expressed themselves in favor of six days' work and one day of rest. It is utterly false to say that they want this motion picture business on Sunday.

"We will 'lick them' if they are aboveboard," concluded Dr. Burrell. "If we only had courage to claim our own they would never trouble us and we would never hear from them."

The Rev. H. L. Bowlby, general secretary of the Lord's Day Alliance of the United States, declared that the issue was the greatest crisis that the church has been confronted with in the last decade.

"We want $25,000 from the church in New York state to get after this thing as quickly as possible," declared Dr. Bowlby. "We hear an S. O. S. which cries out 'Save our Sabbath,' and we are going to do it, even though we fight against the power of the almighty dollar."

Canon Chase referred to the Justice Platt decision and said that the people are befogged to stand for such a decision. "The law is on our side," he declared, "and we needn't be discouraged. Those rascals can't do anything against us."

BUFFALONIANS ACTIVE IN SUNDAY AGITATION.

The Buffalo Theatrical Managers' Association, Inc., has begun an active campaign in favor of Sunday shows. Slides bearing suitable mottoes relating to the campaign will be used in the various theaters. Petitions in favor of Sunday opening will also be circulated among the audiences of all the local moving picture theaters. The local association has contributed several hundred dollars to the fund for the engagement of Judge Seabury and John B. Stanchfield.

The local members will contribute more funds, if necessary, and will offer a full measure of co-operation in the fight for a modern Sunday. All but twenty-two moving picture theaters of this city have joined the association and new recruits of this city are coming in. The enthusiasm of the organizers and the members promises to be maintained indefinitely.

The association has asked that Mayor Fuhrmann place a member of the association on the local moving picture operators' license board, which now consists of two operators, the fire chief, city electrician and a member of the building department. It is said the mayor favors the request of the association.

MANY SIGN SUNDAY OPENING PLEA

Reports are coming in to the offices of the National Association of the Motion Picture Industry on the signatures to the petitions against Sunday closing. These petitions are now being signed in virtually every motion picture theater in New York State, where the slide sent out by the Sunday Closing Committee is being displayed at all performances.

The returns of the first day of reports by a return postal card sent out last week were 15,000, with less than half a per cent. of the theaters heard from.

The exhibitors of the state are rising to the situation with enthusiasm. Hundreds of them are having special cards printed embodying the petition suggested by the Sunday Closing Committee. Others are putting the petition blanks on tables in the lobby and many have attached shelves to the ticket choppers, where patrons can sign standing up, as they enter or leave the theater.

Macauley to Make Peace Pictures

Famous Cartoonist Will Present Subject Under Title "A Place in the Sun."

AT this season of the glorification of all that is new and hopeful, when the entire world is thinking and talking peace, and the warring nations of Europe seem for the first time to be in some liklihood of acting to end hostilities, comes the announcement of the peace play. Ultra-neutral in note; conceived to depict through historical example not only the horrors of war, but also the blessings of peace; built upon the sole propaganda of the right of man, of whatever nativity, to life, liberty and the pursuit of happiness, the projected drama is to be an exact expression of the heart-throbs of the world today.

Originally intended for stage presentation on the lines of "The Passion Play" and "Ben Hur," the drama will bow to the trend of the times and take the form of a mammoth motion picture production. "A Place in the Sun"—a title at once descriptive of all that the play is intended to convey in its advocacy of the rights of man and of nations, as groups of men—is the name of the drama. The author is Charles R. Macauley, vice-chairman of the Information Committee of the League to Enforce Peace, Associate Editor of "Puck," and president of the Motion Picture Forum, 516 Fifth avenue, New York City, which filmed President Wilson and his cabinet a few weeks ago.

Under the title, "The Prince of Peace," Mr. Macauley, backed by no less a person than Mr. Carnegie, and aided by David Belasco, intended to present the embryo of his drama in 1914. Then came the war, with its whirlwind effect upon the structure of universal peace, which had been erected largely through the efforts of Mr. Carnegie, and the retirement of the latter from active participation in affairs. Production had necessarily to be abandoned for the time. Then, the coming of the war, its causes, and meanings to civilization —while not changing the underlying idea of the drama—compelled the revamping and elaboration of the physical structure. At the same time, the occurrences of the last two years have vitalized the play into a breathing, battling, screaming argument. The academic has become the intensely practical. Mr. Macauley will make detailed announcement of the presentation plans for "A Place in the Sun" in a few days.

BREITINGER TO ADDRESS PRODUCERS.

Louis J. Breitinger, chairman of the Pennsylvania State Board of Censors, will address a meeting of producers and distributors of motion pictures at the rooms of the National Association of the Motion Picture Industry in the Times building on Friday, January 12th, at 3 P. M. He is to be the guest of the National Association, but the meeting is not solely a National Association affair, as all the producers and distributors in New York will be invited to send representatives.

Mr. Breitinger is still chairman of the Pennsylvania Board of Censors, but his resignation has been requested by Governor Brumbaugh, and is to be effective January 15th. He will discuss, at the meeting Friday the causes which underlie censorship agitation in production and advertising of films, of censorship agitation.

JOHN BARRYMORE JOINS BRENON.

John Barrymore has signed a contract to appear under the direction of Herbert Brenon in a photodramatic version of Louis Joseph Vance's popular novel, "The Lone Wolf." This will be Brenon's next Selznick-Pictures production, following "The Eternal Sin," which is now nearly ready for release, and which will introduce Florence Reed in the tragic role of Lucretia Borgia. The finishing touches are being put upon the Victor Hugo story at the Brenon Studio on Hudson Heights, and its release date will be announced shortly. Work on the Barrymore production will begin within the next fortnight.

George Tucker in New York

Chief Producer of London Film Company Returns to His Old Home on Mission of Business and Recreation.

GEORGE L. TUCKER, chief producer and managing director of the London Film Company, is in New York after an absence of three years and three months. In that time Mr. Tucker has established himself in England as a producer of pictures of exceptional merit, pictures that will rank with those made in any country in the world. His success has been watched with gratification by his many friends on this side of the water, but they have not been surprised. It was to be expected, after what he had done in New York prior to his departure.

Mr. Tucker is in this country for a long stay. At present he is resting up, taking in all the shows and likewise studying the best examples of American picture-making of today. As to the subjects produced here Mr. Tucker has never been out of touch, having made it a practice while away closely to follow the work of his former contemporaries. Talking with a World man the other day, Mr. Tucker was enthusiastic over "Joan the Woman." It is his intention to leave New York in a few weeks for a visit to Los Angeles, there to greet many old friends and to look over the western studios.

His decision to take a holiday, Mr. Tucker said, was due to several reasons. One of them that he had had no vacation in six years. Another was on account of conditions created by the continuance of the war, it being practically impossible to make any pretentious pictures in England now. As an illustration the producer said seven assistants of his had been called to the colors, and that in all fifty-seven members of the London Film Company had joined the British forces. A third reason was his desire personally to take up the distribution in this country, in conjunction with the company's American representative, of five of the recent productions of the London Film Company's studios.

These are "The Manxman," by Hall Caine; "Arsene Lupin," by Maurice Le Blanc; "The Hippocrites," which will be released here under another name, by Sir Henry Arthur Jones; "The Mother," by Eden Phillpots, and "The Man Without a Soul," by the English actor, Kennelm Foss.

Mr. Tucker said he heard talk here of over-production, but he declared he could not conceive of such an idea that there can be too many good pictures. "There still remains a great proportion of the public which has not been drawn to pictures," he said. "It should be our aim to go after these. There are many persons whose initial experiences with pictures have been unfortunate—they may have seen mediocre subjects and been led to the belief that all are alike. Of course, the big productions have gone far to educate those more skeptical about the entertainment quality of motion pictures, and undoubtedly it is to these we may look for future converts. I repeat, I cannot believe there can be too many good pictures."

Mr. Tucker was accompanied on his return by Mrs. Tucker, known on the English stage as Elisabeth Risdon. She had been in New York but a few days before she was sought out by Winthrop Ames and engaged for a new play Mr. Ames is shortly to put on.

Linder Finishes First Comedy

"Max Comes Acress" is the Title and K-E-S-E is Swamped With Bookings.

THE first of the Max Linder comedies made by Essanay and to be released through Kleine-Edison-Selig-Essanay, has been christened "Max Comes Across," and will be released during the latter part of this month. The christening ceremony of this initial comedy of a series of twelve, took place at the Essanay studio, Chicago, Friday afternoon, January 5, and was made the occasion for a celebration at which Mr. Linder and members of the Essanay-Linder stock company served as hosts at an informal reception on the main floor of the big studio.

Kleine-Edison-Selig-Essanay offices throughout the country booked hundreds of theaters by telegraph within three hours after the comedy had been named, and literally thousands of bookings are now supposed to be enroute by mail, as exhibitors throughout the country had been supplied with contract forms and were holding them awaiting word that a name for the comedy had been decided upon.

The Strand, New York's biggest and most ultra-progressive theater, kept the 'phone and telegraph wires busy Friday night, arranging for a private pre-release showing.

The trade showing in New York will probably be in one of the largest theaters of Manhattan because of the great number of exhibitors who have requested reservation at the first showing.

The second Max Linder comedy will be named, "Max Wants a Divorce," and will be released thirty days after "Max Comes Across."

Cobe Returns from the Coast

Forms New Distributing Company to Handle Big Feature Productions.

A. J. COBE, vice-president and general manager of the Unity Sales Corporation, who has just returned from an extended tour of the coast and middle west states, says that all indications point to a banner year in the film business for high class productions. After a thorough study of existing conditions he was so impressed, that immediately upon his arrival in New York, he formed the Ultra Picture Corp., a distributing company for the exploitation of the highest grade feature films, which will try and eliminate the main objections to the present system. Although there are still several loose ends to be picked up, the company has started active work. The main office is located at 729 Seventh avenue, New York City, with a chain of exchanges covering the United States.

Contracts have been signed with two of the various large producing companies, which assures the release of twelve high class features yearly, with the option of securing additional meritorious features by purchase in the open market. The main feature of the new company is the elimination of excessive advance payments for high class productions. The exchanges of the company will at all times cooperate with the exhibitor and furnish him with advertising matter to conduct a local campaign which naturally will have an effect on the box office receipts.

The first release will be made January 20, when they will present the California Motion Picture production, "The Woman Who Dared," featuring the well-known prima donna and dramatic star Beatriz Michelena, supported by an all star company.

Fox Art Contest Decided

Pictures Judged and Prizes Awarded at Luncheon Given at Hotel Astor—Dorothy Varian Wins Two Prizes.

AT a luncheon given by William Fox at the Hotel Astor on Thursday, January 4, prizes were awarded in the art contest proposed by Mr. Fox in which he offered $200 in prizes for the three best reproductions of the life size portrait of Annette Kellermann, star of "The Daughter of the Gods," which was displayed in the lobby of the Lyric theater, New York, where the production was being shown.

The Yacht Room of the Hotel Astor was completely lined with the offerings of a hundred or more ambitious young artists when the judges took up the task of picking the winners. Robert Henri, W. J. Glackens, John Sloan and Wallace Morgan were the judges and they made a very careful study of the several examples submitted, deciding finally that Dorothy Varian, daughter of Mr. and Mrs. Edward W. Varian, of 301 East 193d street, New York, and an art student, had won the first and second prizes. The other winners are William Gropper, third prize; Anna C. Muller, fifth prize. The winner of the fourth prize was not identified.

Among the guests were Miss Kellermann and her manager, James Sullivan, who is also her husband.

Rumored Sale of Universal

Carl Laemmle Denies Sale of His Stock in Universal and Pleads Ignorance of the Whole Matter.

RUMORS were in circulation in Chicago on Friday, Jan. 5, that plans for a $12,000,000 re-organization of the Universal Film Manufacturing Company had been made, and that Carl Laemmle, president of the Universal, and Patrick A. Powers, treasurer, had agreed to vote the stock they hold towards the consummation of the deal.

The Tribune and the Examiner printed articles in their Saturday morning issues, in which it was stated that the financing of the re-organization plans had been undertaken by a Chicago banking house.

According to the rumor, H. O. Davis, general manager of Universal, was to succeed Laemmle as president, and the name of the Spreckels interests of San Francisco and San Diego, Cal., figured in the transaction.

Carl Laemmle, who arrived in the city by the Twentieth Century Saturday morning, Jan. 6, when approached concerning the matter, denied positively that any transaction of the kind had taken place. He represented that he was entirely ignorant of the whole matter and, therefore, could not have participated in the alleged deal, as rumored and published.

J. S. McQ.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Pride of the Clan"

Mary Pickford's Second Artcraft Subject Is a Charming Picture, Sweet, Wholesome, Moving.

Reviewed by George Blaisdell.

MARY PICKFORD'S second Artcraft release is a picture that is good to look upon. "The Pride of the Clan" is sweet, wholesome, moving. Practically all of it is in the wide outdoors; and the exteriors are of the upper half of the New England shore, where the ocean smashes into real rocks. We see a genuine New England gale, and it makes for atmosphere. Elaine Sterne has adapted, and adapted well, a story of the western Scotch coast. Director Maurice Tourneur has peopled his scenes with types of fisherfolk who seem, as many of them undoubtedly are, the real thing. Surely there is about them the salt of the sea, as to those who know them they are in a bad pinch the salt of the earth.

Mary Pickford has as Marget MacTavish in "The Pride of the Clan" a story made of her own cloth and to her own



Scene from "The Pride of the Clan" (Artcraft).

measure. It gives her full opportunity to bring into play the varying moods of which she is mistress—of sunshine and shadow, of playfulness and of struggle against impending death. There is romance, too, of the happy sort, in which Marget is indirectly a beneficiary.

The story opens with one of the tragedies of the sea with which fishing communities are only too familiar. We see the small craft beaten about by the waves off shore; we see a mast fall. The loss of the crew means that MacTavish, the head of the clan, is gone, leaving Marget as the head. It is not until she takes the MacTavish lash and forces attendance at church that she assumes the real leadership. She plays no favorites. There are tender scenes, too, in abundance—of the love-making between Marget and Jamie, of the betrothal, of the renunciation, and of the reunion.

Matt Moore is Jamie, and finely he plays the part of the Scotch boy who after his betrothal to Marget learns his mother is the Countess of Dunstable. It is an excellent performance. Ed Roseman is Pitcairn, the humble misanthrope whose failure to realize on his prayers has turned his heart against religion. Kathryn Brown Decker is the Countess and Joel Day the dominie.

Among the incidents that stir are the meeting of the mother of Jamie and the woman who all his life had mothered him, who had concealed from the boy the fact that he had any mother other than herself; the meeting of mother and son; the refusal of Marget to retract her renunciation, and the falling to his knees of Pitcairn when he sees the little craft bearing the head of his clan slowly sinking in the water.

The struggle of Marget in the cabin of the boat and her rescue by Jamie will thrill. A door has swung across the trap leading into the cabin, and with her kitten in her arms Marget is imprisoned with the water rising about her. One of the more striking scenes is the betrothal ceremony, with the lovers facing each other across the big stone, with the townspeople and the surf in the background, the whole dimly lighted by the flares carried by the many spectators.

"The Pride of the Clan" is a strong picture, well staged; and it is worth noting that in its entire length there is no trace of a villain.

Pathe Pointers

"Twin Kiddies," a New Five-Reel Little Mary Sunshine Picture, and "International Diplomacy," Eighth Installment of the "Pearl of the Army" Serial.

Reviewed by Edward Weitzel.

"Twin Kiddies."

IN "Twin Kiddies" Marie Osborne, of "Little Mary Sunshine" fame, plays a dual role. The picture, made by Balboa, is from a scenario written by Calder Johnstone. It falls off slightly in story quality from the previous Marie Osborne dramas, the plot not centering around the characters played by the young star until the last reel. But this does not seriously effect Marie; neither will it matter much to her admirers. The little miss just goes ahead with the work before her and gives it all the charm of innocent childhood as personified by an unusually bright and winsome four-year-old.

As this reviewer has before stated, Marie does not act, but lives the character and actually experiences the emotions she is told to portray. In "Twin Kiddies" she impersonates the child of rich parents who have allowed her to become fretful and bad tempered. and the daughter of a poor man, whose love and care have given his little girl a cheerful disposition and a bright smile. The two characters are kept distinct from each other. Aside from the dressing it is never the least difficult to tell them apart. The crux of the theme is when the two children change houses, by mistake, and the child of wealth is transformed into a lovable little girl by the same influences that molded the nature of the other youngster.

There are captivating revelations of child nature all through the picture, and Henry King, little Miss Osborne's director, again proves his understanding of his subject and the care lavished by him on his task. He acts the father of the Sun-



Scene from "Twin Kiddies" (Pathe).

shine kiddie, and Ruth Lackaye, Daniel Gilfether, R. Henry Grey, Loretta Beecker, Edward Jobson and Mignon Le Brun comprise the other members of the little lady's support.

"International Diplomacy."

The eighth episode of "Pearl of the Army" runs true to form, and the bewildering shifts in the game of cross purposes which Colonel Dare's daughter and the enemies of the United States are playing in their efforts to capture or retain the Panama canal plans, occur as frequently as ever in this number of the serial. The finish of the seventh installment, which left Pearl against the prison wall and Orderly Adams pointing a gun at her head under threat of death, is worked out to the full satisfaction of all the heroine's admirers. De-

tecting the approach of a detachment of United States soldiers before Bolero realizes the fact, Adams turns his gun on that officer and kills him. He then frees Pearl and fights the Boleroists singlehanded until aid arrives.

The ensuing action has to do with the further effort of the Silent Menace to secure the secret of the canal plans, and Pearl's endeavors to thwart him, during which the athletic Miss White introduces the spy to one of her realistic rough-and-tumble encounters.

"The Man Who Forgot"

Five-Reel Photoplay Produced by Paragon an Ambitious and Well Executed Effort, Featuring Robert Warwick, Doris Kenyon and Gerda Holmes—On the World Film Corporation Program.

Reviewed by Edward Weitzel.

THE scenario of "The Man Who Forgot," a five-reel Paragon photoplay, is from the story of the same name by James Hay, Jr. It is a story with a purpose; after the first two reels it takes up the subject of temperance and advocates it with all the conviction of William Jennings Bryan.



Scene from "The Man Who Forgot" (World).

The issue is made a national one and the end of the drama sees it a part of the Constitution of the United States. The author, however, has not forgotten that the mission of a screen play is to entertain, not to proselyte, and the plot has to do with the fall and rise of a young man who awakens from a long debauch to find his memory gone and he himself without the power to recall his own name. His resolve to fight the evil which has nearly ruined him puts him at the head of a national temperance movement, and he carries the struggle into the halls of Congress, and wins.

The love interest is not neglected. The reformer falls in love with the daughter of a United States Senator who is the political leader of the liquor interests, and every means at the command of influence and money are used to discredit the young chap and turn his sweetheart against him. All of these efforts end in failure and the senator concludes to accept the reformer as his son-in-law, once the mystery about his birth is cleared up and the temperance cause is triumphant.

The production is excellent. From the Chinese opium den in the opening scene to the incidents that were photographed at various well known localities in Washington, great care has been taken with the filming of the picture. The scenes outside the Capitol and in the Senate are the real thing, and the large crowds of temperance advocates are handled skillfully by the director, Emile Chautard.

The cast is also of superior quality. Robert Warwick and Doris Kenyon have the necessary ability for their leading positions, and Gerda Holmes, Alex Shannon, Ralph Delmore, Frederick C. Truesdell and J. Reinhart round out the list of exceptional players.

"The Great Secret"

Fifteen Chapter Metro Picture Made by Serial Producing Company, to Be Released Jan. 15, a Chronicle of Master Crooks—Francis X. Bushman and Beverly Bayne Head the Cast.

Reviewed by Edward Weitzel.

THE new Metro serial, "The Great Secret," was adapted for the screen by William Christy Cabanne, from a story by Fred de Gresac. The production, which is in fifteen chapters and a prologue, was also directed by Mr. Cabanne. The first five chapters were shown recently for review and gave promise that the picture would receive the hearty indorsement of all those whose taste runs to serial plays.

"The Great Secret" is evidently a good piece of craftsmanship. First of all, it has speed. The opening incidents rivet the attention and set a lively pace for the action, which is maintained throughout the ten reels already unwound for inspection. In naming the two-reel installment chapters the adapter has used the proper designation. The picture is told in story form and the different installments are continuous in action, the thread of the narrative being taken up by one chapter at the exact point where it was dropped by the previous release.

The production is in keeping with the requirements of the serial. The scenes are laid in New York city and range from dens of vice to the homes of the wealthy. A touch of mystery is added to the plot by the introduction of a band of criminals known to the underworld as "The Secret Seven." This organization is controlled by men of high standing, whose social position is used to further their unlawful acts. The organization holds directors' meetings in a sumptuously furnished room that is equipped with sliding panels and those many devices that give all properly constructed melodramas much of their thrill.

The principal character in "The Great Secret" is a wealthy young clubman who becomes the champion of a young girl through force of circumstances. In trying to deprive her of the fortune left her by her uncle, the powerful gang of crooks



Scene from "The Great Secret" (Metro).

has her kidnapped and resort to other desperate expedients; but the young clubman is never very far away. He repeatedly takes his life in his hands while endeavoring to help the girl, and has more than one lively scrap with from three to a dozen of the gang. This is the part played by Francis X. Bushman. He fills the specifications laid down for such a hero in all particulars, and looks and acts William Montgomery Stone with great satisfaction to himself and to his many admirers. Beverly Bayne is an attractive, sympathetic and artistically excellent Beverly Clarke, and the supporting company comprises such experienced players as Edward Connelly, Fred R. Stanton, Thomas Blake, Helen Dunbar, Sue Balfour, Belle Bruce, Dorothy Haydel, W. J. Butler, Charles Ripley, Art Ortego, Tammany Young and Charles Fang.

"The Master Passion"

Mabel Trunnelle and Robert Conness Head Capable Cast in Five-Reel Drama Produced by Edison for K-E-S-E.

Reviewed by Ben H. Grimm.

THERE are many positive qualities to be found in "The Master Passion," a five-reel drama produced by Edison for release by K-E-S-E on January 22—enough positive qualities to overbalance the negative qualities and make of the picture an acceptable offering. Chief of the positive qualities is the acting of the cast headed by Mabel Trunnelle and Robert Conness. The leads acquit themselves in a manner that leaves no doubt as to their ability, and several times by their work strengthen weak spots in the story. They are given excellent support by Richard Tucker, Helen Strickland, Bigelow Cooper, Olive Wright, A. Lincoln, Raymond McKee, William Wadsworth and Ann Leonard. Other decidedly positive qualities are the exteriors and the direction, which was done by Richard Ridgely.

The story contains several strong situations, but some of them have been obtained at a cost in plausibility that hardly compensates for their strength. For instance, we are asked to believe that a woman who deep in her heart loves her husband would forsake his home and her baby's arms for the doubtful promises of a vocal instructor who tells her that fame will be hers if she goes to Paris with him; and we are further asked to believe that a man who is too busy to be in the company of his wife all the time would repeatedly ask a man friend to keep his wife from becoming lonesome. Despite the inconsistencies, however, the story as a whole interests, and quite a number of new and original ideas have been used.

The story tells of a woman whose ambitions lead her first to

jilt a poor sweetheart, and later to desert her home for fame in the opera. When she has the world at her feet, she learns that what she has gained is as nothing—that the husband and the baby she gave up are what really count.

Photography and lightings are of the best. The snow ex-



Scene from "The Master Passion" (K-E-S-E).

teriors are good, as are those representing the Riveria in Southern France. The latter were photographed in Cuba.

Latest "Frisco" Episode

"The Resurrection of Gold Bar" Title of Two-Reel Episode of Kalem's "The Girl from Frisco" Series.

Reviewed by Ben H. Grimm.

IN STORY interest and in the methods used in the screen narration "The Resurrection of Gold Bar," latest two-reel of Kalem's "The Girl From 'Frisco" series, takes its place as one of the best releases of the series thus far. The two reels are crammed with story. There is considerable good riding to be seen in this picture, as well as numerous good western exteriors. Marin Sais and True Boardman have the leading roles.

In this episode Barbara Brent goes with her father and her fiance to the town in which she was born and which has since been deserted by all save an old miner—whom Brent knew twenty years ago. Barbara finds a bag of gold nuggets under the floor of a store that used to be conducted by an evil character. She "salts" the claim of the old miner. This starts a stampede to the town. Through an accidental fall Barbara's father discovers gold. It develops that the bag of nuggets found by Barbara was stolen from the old



Scene from "The Resurrection of Gold Bar" (Kalem).

miner many years ago by the man who has since come back and tried to jump his claim. The gold boom resurrects the town.

In the cast with Miss Sais and Mr. Boardman are Frank Jonasson, Ronald Bradbury and Edward Clisbee. Directed by James W. Horne.

"Her Soul's Inspiration"

Bluebird Photoplays, Inc., Presents Ella Hall in Pleasing Five-Reel Production Based on Harris Anson's Story.

Reviewed by Margaret I. MacDonald.

THE name of Harris Anson's story on which this production is based is "Mary, Keep Your Feet Still," and in the interpretation of the character of Mary, a winsome little girl of sunny disposition and a desire to be the first dancer of the land, Ella Hall has done admirable work. On the other hand, the story which has acceptable screen possibilities might have been made more of in a dramatic way. There is at times an impression that it is not being worked to capacity. At the same time the interest is maintained throughout, and the production, while not one of the best Bluebirds, can hold its own before the average audience.

The story tells of how a little girl, at the death of her mother, who has shared her ambitions to become a dancer, suddenly finds herself transported to the heaven of which she has dreamed when her father buys a traveling show and makes her the star of the company. The plot of the story develops through the jealous machinations of one Madame La Rue, whose daughter is also one of the dancers of the company. On the death of Mary's father Madame La Rue takes possession of money and papers which the deceased has told her of before his death, writes to Mary's rich uncle, stating that she is bringing Mary and the body of his brother to him, and substituting her own daughter for Mary, leaves the girl to work out her own salvation. The incidents following



Scene from "Her Soul's Inspiration" (Bluebird).

where Mary wanders off and becomes the companion of a fisherman, falls in love with a young author, and finally reaches by chance the home of her uncle, are moderately entertaining.

"The Girl Philippa"

Anita Stewart Star of Screenplay Made by Vitagraph From the Robert W. Chambers Story—S. Rankin Drew in Triple Role of Adapter, Director and Actor.

Reviewed by Edward Weitzel.

A SCREEN version of "The Girl Philippa," Robert W. Chambers' story of the present war, was put on at the Rialto theater, New York, New Year's week, and was viewed by a series of crowded houses. The version was in six reels, although the picture had been announced as an eight-reel feature. The necessity for condensing it to fit the Rialto program resulted in one or two points not being sufficiently explained and also of curtailing the part of Philippa to some extent.

The Vitagraph Company has given the photoplay the benefit of an elaborate and intelligent production, and Anita Stewart and the other members of the cast keep the acting at a high level of merit. S. Rankin Drew, who adapted the story to the screen and directed its production, has surrounded the scenes with the correct atmosphere, and infused the players with the spirit and intent of the novelist. So well has "The Girl Philippa" been fashioned into a photoplay that it is difficult to suggest how the picture could be improved without altering the construction of the story. Taken at its present valuation, the Chambers work possesses an absorbing but not always skilfully constructed plot, variety of scene, speedy action, realistic glimpses of the great war, and a worthwhile love affair between a man and a maid who turns out to be a Princess.

The faulty construction may be explained by pointing out that in the brief prologue the murder of the father and mother of the little Princess is shown and the abduction of the child. During the first four reels of the play proper, the action cen-

ters around the struggle between English, French and German Secret Agents for the possession of an important document. It is only after the paper has reached its proper destination and war has been declared that Philippa comes into her own. With the discovery by the girl that Wildrosse, the proprietor of the wineshop, is a traitor, it becomes her game, and she proceeds to dominate a series of exciting situations that include scenes of battle and the burning of a town, during which it is captured by the Germans and retaken by the French. Other touches of good honest melodrama give it a regular fireworks finish, with the American artist and the little Princess in a close embrace.

One of the best moments in Anita Stewart's impersonation of Philippa is where she discovers the truth about her birth. Her assumption of her new dignity is charming. Particularly meritorious performances should be credited to S. Rankin Drew, Frank Morgan, and Anders Randolf.

"The Rainbow"

William L. Sherrill Feature Corporation Produces Five-Reel Screen Version of the A. E. Thomas Stage Play.

Reviewed by Edward Weitzel.

THE A. E. Thomas drama, "The Rainbow," produced by the William L. Sherrill Feature Corporation, belongs to the "Glad Plays" which are now so much in fashion. Although written some time before the present "best bet" on the American stage, the heroine of "The Rainbow" is a half-sister at least to the Pollyannas and other innocent little maidens whose mission on earth is to make other people happy. In this case, the heroine's name is Cynthia and the two persons she most desires to make glad are her own father and mother. An unfortunate affair separate the couple when Cynthia is a little girl, too young to realize what has happened. She does not see her father again until she is about seventeen; and he soon understands how much happiness his daughter might have brought into his life. The girl, who loves both parents equally well, succeeds in bringing them together again.

"The Rainbow" enjoyed considerable success as originally written, with Ruth Chatterton and Henry Miller in the leading parts. It has been made into a screen play of many entertaining qualities, and should appeal to the same clientele that supported it on the regular stage. A greater breadth of treatment of some of the scenes would add to the play's effectiveness, but, on the whole, the scenario writer has done his work capably, and Ralph Dean, who directed the production, deserves the same verdict.

Dorothy Bernard is an engaging picture of young girlhood and acts with feeling and skill. Robert Conness is cast for the character of Neil Sumner and lends it just the amount of



Scene from "The Rainbow" (Art Drama).

mind and heart intended by the author. Jack Sherrill as the young scapegrace who kills himself early in the story, is also among the elect, and awards of merit are due Jean Stuart, Eleanor Gist, Jack Hopkins, and Conway Wingfield.

"Great Expectations"

Famous Players' Subject, Based on Famous Dickens Novel, Is Well Staged and an Interesting Picture.

Reviewed by George Blaisdell.

IN "Great Expectations," the Famous Players release for January 8, we have an interesting and well staged subject. The script has been based upon the well known novel by Charles Dickens. Many liberties have been taken with the story, but the essence of this old tale has been preserved. We have Pip, the boy to whom fell such wonderful adventures as a result of his forced aid to a starving escaped convict; we have Magwitch, the prisoner who made good in Australia and showered his riches on the child who had been to him a friend in need; and there are Miss Havisham, the strange woman who when the bridegroom failed to appear closed her house and until her death wore no garb but her wedding gown; and Joe Gargery, the blacksmith, and Mrs. Joe and Mr. Jaggers. And there is Estella, the adopted child of Miss Havisham, reared in the hope that she would break all men's hearts, in revenge for the suffering of her protector. Mr. Pumblechook is not in evidence.

Jack Pickford is Pip—a good interpretation of the lad who from the abuse of his sister, Mrs. Joe, and his 'prenticeship to Joe was so mysteriously lifted into the "gentleman" class. Frank Losee gives a fine portrayal of the convict. Louise Huff is Estella, shown as in love with Pip from the beginning, and does not tease and ridicule him as Dickens pictured her. W. W. Black is Joe and Marcia Harris is Mrs. Joe. The limitations of five reels do not permit the bringing out of the nobility of character of the blacksmith. We do get a good idea, however, of the shrewlike qualities of Mrs. Joe. Grace



Scene from "Great Expectations" (Famous Players).

Barton is Miss Havisham and Herbert Prior is Mr. Jaggers. It is a good cast.

Director Robert Vignola shows some notable settings. One of these is of the London street in which are situated the quarters of Pip. Another is the background where Magwitch takes boat to escape the soldiers. There is suspense following the return of Magwitch.

Fox Features

"The Price of Silence," Five-Reel Screen Drama, Starring William Farnum, and "A Modern Cinderella," With June Caprice as the Lady of the Slipper.

Reviewed by Edward Weitzel.

IN WRITING "The Price of Silence," the author has made use of a theme that will appeal strongly to many followers of the screen. The evils of child labor in factories is the foundation of the story by William Piggott, which the Fox Film Corporation has produced with William Farnum in the principal character. Up to the point where Senator Deering must choose between defeating the bill abolishing the evil of child slavery or see the woman he loves disgraced through an act of her father's, the drama is human, logical and well put together. With the decision of the Senator to let his heart outweigh his conscience by placing the happiness of one being against the welfare and safety of thousands of helpless children, Deering belies his own character and becomes a weak sentimentalist. Neither does he justify his act by confession that he has committed a great wrong, and then, going to prison rather than let the world know that Judge Vernon, the father of the woman he is shielding, was a thief. Like Sydney Carton in "The Tale of Two Cities," he makes his sacrifice for the wife of another; but Carton went to the guillotine in order to save his rival from the same fate, and only good could come from his action. Deering, a strong man in every way, keenly alive to the wide consequences of his selfish act, is guilty of moral cowardice, and nothing but a false conception of life and its duties will applaud his determination.

The production has been erected with excellent results by Frank Lloyd. The scenes among the factory workers are painted in broad but telling strokes, and are well contrasted with the homes and habits of the people of wealth. William Farnum plays Deering in a convincing manner, and Vivian Rich has the necessary womanliness and refinement for Grace Vernon. Young Gordon Griffith is a boy actor of much natural ability, and the efforts of Frank Clark, Brooklyn Kellar, Charles Clary and Ray Hanford are a distinct gain for the play.

"A Modern Cinderella."

This five-reel comedy is just what the name implies—a modern version of the old-time fairy tale. It was evidently written for June Caprice, and that young lady smiles, pouts, frowns and skips through it, after her now familiar method of acting. The story is as unsubstantial as a Chocolate Sundae and is just suited to the age when that confection makes a satisfactory meal for the female appetite. The admirers of Miss Caprice will applaud star, story, cast and production, a

condition of affairs that admits of but one conclusion: the picture fulfils the purpose for which it was intended. It only remains to add that the star wears a number of fetching frocks and that Frank Morgan, Betty Pendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke give her good support. John G. Adolfi directed the picture.

A Couple of Metros

"Cave Man's Buff," a Drew Comedy, and "A Wife by Proxy," Columbia-made, Prove Attractive Numbers.

Reviewed by Margaret I. MacDonald.

"Cave Man's Buff."

THE quality of "Cave Man's Buff" as a comedy offering cannot be questioned. It is clean and strictly funny, and we venture to say that the happy mix-up of the love fancies of two timid bachelors will be thoroughly enjoyed by all who view this picture. Sydney Drew and Mrs. Sydney Drew never fail to be amusing in that legitimately



Scene from "Cave Man's Buff" (Metro).

comedy way that is doubly pleasing after the surfeit of low comedy to which the public has been and is being treated.

The story of "Cave Man's Buff" is perfectly simple. It shows how a timid bachelor trying to make up his mind to propose to the woman of his choice is advised to try cave man methods. The proposal over and likewise the honeymoon, the heart of a bachelor friend becomes suddenly touched by a pretty face which he one day sees in the lobby of the office building in which both men work. The pretty one happens to be the wife of bachelor No. 1, and the incidents that follow, all of a good-natured comic sort, give the comedy a fitting climax.

"A Wife by Proxy."

Mabel Taliaferro is the featured member of the cast in this five-part drama, the story of which was written by John B. Clymer and Chas. A. Logue. In the role of Jerry McNairn Miss Taliaferro does exceptional work; especially may be mentioned the dramatic scenes in the early part of the picture, which center about the death of Jerry's father. As a contrast to the appealing character of Jerry there has been introduced a trio of unprincipled individuals, whose chief aim in connection with matters pertaining to the story is to prevent the marriage of the young millionaire, Morton Berbeck, until after a certain date, when his fortune by stipulation of his deceased uncle's will becomes the property of his cousin Howard, one of the unpleasant trio. The young Irish girl, Jerry, left to the care of Berbeck by her dying father, becomes his wife by proxy. After revealing to him the perfidy of the woman he loves and who is also one of the trio of knaves, Jerry boards the boat for Ireland, whence she is quickly followed by her husband, who has decided that he has "fallen in love with his wife."

The production is not without its weak spots, and at times the producer or author, we are not sure which, is guilty of having dragged in incidents in an ill-advised attempt to make comedy, such as the proposal to the elderly housekeeper of the Berbeck home. On the whole, however, the picture is good, but is more especially suited to adult audiences.

"Nina, the Flower Girl"

Humanizing Five-Reel Fine Arts, With Bessie Love in the Title Role.

Reviewed by Louis Reeves Harrison.

NINA, the Flower Girl, is blind. She lives in a tenement next to a hunchback newsboy who has some native ability to model clay figures, but to no other purpose than that of making a beautykins figure of Nina. She is left dependent upon him by the death of her grandmother, and a strong affection is built up between the two unfortunates. Now come a lot of Fairy Princes and Fairy Godmothers in plain clothes, just some ordinary people of warm hearts, and Nina is taken from her simple life. A great physician is called to operate upon her eyes in the house of a wealthy family. The newsboy suspects without reason that all is not on the level in this house of wealth and decides to murder its scion in cold blood—a strained and illogical situation—but he discovers that he is mistaken.

The blind girl is having her sight restored, but the newsboy can not bear to have her see him—she has imagined that he is handsome—so he attempts suicide. Again he is saved by mere accident. He is carried to the hospital and straightened. All this is done by the doctor who restores Nina's sight. The boy and girl are finally left in each other's arms, and it is made reasonably sure that they will survive—the "Beautykins" figure is having a big sale. Without the attempted murder and the attempted suicide this would be a clean little, humanizing story like those Dickens wrote for Christmas reading, and it is attractive in spite of those defects. Everybody is kind and good. There are no villains and no suspense; just some good old stock characters nicely led through a sweet little episode.

"Germany and Its Armies of Today"

Official Views Presented by Special Permission of the German Government.

A SERIES of war pictures, "Germany and Its Armies of To-day," has been brought to this country by the Germanic Official War Film, Inc., and are now ready for state rights release. The views were taken by special permission of the Imperial German government and show "Berlin in the Third Year of the War," "Rear of the West Front," "St. Quentin, France, in the Fall of 1916," "The Kaiser With the Army of the Crown Prince of Bavaria," "Funeral of Aviator Boelke at Cambrai," and many other authentic and interesting scenes.

The Berlin pictures included views of many public buildings, but their chief claim to notice is the sidelights they give on actual conditions among the inhabitants of the city. The postwomen, female railway guards and the various occupations now being followed by the women of Germany are brought before the spectator and show that the work agrees with the workers. The facts are also brought out that important building operations are going on in the German Capital and that the people still find time to attend the meets at the Karlshoets racetrack.

The pictures of the Kaiser are, naturally, the most interesting of the series. They show him in many intimate and close-up views taken along the West Front and are, without question, far in advance of anything previously shown. The photography of the entire series is of a high order of merit, the work having been done by members of the German army. The pictures are now being shown at the Strand theater, New York, in three weekly installments.

"The Battle of Let's Go"

Two-Reel L-Ko, Released January 24, Presents Dan Russell and Others in Amusing Military Burlesque.

Reviewed by Robert C. McElravy.

THERE have been any number of military burlesques since the inauguration of the comic film, but Dan Russell and his assistants, including Vin Moore and Marjorie Ray, prove that good things bear repetition. To follow in the wake of so many previous attempts along this line and still make a favorable impression is no small feat, but it is accomplished in good style in this offering.

The number is laughable throughout. Dan Russell plays General Debility, the scene being laid on the Mexican border. Here a military camp of considerable size is pitched and the time is spent in drilling awkward squads of very unmilitary looking soldiers.

The place is infested with Mexican spies, disguised as women. General Debility, after numerous misadventures, puts on female apparel, after which he is made the target for beatings from both sides of the conflict.

The war scenes in the second reel are uproarious in places and enough gunpowder is burned to satisfy almost any observer. An aeroplane and "tank" play important parts in the battle episodes; also a war correspondent who writes his story amid bursting shells. The fun is all free from offense.

"The Innocence of Lizette"

Mary Miles Minter Appears to Advantage in Five-Reel Mutual Star Production.

Reviewed by Margaret I. MacDonald.

WHILE stating that Mary Miles Minter appears to advantage in the production in question, it is only fair to add that in a story of different theme and better construction, this clever and beautiful little actress would have appeared to much greater advantage. The production as it stands reflects a clumsy effort at making a child's picture. There are many children employed in the making of the picture, and there are scenes of individual interest to children, but unfortunately the plot of the story develops situations

which, under their present subtitles, are apt to jar the sensibilities of a refined audience, and are not at all commendable for child audiences.

The story, which it is very evident has been built around the little star, is badly constructed and presents a series of incidents in the life of a child some of which are pathetic, and some of which are intended to be amusing. As the story runs, a little girl whose grandfather and only living relative dies, leaving her in the care of Granny Page, the landlady, becomes a helper at the news stand of Granny's son and is later adopted by a widower whose life she has brightened by personally delivering his paper each morning. The unpleasant element of the story, without which a charming production might have been the result, occurs when Lizette, finding a baby on the doorstep of her foster father's home after having been absent at Granny's for a couple of months on a visit, states that the child is hers, and pictures the handsomest young man she knows as its father. Her foster father approaches the young man in a rage, demands that he marry the girl, hauls him away to his house and faces him with a minister to perform the ceremony. The actual marriage of the pair is prevented by the arrival on the scene of the mother of the baby. If the young man had been left out of the question, and the producer had satisfied himself with the child's persistance in the statement that the baby had been sent to her from heaven, the story's climax would have been both pleasing and amusing.

Kalems for January 15

Distinctive for Their Excellent Photography, Fast Snappy Action and Big Thrills.

FROM its coast studios, located at Glendale and Hollywood, California, the Kalem Company has received for release through the General Film exchanges the third week in January, a clever Ham comedy, an excellent two-part episode of "The Girl from Frisco" and a thrilling "Hazard of Helen." Director Robert Ellis, producing in Jacksonville, Florida, has contributed an episode of "Grant, Police Reporter" that maintains the widespread interest this series has aroused. In fact, it is safe to say that there never was another thrill so daring and so well executed as the one in this episode of the Police Reporter series.

On Tuesday, January 16, Ham and Bud, ably assisted by Ethel Teare and Henry Murdoch, introduce some new comedy stunts in a Ham comedy entitled "Cupid's Caddies." It contains just the right mixture of slapstick and polite farce comedy antics to make it appeal to any audience. Above all, it is absolutely clean, the prime requisite of a good comedy.

On Wednesday, January 17, through the medium of the screen the Kalem "Girl from Frisco" players cause to live again one of those abandoned mining towns of the Far West. Robert Welles Ritchie, the author, says that "The Resurrection of Gold Bar" matches an actual occurrence in his own life and that he cannot find a single flaw in Director Horne's version of his story. Marin Sais and True Boardman make the most of the opportunities afforded them in this episode to reveal their screen technique. Frank Jonasson, as Ace Brent the Empire builder, has a splendid part and Edward Clisbee's portrayal of the old prospector is a work of art. Ronald Bradbury plays his twenty-third heavy part, no two of which have been alike.

In "The Black Circle," the episode of "Grant, Police Reporter" that will be released Friday, January 19, George Larkin is sure to pull audiences to the edges of their seats with his wild swing ten stories above ground and his hand over hand entry into the apartment window of the man he is trailing. It certainly does look foolhardy to see this intrepid Kalemite go through this stunt but he does it, which is the main thing after all. Ollie Kirkby does a clever bit of doubling in "The Black Circle." Called upon to portray both mother and daughter she succeeds admirably well.

On Saturday, January 20, Helen Gibson again proves that she is absolutely devoid of all fear. In "The Wrecked Station," she endures a nasty spill from her motor cycle, climbs into a steam shovel and is dumped along with the dirt into a sidehinged car, is dropped from that into a coal car and leaps from that to the tender of an engine whizzing by to escape death as the coal car crashes into the Lone Point Station completely wrecking it. This last named incident, the wrecking of the Lone Point Station, was so well done that the Kalem Company has just built a new depot for the "Hazards" players and while they were about it they made it quite an elaborate affair.

TWO BIG SELIG FEATURE RELEASES.

William N. Selig has announced the forthcoming release in K-E-S-E service of "The Princess of Patches," a Mark Swan melodrama adapted for the screen by Gilson Willets. The release date is scheduled for Monday, January 22. The stars include Vivian Reed and Charles Le Moyne. Director Al Green escorted a company of Selig players to Tennessee, where true-to-life plantation scenes were filmed. Among the more exciting episodes announced for "The Princess of Patches" are the blowing up of a houseboat, the fight for life in the dead of night, etc. Beautiful photography, including scenes taken in Southern cotton plantations, add to the attractiveness of the photoplay, it is stated.

"The Heart of Texas Ryan" is the title of the Selig Red Seal play announced for release in K-E-S-E on Monday, February 12. It is said to be a gripping drama of the Texas borderland. Certainly an exceptional cast of players is announced, including George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix, Goldie Colwell and others. Some exciting episodes are announced, including a realistic forest fire, a sensational hand-to-hand battle between two infuriated men—a battle which is said to compare favorably in realism to the fight in "The Spoilers," and an automobile crash. Wonderful views of the Texas cattle country are presented.

Weekly News Reels Combine

Hearst's International Weekly and the Pathe to Be Issued as Hearst-Pathe News.

BY NO means the least interesting feature of the arrangement recently announced whereby all International pictures are to be released through Pathe was the statement that the Pathe News and the International Weekly are to be combined under the title of the Hearst-Pathe News. The Pathe News has been so long in the field that any statement as to a change of name or policy in connection with it is of real interest to the whole trade. The International Weekly, while of more recent inception, profiting by its unequalled news gathering facilities, has rapidly gained strength because of its merit until to-day it is acknowledged to be second to none and enjoys a wide popularity.

J. A. Berst, vice-president and general manager of Pathe, is particularly enthusiastic over the new weekly. The old Pathe Weekly was inaugurated by Mr. Berst some eight years ago, and was the first news film in the field. Mr. Berst has always been a believer in the news film, first because everyone finds entertainment and instruction in it, and secondly because it gives to the exhibitor a one-reel picture of a quality and kind that it will be profitable for him to advertise and feature. Mr. Berst says of the Hearst-Pathe News:

"The elimination of one news weekly by combining the two which are the best known in the field cannot fail to help the market and tend to stabilize conditions generally. The Pathe News could not equal Mr. Heart's news-gathering facilities. The Hearst organization could not equal Pathe's splendid factory facilities. The new weekly, with its force of cameramen carefully selected from the best men of the two forces, thus become stronger and better than either of the old weeklies. I am much gratified that through Mr. MacManus, Mr. Hearst's interests and ours in the matter of news weeklies become identical."

Mr. MacManus, of the International, was equally enthusiastic when seen at his office. He said: "No one who has talked with exhibitors in all parts of the country can fail to recognize the prestige the Pathe News has had and the general recognition of its interest and high quality. The International Weekly, enjoying the unique facilities which the great Hearst organization offers in the way of news gathering, has made a phenomenal growth in the comparatively short time it has been on the market." The first number of the Hearst-Pathe News will be issued January 10, and will be booked through the Pathe exchanges.

PICTURESQUE TITLES FOR "STINGAREE."

The genius of E. W. Hornung, internationally famous as the author of "Raffles" and the "Stingaree" stories so admirably filmed by the Kalem Company, shines forth in unmistakable fashion in the titles he has given to the new series of "Stingaree's" adventures now under way with True Boardman in the title role.

Not only are these titles picturesque and indicative of the originality of the new series, but they are such good film titles as to lead one to believe that Mr. Hornung has made a study of motion pictures, including their sales angle. And that is exactly what he has done. Having followed closely all of the former "Stingaree" series as they were released in London, Mr. Hornung has grasped the motion picture viewpoint as perhaps no other author outside of the industry ever did and as a result of his study and analysis of the manufacturer's problems, he has named the first thirteen of Kalem's new "Stingarees" as follows:

"A Salon Passenger"; "A Model Marauder"; "His Mark"; "A Brace of Snakes"; "A Prisoner of Stingaree"; "The Double Dummy"; "The Black Bloodhound"; "Through Fire and Water"; "At the Sign of the Emu"; "A Hanging Matter"; "All Peacock Blue"; "The Jackeroo on G. Block"; "A Champion of the Church."

LASKY COMPANIES TRAVEL FAR.

Two Lasky companies are at the present time journeying far from the Lasky studio in search of special settings. For "Each to His Kind," in which the well known Japanese star Sessue Hayakawa is to appear, Director Marshall Neilan is sailing to the far-off island of Hawaii with his players. The story of the play centers around this picturesque mid-Pacific island and many of the scenes will be staged in and around Honolulu itself.

Theodore Roberts, on the other hand, will star in "The American Consul," some of the action of which is specifically stated as taking place in Washington. It was decided to send the players across the continent from Hollywood, Cal., in order to get the real setting called for by the story.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

FAT AND FICKLE (Vim), Dec. 28.—An amusing comedy number, with Babe Hardy and Kate Price getting over numerous laughs. They indulge in considerable rough arguments. Both have enough avoirdupois to make this amusing. Babe is the fickle one, but finds out that it doesn't pay to be fickle with the daughter of Kate. Despite a vampire, however, things are brought to a happy close. An acceptable number.

THE LUCK CHARM (Vitagraph), Dec. 29.—No. 2 of the "Dangers of Doris" series. Mary Anderson and Duffy Kirk play the leading parts. This time Doris helps a contractor by becoming his typist. She climbs from one window to another on the outside wall of a high building in an effort to frustrate the attempted theft of the contractor's bids. She is bound and gagged, but manages to attract the attention of her friends in the office just below by dropping the "luck charm" through a hole in the floor, used for spying. A fair reel.

THE RIGHT-HAND PATH (Selig), Dec. 30.—A reel with an elementary story of a youth who, seeking fortune, becomes a prize fighter. After several years, when he is down and out, he realizes that he has chosen the wrong path. The reel is only average. In the leading parts are seen Robyn Adair and Virginia Kirtley.

A DOLLAR DOWN (Essanay), Jan. 3.—A split reel containing about five hundred feet of knockabout comedy and about the same amount of footage showing views in the Yosemite Valley. The scenic section is especially good. The comedy shows a vaudeville actor who tries to steal the best girl of a stevedore. He gets away because of a grotesque make-up.

THE SELIG-TRIBUNE, NO. 2, 1917 (Selig), Jan. 4.—Poor children given presents on war vessels, Brooklyn Navy Yard; Squadron A returns from border, New York; Goat is bell-wether of sheep, Omaha, Neb.; Lee Darcy arrives, New York; School car brings knowledge to children, Los Angeles; Police Commissioner Woods and wife give presents to widows of policemen, New York; Artillerymen use caterpiller tractors, El Paso, Tex.; Villar Kyronen wins marathon race, Yonkers, N. Y.; Mrs. F. Sheehy Skeffington, of Irish revolt fame, tours U. S., New York; With the French Army in the Somme region; Ice tennis popular, New York.

THE HOUSE OF SECRETS (Kalem), Jan. 5.—No. 12 of the "Grant, Police Reporter" series. George Larkin does an unusually daring stunt in this one-reel episode. In escaping from a house, which is a secret submarine base, he climbs a pole on which wireless antennae are stretched, cuts the wires, and swings on the wire across a wide arc to a tree, which he clutches with his legs. This thrill gets over well. The story and action are keyed up to a high pitch throughout the reel. A good number. Reviewed on page 243 of last week's issue.

TWIN FEDORAS (Vitagraph), Jan. 5.—One of the "Dangers of Doris" series. In this reel Mary Anderson, as Doris, solves the mystery as to how confidential information leaks out from the office of the father of Bob Dale (Duffy Kirk). She gets a job as a waitress and sees two men exchange hats. The papers with the information are in the band of one of the hats. Doris leaps on to the rear of an automobile and follows one man. She climbs the porch of a house in the suburbs, and the evildoers are finally brought to book.

CUPID'S CADDIES (Kalem), Jan. 16.—A comedy reel with Ham, Bud, Ethel Teare and Henry Murdoch. Ham and Bud, striving for the reward offered, endeavor to find a girl for Prince Poppycock. They find Ethel. Although Ham wants to keep her, she is kidnapped by the Prince, who is in turn kidnapped by Ham and Bud. The reel is quite lively and there are several laughs.

General Film Company Specials.

WIFE IN SUNSHINE (Essanay), Dec. 30.—Third of the "Is Marriage Sacred?" series. This two-reel drama is a strong visualized sermon against divorce. The story interests and is well acted. In the cast are Marguerite Clayton, Edward Arnold, Sydney Ainsworth and Lillian Drew. The story tells of the wife of an artist who, listening to the advice of others, obtains a divorce. She realizes her folly when she sees the type of man she has taken up with, and when she knows that she might have children. A quite strong short-length offering.

ON ITALY'S FIRING LINE (Selig), Jan. 1.—Three reels of interesting and educational war pictures, giving a comprehensive idea of Italy's fighting forces. Practically every branch of the Italian army is represented in the film, and there are some good scenes showing the artillery in action high up in the mountains. The film is a worth-while subject. It will be of especial interest to those who would know more of Italy's military operations.

THE GIRL GOD MADE FOR JONES (Essanay), Jan. 2.—One of the "Black Cat Features." The picture is an excellent two-reel comedy-drama. Bryant Washburn and Alice McChesney are seen in the leading roles. Several of the subtitles are funny. The story tells of Jones, an author who searches for a girl with whom he was in a railroad wreck. He knows her only by her voice. He searches in vain, only to find that the girl is the girl to whom he has been dictating the story of the wreck. The picture has been produced with care.

THE FALSE PROPHET (Kalem), Jan. 3.—No. 21 of "The Girl from Frisco" series, by Robert Welles Ritchie. In this two-reel episode Barbara Brent is instrumental in exposing a band of men who, as "prophets" of the end of the world, mulct gullible persons of sums of money. In bringing about the capture of two of the men, Marin Sais performs a hazardous and thrilling stunt—she leaps from a speeding automobile to a moving train. The episode is fully as interesting as any. A longer review was printed on page 243 of last week's issue.

Artcraft Pictures Corp.

THE PRIDE OF THE CLAN, Jan. 8.—Mary Pickford makes her second appearance on the new program in a story written by Elaine Stern. It is a fine picture—sweet, wholesome, moving—as pointed out in a review in another column.

Art Dramas Inc.

THE RAINBOW (Sherrill Feature Film Co.), Jan. 4.—The William Sherrill Feature Corporation is the owner of the screen version of the A. C. Thomas' stage play. The picture introduces Dorcthy Barnard in the leading role. It is reviewed at length on another page of this issue.

Bluebird Photoplays, Inc.

HER SOUL'S INSPIRATION (Bluebird), Jan. 15.—A five-part adaptation of Harris Anson's story "Mary Keep Your Feet Still." Ella Hall is the featured member of the cast, which otherwise consists of Marc Robbins, R. Hasset Ryan, Edward Hearn, Marcia Moore and Margaret Whistler. The adaptation seems to require a deeper dramatic reading, but the production will be found on the whole entertaining. Ella Hall does admirable work in the interpretation of Mary, the little girl whose sole ambition in life was to become a great dancer.

Greater Vitagraph

THE MAN OF MYSTERY, Jan. 8.—E. H. Sothern is the star of a five-reel version of A. C. Gunter's romance, which tells an exciting tale of mystery and is excellently played by Mr. Sothern and the supporting company. The picture was reviewed at length on page 244 of the Jan. 13 issue.

THE GIRL PHILIPPA.—Taken from Robert W. Chambers' novel, the screen version is in eight reels, and the title role is played by Anita Stewart. The present war is used as a background and the picture has many merits. It is reviewed at length in this issue.

International Film Service

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 1, 1917 (International), Jan. 2.—Society folk take part in Fox Hunt, Syosset, L. I.; Philadelphia school children learn care of babies; Police lecture on safety in schools, New York; Terre Haute, Ind., has municipal coal mine; American baseball teams plays Chinese, Honolulu; Armored car presented to National Guard officers, Denver, Col.; Duck hunting at Marysville, Cal.; Modes of the moment; 16,000 school children enjoy picnic, San Diego, Cal.; Society enjoys winter sports, Napanoch, N. Y.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 2, 1917 (International), Jan. 5.—Human fly climbs St. Francis Hotel, San Francisco; Society girls skate at Waldorf, New York; New Year's Mummers make merry, Philadelphia; Bathers swim in icy lakes, Chicago; Army aviators leave Mineola, L. I., for flight to Philadelphia; Modes of the moment; Park playground carnival, New York; Skating in Prospect Park, Brooklyn, N. Y.; Snow brought from mountains for battle, San Fraucisco; Society folk hold sport contest, Wiuchendon, Mass.

Kleine-Edison-Selig-Essanay.

THE MASTER PASSION (Edison), Jan. 8.—Good acting marks this five-reel drama. Mabel Trunnelle and Robert Conness are featured. As a whole the picture is an acceptable offering. The story tells of a wife whose ambition leads her to desert her home to seek fame in the opera. She finds that fame is not what she wanted. There are several good situations. The exteriors, lighting and photography are especially good. A longer review is printed an another column.

Metro Pictures Corporation

THE GREAT SECRET (Metro), Jan. 1.—The opening chapters of this serial are reviewed at length on another page of this issue. Francis X. Bushman and Beverly Bayne are the stars, and the story is full of action. The acting and production are of good grade.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 69 (Gaumont), Jan. 3.—"Pasadena, Cal.," is the subject of this issue of the American travel series. The scenes presented include the famous Busch sunken gardens, the San Gabriel mission, the First Christian Science Church, the Colorado Avenue Bridge, the beautiful Arroyo Seco valley and other scenes of interest and beauty.

MUTUAL WEEKLY, 105, Jan. 3.—Among the interesting items of this number are excellent views of the submarine H-3 wrecked in the fog off the Pacific coast, the floating of an immense oil burning vessel, an animated picture of Colonel Cornelius Vanderbilt, and also one of Chas. Schwab. Telegrams to the number of 110,000 being sent by the Cardinal at Baltimore requesting aid for charity fund is also an interesting item.

JERRY'S DOUBLE HEADER (Cub), Jan. 4.—In this number Jerry does his usual number of amusing tricks. Travelling in an auto trunk on the back of the automobile of his sweetheart he experiences some thrilling adventures, and saves the party from a vicious Mexican as a finale to the picture. Rather amusing.

REEL LIFE, NO. 36 (Gaumont), Jan. 7.—A strong number, commencing with views showing the manufacture of turpentine from waste timber, giving the process quite fully. The return of a whaling vessel from an arctic trip is next pictured. The observer is then taken through an English walnut grove in California, and the manner of handling the crop is shown, picking, drying, culling, grading and packing. A lesson in draping gowns to the human figure closes the reel.

MUTUAL TOURS AROUND THE WORLD, NO. 10 (Gaumont), Jan. 9. —This number of the series contains charming views in "The Foothills of the Pyrenees," and "Budapest, Hungary," and also illustrates "Life in Egypt," covering primitive agricultural methods, irrigation, etc.

SEE AMERICA FIRST, NO. 70 (Gaumont), Jan. 10.—"In the Heart of the Blue Ridge" is the subject of this number of the series. Beautiful views in the Blue Ridge Mountains of Virginia are presented along with views of historic buildings such as the Washington and Lee University, the ruins of Liberty Hall, the church in which "Stonewall Jackson" taught a Sunday school class, the Virginia Military Institute and other interesting scenes.

Mutual Film Corporation Specials.

THE TURN OF THE WHEEL (Mutual), Dec. 11.—The cast employed in this two-part production includes Dorothy Davenport, Rupert Julian and Benjamin Horning. The story of the picture deals with the unpleasant experience of a young woman whose father has gambled away his fortune, and who is obliged to make a livelihood out of her talent for painting. She is caught in the clutches of the man who ruined her father, and is rescued from his gambling den by her lover. Only a fair offering.

THE INNOCENCE OF LIZETTE (Mutual Star Production), Dec. 25. —A five-part production featuring Mary Miles Minter. The story on which it is based is not a well-constructed one, and contains an unpleasant element which bars it from presentation before child audiences to which the picture was evidently intended to cater. A full review of the picture will be found on another page of this issue.

JEALOUS JOLTS (Vogue), Dec. 31.—A two-part comedy which is moderately amusing. The plot, what there is of it, is the usual one of rivalry for the hand of a pretty maid between a couple of gross farce comedy characters. One of the funny incidents of the picture occurs when one of the characters puts on a wide garment which, inflated, causes him to soar through the skies.

THE ACE HIGH LOSES (Signal), Dec. 31.—Chapter 11 of "A Lass of the Lumberlands." This is a characteristic instalment, in which Holmes indulges in numerous plots to interrupt the construction of the Shady Creek branch. The views of the railroad construction and the mine diggings are pleasing. A work train dynamited, Helen saves a man from drowning, Stephen is kidnapped and a row at the "Ace High" wine room, are the chief features. The number maintains the average set by this serial.

THE VAMPIRES, NO. 9 (Gaumont), Jan. 18.—This is the closing episode of this excellent serial, and is entitled "The Terrible Wedding." It includes an attempt to kill Philip Gaurd and his wife by the circulation through the key hole of their bedroom of a poisonous gas, and the final round-up and destruction of the entire gang of vampires.

Paramount Pictures Corp.

THE EVIL EYE (Lasky), Jan. 4.—The script for this story was written by George Proctor and was based on a tale by Hector Turnbull. Mr. Proctor hardly could be expected to achieve the impossible of injecting life into a theme more than scant in photoplay material. The story is weak. There is a bit of a thrill in the final reel. Blanche Sweet has the role of a woman doctor who, in an epidemic, battles against the superstition of the natives as well as against disease. She is supported by Tom Forman and Webster Campbell, among others.

Pathe Pictures Corp.

FLORENCE ROSE FASHIONS, NO. 15 (Pathe), Jan. 14.—Advanced spring fashions are shown in "Preparing for the South," as this number of the Florence Rose fashion notes is called. "Small Birds of Warm Climates," interesting studies in color, are on the same reel.

PEARL OF THE ARMY (Astra), Jan. 21.—The eighth instalment of this serial is called "International Diplomacy" and shows how Pearl Hare escapes from the Bolerlosts. It is given a longer review on another page of this issue.

Triangle Film Corporation

THE ICED BULLET (Kay Bee), Jan. 21.—An amusing comedy of authorship, showing the author, William Desmond, in adventures at the Ince studio and the mystery story he wrote.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 53 (Universal), Jan. 3.—Ice skating in Chicago, Christmas carol singing in Washington, D. C.; a Philadelphia celebration, war sidelights and other interesting features are contained in this number.

THE MASKED CUPID (Victor), Jan. 16.—A comedy number, featuring Johnnie Walker, Helen Morton and Sidney Bracy. This concerns a generous husband, an extravagant wife and a maid in love with a would-be crook. The point of view shifts continually, robbing much of the action of any particular point. The cast is pleasing, but the general effect achieved is not strong.

HEARTSICK AT SEA (L-KO), Jan. 17.—A one-reel comic with some very funny business in it, particularly in the closing scenes. Dan Russell appears as a gentleman hobo, shanghaied by a party of sailors. His adventures on the rocking boat, in the part of a waiter, are full of incident and bring numerous laughs.

PUTTING ONE OVER ON IGNATZ (Victor), Jan. 18.—A comedy by L. T. Peacock, featuring Alida Hayman, Al McKennon and Walter Belasco. The latter appears to good advantage as the grocer. The plot, which concerns a lost tooth with a diamond set in it, is rather trifling, but amusing in its way.

BARRED FROM A BAR (Joker), Jan. 20.—A comedy number by Karl Coolidge, featuring William Franey, Gale Henry and others of the Joker cast. It follows the fortunes of a wine room waiter. There is some good burlesque work, particularly on the part of Gale Henry as the siren. The latter winds up as a temperance reformer.

MR. SHOESTRING IN THE HOLE (L-KO), Jan. 21.—A characteristic knockabout number featuring Billy Armstrong, Louise Orth and Dave Morris. The police force round up a notorious pickpocket after exciting adventures. The reel closes with daring stunts on the roofs of high buildings.

Universal Film Mfg. Co. Specials

THE DOUBLE ROOM MYSTERY (Red Feather), Jan. 15.—This five-reel number, written by Willard Mack and produced by Hobart Henley, has a sociological theme and shows that innocent and guilty suffer alike for the sins of the world. The construction is not strong; in fact the intention of the story is shown in a very hazy manner. Some good types are depicted by Edwin H. Brady, Gertrude Selby, Hayward Mack and Edward Hearn, and some of the episodes are in themselves exciting and well handled. Most of the characters involved live in a boarding house and include a slavey, a reporter, two crooks and a shyster lawyer. The types are good but the story uncertain in its general handling.

THE PRODIGAL WIDOW (Gold Seal), Jan. 16.—A three-reel number by Walter Woods, featuring Neva Gerber, Edward Cecil and Carl von Schiller. The story begins in the East, picturing the manner in which an extravagant, flirtatious wife brings her husband to suicide. The social scenes at the beginning are agreeably, if conventionally, presented. The widow then goes West to find her husband's brother, who denounced her as the cause of the tragedy. Neva Gerber does good work, and in spite of the unsympathetic character portrayed, lifts the part above the average. The mixed motives of the plot are a considerable drawback, though there is no lack of action.

A SLAVE OF FEAR (Imp), Jan. 17.—A two-reel number by Philip Gastrock, featuring M. K. Wilson, Earl Page and Agnes Vernon. The story is located near a factory and has average settings. It concerns a youth, in love with a girl, who is thought to be a coward. He awakens to this fact and proves his strength of character by rounding up some thieves. A familiar theme, presented in a fairly strong way. An average number.

BRUTE FORCE (Bison), Jan. 20.—A two-reel number by Eustace Hale Ball, featuring George C. Pearce, Jane Bernoudy and James Farley. The circuit minister rides into a moonshine district and falls in love with a mountain girl. The native lover forges a note, signing the minister's name, tipping the revenue men off to the presence of illicit stills. There is some suspense in the latter scenes, when Lew tries to force the minister to marry himself and the girl. This type of story has many predecessors and this release is one of about average strength. The mountain scenery and photography are good.

FACING DEATH (Universal Special Feature), Jan. 21.—No. 4 of "The Purple Mask" series. It develops, to Phil Kelly's chagrin, that the girl he captured is not Patsy at all. The scene then shifts, in a rather awkward way, to the Dupont studios, where Patsy appears, in proper person. She poses in the semi-nude for a young artist, whom she afterwards aids in getting the grand prize, in spite of the crooked judges. Dupont and his gang break up the studio dance that night. This general melee is staged in the style for which Francis Ford is famous, and no observer can complain of lack of action. The number, in spite of some awkwardness of construction at the beginning, is full of interest.

THE BUBBLE OF LOVE (Rex), Jan. 21.—A two-reel society story by E. M. Ingleton, featuring Douglas Gerard, Ruth Clifford, Betty Schade and Willard Wayne. This opens by picturing a mouse gnawing a lion out of a net. The parallel does not exactly follow, but is suggested by the later story. A wealthy young business man provides a home for a pretty flower girl whom he has injured with his auto. She later saves him from killing himself after being fleeced by a woman of the vampire type. The closing scenes are not convincing, but the number as a whole carries the interest along very well.

World Pictures.

THE MAN WHO FORGOT (Paragon), Jan. 15.—The theme of this five-reel photoplay is Temperance. It has a strong human interest, however, and is excellently produced and acted. Robert Warwick and Doris Kenyon head an exceptionally strong cast. A longer review is published on another page.

Five Worlds in the Making

Peerless Studio at Fort Lee Scene of Unusual Activity—Big Scenes in all Subjects.

FIVE picture plays simultaneously are in the process of making for the World Film Corporation under one roof in the Peerless studio, Fort Lee. The directors in charge of these productions are Emile Chautard, Harley Knoles, Travers Vale, John O'Brien and George Archainbeaud, respectively.

The individual stars are Kitty Gordon, Ethel Clayton, Alice Brady and Gail Kane, together with one of the World-Brady all-star casts led by Carlyle Blackwell, Arthur Ashley and June Elvidge.

Mr. Chautard is directing the play in which Kitty Gordon is acting the star role, the working title of which is "Haunting Shadows." In the cast assisting Miss Gordon are Montagu Love, George McQuarrie, Alex Francis, Lillian Herbert and Norma Phillips.

Mr. Vale's production, starring Ethel Clayton, is "The House Cat," with Rockliffe Fellowes. Others in this cast are John Hines, Walter Green, Edward Kimball, Eugenie Woodward, Justine Cutting, Frank Goldsmith, Ned Burton, etc.

"Motherhood," with Alice Brady as its star, is being produced by John O'Brien, the most recent addition to the World's list of directors. Supporting Miss Brady are John Bowers, David Powell, Stanhope Wheatcroft, John Dugley, Madge Evans, Marie Chambers, Florence Crane and others.

Harley Knoles is placing the finishing touches on "Who Is Sylvia," with Carlyle Blackwell, June Elvidge, Arthur Ashley, George McQuarrie, Albert Hart, etc.

The final scenes of "Her Higher Destiny" are being made under the direction of George Archainbeaud, with Gail Kane as the star. In this play the cast includes Frank Mills, Gerda Holmes and Edward Langford.

Purely by coincidence it occurs that all five of these productions are unusually "heavy" in their employment of massive scenes and large number of players outside the principals, so that the studio presents a spectacle of unwonted action with every department pressed to the utmost of its productivity.

Studio Manager Robert B. McIntyre, Technical Director T. K. Peters and the various department heads have been working long hours at top speed—and this is true also of nearly all their subordinates.

"It would have been simple enough if one or two of the plays had not been so exacting," said Mr. McIntyre to a reporter, "for then we should not have had to crowd on all steam five ways at once. The good points about this rush period are that it gives us a practical demonstration of what our capacity really is, and that it does away with all possibility of our ever getting an order that scares us."

TITLE CHANGED ON WORLD FILM.

The title of "Frou-Frou," the new Alice Brady picture for the World Film Corporation program, has been changed to "A Hungry Heart," and the production will be released February 5, one week ahead of the original date. The first American stage adaptation of this celebrated French play was produced by the late Augustin Daly and at once became a sensational success. Afterward it was revived from time to time by various feminine stars, always effectively.

The public has never failed to respond to it as one of the very best dramas ever supplied by the Paris theaters, where it is a classic.

It tells the pathetic story of a girl who marries out of respect for her father's wishes a man who she does not love, and afterward leaves him and their baby to run away with the one who always possessed her heart. Ruin follows in the natural course, the outraged husband slays the lover, and the victim of this marriage-of-convenience creeps feebly home to die.

In the screen version, directed by Emile Chautard, Miss Brady plays the butterfly heroine broken on the wheel of custom. The other important characters are acted by Gerda Holmes, Edward Langford, George McQuarrie, Alex Francis and John Dugley.

MUTUAL "FEATURETTES."

President John R. Freuler of the Mutual Film Corporation announces the coming of a number of series of important short releases under the general designation of "Featurettes," which by their artistic merit will illustrate the meaning of the new title—that they are all-star and specialty productions.

Among Mutual productions that are now classified as "Featurettes" are four Gaumont single-reel releases, "Tours Around the World," "Reel Life," "See America First," "Mutual Weekly," the George Ovey one-reel "Cub Comedies," produced by David Horsley, the Vogue two-reel comedies and "Adventures of Shorty Hamilton."

Rushing Essanay Features

"Little Shoes" and "Skinner's Dress Suit" Being Hurried to Completion.

ESSANAY is rushing to completion two new features for release within the next three weeks. Henry B. Walthall's next feature will be the first. Its title is "Little Shoes," and it will be released through the Kleine-Edison-Selig-Essanay service January 15. "Skinner's Dress Suit," a comedy-drama, with Bryant Washburn in the leading role, will follow through the K-E-S-E service February 2.

Mr. Walthall offers an innovation in his career in "Little Shoes." He is seen in an entirely different type from that which he hitherto has presented. It is that of the great lover, and the noted actor has thrown all of his marvelous emotional talent into the portrayal of this character.

The story is from the pen of Eleanor M. Ingram, famous novelist. It presents an appealing portrayal of child-love which guides a man and a woman along the path of righteousness until finally they are united in marriage and happiness. Mr. Walthall has drawn a character on the screen who will touch the heart-strings of his audiences.

Mary Charleson, who supported Mr. Walthall in "The Truant Soul," winning nation-wide praise, appears in the leading feminine role in "Little Shoes." Other well-known actors in the cast include Patrick Calhoun and U. K. Haupt. "Little Shoes" has a screen time of 1 hour, 15 minutes.

"Skinner's Dress Suit" is an adaptation from the story by Henry Irving Dodge, which ran serially in the Saturday Evening Post. The great success of the novel—it was one of the "six best sellers"—insures a splendid reception for the picture.

The plot hinges on a poor "boob" who doesn't know what life is until he gets dressed up. Then he goes out and makes a fortune—just on his "front." The story is true to life, and replete with many ludicrous situations. Bryant Washburn has done some of the best work of his notable career in the role of "Skinner."

"Skinner's Dress Suit" is one of the most expensive productions ever put out by Essanay. A special train was chartered to transport Mr. Washburn's company to the country for suitable exteriors. No detail was overlooked to make the feature perfect. Its screen time is approximately 1 hour, 10 minutes.

"HIS PERFECT DAY," NEW DREW COMEDY.

"His Perfect Day," the one-act comedy which Mr. and Mrs. Sidney Drew have prepared as the Metro-Drew release for Jan. 15, is essentially human. Mrs. Henry Marsh (Mrs. Drew) reads a magazine article which says that all days should be like a string of pearls, each one perfect unto itself. Mrs. Marsh decides that she and Henry will proceed to lead the perfect life, and she so advises him. He is shaving at the time and he is so disgusted at the announcement that he swears, cuts himself, and starts the day in anything but a perfect manner.

Bad luck seems to follow throughout the day, in spite of the fact that Mrs. Marsh gives her husband a set of mottoes with sweet sentiments to read when anything goes wrong. Her path is not smooth, either, for the cook quits, and when Henry brings home guests to dinner she burns the chicken, which has refused to cook before. She bursts into tears, and Henry tells her to keep cool, that they must lead the perfect life. Needless to say the purusit of the perfect life is at once abandoned for something more human and natural.

A new Metro-Drew comedy by Charlotte Wharton Ayers, the author of many others, is now being produced by Mr. and Mrs. Sidney Drew. This, like all the comedies by Mrs. Ayers, and most of the Drew playlets by any author, has the good-luck name of "Henry" for its leading character.

BESSIE LOVE IN "THE DOLL SHOP."

Bessie Love is hard at work upon her latest starring vehicle, "The Doll Shop." If this new play from the pen of Anita Loos is completed on schedule time—about the middle of January—it will give Bessie a record of three feature releases within three months, which is evidence of hard work well accomplished that few eighteen-year-old screen heroines would care to dispute.

The story of "The Doll Shop" tells of a young girl who runs a toy store in a small factory town. Her uncle is a janitor who nourishes a deep hatred for the rich, and the little toy-maker shares his prejudices. However, many of her pet theories regarding the heartless selfishness of the over-prosperous receive a severe jolt when she falls in love with a young man of unusual means, thinking he is only a chauffeur, an opinion that he encourages until their marriage is at hand.

Roy Stewart is her leading man, and makes a splendid foil for Bessie's diminutive person. In addition to Stewart, Bessie Love is supported by Max Davidson in the role of the janitor with an aversion for the "parasite rich," Carmel Myers, who has the second feminine part, and Carl Stockdale, who is cast as a hard-fisted, self-made factory owner. Edward Dillon is directing the production.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Bosh.

WE'VE just been talking to a man about his house. He is breaking into a town with an already established house. He doesn't think it can be done because he isn't doing it, but he is doing nothing to do it. He puts tame advertising into the papers and opens the house and locks it up after the show, just as a dozen have done before him, and as two dozen more may do after him. He doesn't run kid matinees because he doesn't think the school principal will approve of the idea. The first thing to do is to go to the mat with the principal in a nice way and convert him by showing what can be done. To get matinee business he must fight for it, to get night business he must fight for it, and that goes for every man who runs a house. It is not enough to merely put an advertisement in the paper. Make the advertisement count. It is not good to argue that a thing cannot be done because it never has been done. It can be done and will be done in time. Once people thought that if they sailed far enough across the Atlantic ocean they would fall off into space—but all the time the American continents were right there waiting to be discovered.

Another From the Princess.

Lately we showed a "lumberland" set from the Princess, Henderson, N. C. Now S. S. Stevenson sends in a photograph of his submarine



and tells of its construction. We reproduce one of the cuts. The other shows its use for a Chaplin, and here the machine is plastered with advertising signs relating to the subject. Mr. Stevenson writes:

> Am not claiming to have originated the submarine float, but have found it very effective advertising. I noticed a similar float on the Advertising for Exhibitors' page the week we were using ours, and as the enclosed photo shows a little different idea, we are forwarding same. This float was made for Triangle's "Submarine Pirate," but the reels were delayed and it was used for "Horrors of War." This was used a few days later for Chaplin and we followed a circus parade which resulted in very satisfactory business.
>
> The frame was built of small strips of wood covered with cheap gray cloth, and dotted with black paint to represent rivets. The frame, light enough for two men to handle easily, was placed on an automobile. The cost was less than $10.

Sergelisms.

W. J. Sergel, of the Casino, Laurel, Mont., sends in a very useful throwaway. The sheet is 6x12 inches, white stock of the cheapest sort, but well printed in black. There is a catchline, changed each week, then the program with side dates and days, and a brief talk of ten to twenty lines, signed by the management. It is not pretentious, but it doesn't pretend to be other than what it is, and for a one-sheet program it is well laid out. There is a line or two of description for each subject, yet the space is not crowded and no one will kick because it is not better, because it is so well done. An ordinary throwaway would be wasted, but Mr. Sergel added thought to white paper and got results. It is a splendid model for a throwaway program and we think Mr. Sergel will be glad to send you one if you enclose a return envelope. It must be seen to give the right impression.

Vamp Sheets.

The Gaumont company has issued for "The Vampires" a four-page press sheet giving the stories of the nine divisions of the release, and some advertising matter. It would be handier were the matter printed on one side of the paper only in order that theaters might use the material without copying, but the text is well written and there is the makings of a good advertisement, either for newspapers or on card, in the cipher used by the thieves. This cipher can be taken up either as a mystery advertisement, a prize contest or can be run as a special Sunday story with references to some of the Poe cryptograms to take the "adv" off.

Pretty Work.

Here is a pretty four-column advertisement from Ray Bagley, of the Liberty, Long Beach, Cal. It costs money to mortise on cuts and break up rule like this, but it gets results, and the advertisement over-



shadows everything else on the page, with comparatively little to fight. Mr. Bagley is reminded that it is a long time between letters, and the same goes for his former partner up the coast, Ralph Ruffner.

Vol. III.

Sharp and Vahl, of the Orpheum, Nampa, Idaho, are now in their third volume of Reel-ism, and mind that they have 52 issues to a volume and not thirteen. It is going some, but Reelism is the sort of sheet that makes money for the house. It is something more than a program—it is a mouthpiece to reach people who do not come to the house to listen, and then when they come the sheet becomes the voice of an old friend. It is not unusual, but it is friendly and sincere, and that is better than large and imposing words that sound as though they had just been taken out of cold storage and were not thawed out. Only one page goes to the program, with the back for the feature talk, or an underline. One page is description and one house stuff.

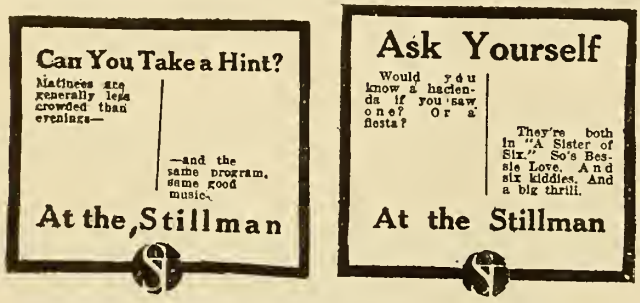
Even the Lobby.

The Fox company offers a new idea in its booming of the new Kellermann picture at the Lyric, New York. The house has a long, nar-

row lobby, cutting through the block that the theater proper may lie upon lese valuablo ground. This has been lined with tinted enlargements of the stills of "The Daughter of the Gods." Post cards are being mailed out with a hand-written inscription reading: "Don't overlook tho free exhibition of paintings in the lobby of the Lyric theater, Broadway and 42nd street. It is worth your while.—W. F." The reverse shows a cut of the lobby and above "The Picture Beautiful Free Salon. Open from 9 a. m. to 11 p. m." And tho best part is that the pictures are sufficiently unusual to repay a trip to the theater just to look at them. The advertising for this attraction is unusual from many angles, but this is the most novel touch yet. The idea can be adapted to other subjects on which you can get a good supply of stille, and if your lobby is shallow, open the house mornings and put the pictures there. It is merely another application of the "anything to get them in," though you must give them something after they get there.

Stillman Ads.

Here are a couple of advertisements from the Stillman, Cleveland. Mr. Madden changes from a 10-inch space to five twos, and these were scattered. The form of the advertisement attracts and the cumulative



effect is good while, as a rule, a small advertisement such as this will get better treatment in the make-up than the larger stuff that naturally sinks to the bottom of the page. For a change, this form is excellent and will bring results and moreover it will let you get more than one chance at a reader in the same paper.

Sticks to Pictures.

The Marcelle, Hopewell, Va., is sticking to the cards with the ideal pictures used for the opening and then commented upon. We think that cuts of the playere would be better despite the fact that these cards are unusually well done, but Miss Pickford or Lillian Gish means more to the fan than does "Jessica," even if Penrhyn Stanlawe is her art-father. The folder is used as a mailing card with a seal supplied by the company furnishing the cards. The weekly program is very nicely laid out, but the days are merely named and not dated, as should have been done. For a new house we would rather put the money spent for picture into another page of the folder with some house talk.

The Rules to Space.

George Editor Carpenter sat down and wrote one of his famous fables the other day. It was about a showman who did everything to get space in the local paper except to offer stuff that was fit to print. We cannot print the entire fable, but he arrives at these valuable rules:

(a) A prize essay has no place in a modern newspaper.

(b) The most valuable thing around a newspaper office is time.

(c) A newspaper is not going to take the word of any interested party on the merits of a show because if it comes out with unqualified statements, it may have to be placed in the unenviable position of having to take back all it has printed when the show is prosented.

(d) Broadly speaking (according to Florence E. Yoder, dramatic editor, Washington Times), the ideal notice, one which can meet with no objection from tho newspaper standpoint, is as follows: Note that the paragraphs each contain certain sets of related ideas; that the middle of the notico can bo eliminated without impairing the real facts, and that the whole ie in four distinct parts, related only through their unwritten bearing on one another:

1. Star, place, time of showing, production and producer.
2. Kind of rolo and sontence synopsis of story.
3. Place where scenes occur and time.
4. Members of the cast.

(e) Having segregated your press notice as set forth above add as much as you like to each section. Tell the facts, however, and don't inject your personal opinion, adjectives and the editorial "wo." If the editor feels like cutting your notico he can do so without impairing the general acceptable form.

This is pretty much along the lines of Picturo Theater Advertising, but the man from Salt Lake has put it in such compact form that you can (and should) cut it out and paste in on your desk. That is the whole trick of writing press stuff. Write more than the editor will probably take, if you wish, but write it in such a way that the editor can simply mark off the useless parts and use the rest. If you jumble it up so that he cannot get the meaning without writing the whole thing over again, don't think that you have fooled him into using it all. More probably he will use none of it.

Now after those kind words perhaps George Editor will get a move on and send in some more Empress stuff and practice what he so ably preaches, durn him.

A New Layout.

Here is a pretty five-attraction layout. It will be seen that the week end attraction plays two days, the off Friday and the busy Saturday. This has a lot to commend it. Not much use wasting a good attraction on an off day, and in most places Friday is poor. If



you have somehting good for Saturday, show it on Friday and send your audiences out to do personal press work for you. This program is issued by the Century, Brookiyn, and is a five by eight page. The Sunday program runs on the back page with an underline. The front page looks scratchy because it is poorly set. It would be better to short form the program, which is given in full inside, and to take the rest of the spaee for house or film talk, using two columne of six point to the page.

Why Graveyards.

Herman J. Brown, of the Majestic, Boise, Idaho, comes out with a 70-inch advertisement in the leading state paper that starts off with

THE MAJESTIC BELIEVES IN BOISE.

and goes on to announce the re-decoration of the house. In the course of his talk he remarks:

> Boise, like most cities, is the graveyard of showmen, but in that she is not unique, as Seattle, Portland and San Francisco are jammed with great theaters that are known in the profession as "bloomers," hosts of liquor dealers and others having lost enormous sums lately in trying to get rich in the theater business. A business that "any one can run," "they are always full," etc. Hence we were not deterred by past performances in coming to Boise, and just to show that we had faith in Boise, and confidence in the ability of any man who really knows his business to make good, we ordered $1,500 worth of improvements the day the theater was purchased. These improvements were not of a showy kind, they concerned heat, ventilation, wiring, etc. They are now complete and in spite of the fact that we are now in the middle of the show season, we are taking up the task of re-decorating the entire interior.

Old-timers will recall that Southern Illinois was called "the Graveyard" twenty-five or thirty years ago, but we cannot see that the large cities of the West Coast are graveyards now, though Mr. Brown claims that no one is making money in that territory because of the extortions of the exchanges and manufaeturers. We know houses that have been whole cemeteries in themselves to be turned into small mints with the right management, and we know mints that have been put out of business by an incompetent who has bought in, but we do not think that this condition is general on the Coast, and we do not think that such an unsupported statement is good to make in any advertising. The business does not yield such quick returns nor such certain returns as five years ago because conditions have changed. The novelty is gone and stories have not been held up to the general advance in demand and expectation, but this is a matter that must eventually right itself when business management replaces speculation, and in the meantime there is no graveyard, though a grave may bo dug anywhere there is a plot of ground. This seems to be "Montgomery-style" talk designed to win attention and perhaps to rouse local pride, but it is a statement entirely too general to pass unchallenged. All of the towns mentioned are good show towns if the management is good, and if exchange conditions are poor the exhibitors have only to stick together to right them. The trouble is they will not stick together long enough to whip the exchanges into line. Mr. Brown contradicts himself when he says that any man who really knows his business can make good. Surely there must be some men in Portland and San Francisco who know their businese.

Changed.

The Royal, Calumet, Mich., has changed its program form again and now prints on stiff paper, 3½x5½. It makes a neat-looking offering, and the back page runs to talk of the house. One thing we

note is a reference to a serial run two days. The management adds "but if you do not care for this exceedingly good picture, see the feature at 7:30 or 9." A better way of putting it would have been: "If you do not care to follow the continued story," etc., for it is not the quality of the story so much as its continuation that keeps people away. It is a good thing to give the time of the feature on serial nights, for you have to boom up the serial, and people are apt to stay away thinking that is the main offering. Many people do not care for continued stories where it holds the patronage of others. By giving the showing time of the feature, both tastes are catered to.

Contrasting.

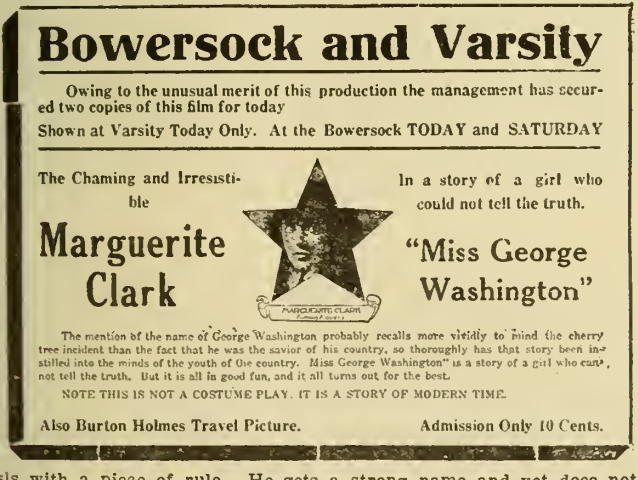
Otto Ellis, of Lawrence, Kan., Gazette, writes enclosing two newspaper advertisements from practically the same copy, and wants to know. He writes.

> I am sending you two advertisements that appeared in the two local papers here. No. 1 was in the "Gazette"; that is the paper that I work on; and the "Journal-World" set the other. We want your opinion on the composition of the two ads. In both papers they were on a page where they were the largest ad., so they did not have anything to fight against. No. - is monotyped and No. 2 linotyped.

Both advertisements are three fives. Number 1 is that with the square portrait cut. To get it over with, we like the other better. Even if Mr. Ellis does give us a hint, we think that the other advertisement gives a better display in all save the one point of title, and to offset this the other is better divided. The "Gazette" advertisement seems to have followed copy as written. The "Journal-



World" man seems to have split the lines to better advantage, though this is partly a matter of type faces. The top line in Number 1, for example, is weak through the use of a smaller letter. This is the house names, and though most persons would probably recognize it if set in ten point, nothing is gained in the use of the smaller letter. It gets more white space, but the other compositor gets the same em-



phasis with a piece of rule. He gets a strong name and yet does not permit it to fade out the following announcement. To the contrary, by splitting this last he makes it even stronger. Compare the two and you will find that the fact that the Varsity has the film one day and the Bowersock for two is made more clear through splitting the announcement and using caps.

Coming down the space, one shows Miss Clark's name divided by the cut. It is plain and clear, but it takes two looks to get it all in where on the other it is all in one place with the title on the other side. Miss Clarke is more important to the average playgoer than her play, and it is wise to give her the best of the display, but "this is not a costume play" should have underlined the title in both cases. This, however, is the fault of the copy and not of the compositor. It is not so important that it should be played up, and the eighteen point line in Number 1 is too large. The ten point caps give the line its proper value. The addition of a line in Number 2 gives a better balanced last line. Here again the type is better proportioned to the value of the announcement.

Taking Number 1, without reference to the other, we think we should have kept the last lines down, have moved up the house name and have put Miss Clark's name directly above the title in the same type now employed for that title, and have set the title in the type used for the name at present. This could have been done nicely, and then "Not a costume play" could have gone on one side of the cut in ten point display, and "A story of modern times" on the other, breaking the white space without detracting from the appearance of the cut or its prominence. It is, of course, necessary to obtain consent to changes, but most advertisers will be glad to be told if asked when the copy is brought in, and many will permit changes to be made without consultation if they find the advice is generally good.

By the way, two copies of one film in the same town under the same management on the same day would seem to be something of a novelty.

Kidding the Kiddies.

Here is some nice stuff from the Censor program. It merely says to please keep the brats at home, but it says it in a way that sounds very different to doting parents. It is a lesson in diplomacy as well as a program aid.

> We are lovers of children. Those who are old enough to understand and enjoy our photoplays are welcome. Some of our films are chosen with special reference to the needs and tastes of these young people. Many features necessarily are for more mature audiences. But our hearts go out in sympathy to the babes in arms who cannot enjoy the pictures; who hate the semi-darkness without understanding the reason for it; who chafe against restraint and the quiet urged upon them and who protest, with their little voices raised on high, against the injustice of bringing them to the theater.
>
> Then there are those somewhat older, who scamper up and down the aisles, annoying those patrons who have paid for their seats and are entitled to an opportunity to enjoy in peace the pictures they have come to see.
>
> If the children are too young to like the attractions, for their own sake and the sake of your friends, we urge you to leave them at home.

It is unfair to the rest of your patrons to permit half a dozen youngsters to spoil their entertainment, and we have been in houses where the children drove us out with their infernal noise. This is a tactful but emphatic way of getting about it.

Makes You Feel Good.

This is taken from the program of the Third Street theater, Easton, Pa.

> We are just as particular in keeping you well as we are in presenting the best photo plays. Cleanliness is an unbreakable rule at this theater. We take from 5 a. m. to 11:30 a. m. every day to put the theater in the spick and span condition you have the right to demand, for your health's sake as well as your pleasure. Bear this in mind when deciding which theater to go to.

Program Talk.

The Garfield, Chicago, prints a good argument on its tiny front page each week. Here is one that is better than average, short and to the point:

> "Bunk" is a Boomerang. If the GARFIELD Boosted a picture to the skies and you paid your money to see something worth while, and in return spent a wretched hour reviewing a second rate film, you'd become vexed and the Garfield would suffer. Glance over the program for the coming week and then figure out whether or not we have the right to crow like a chantecler.

It pays to drive home the fact that the reason your shows are good is that you know how. It gives people confidence in the house and persuades them to patronize the house rather than some particular subject.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

That Brain Polisher.

GRATIFYING almost to the point of embarrassment has been the response to the Brain Polisher published in the issue of December 9th. The response has been so large that it has seriously taxed our time to briefly comment upon the various solutions, but we are pleased and proud of the interest taken and later we may start another. There is much food for comment in the replies received, and we are going to take considerable space.

The first thing that struck us was the slowness of the authors to reply. The issue for that date should have reached the reader in the eastern section by November 29, but it was some days later before the replies started to come, and about ten days before they came in any numbers, and yet many contestants evidently gave small time to the answer.

This is, perhaps, the most notable point. More than 90 per cent. of the replies suggest that the writer read the premise, sat at his machine and dashed off the first thing that came into his head. Very few seem to have thought deeply. They did not search for the best working of the situation, they took the first and most obvious solution. The two most obvious solutions were barred in advance. These were the use of her child and references to the past. With these two out of the way, the next most obvious answer was the arrival of the husband in time to save the girl. This was worked in a score of ways, one writer taking half a dozen scenes, cut in, to bring the husband from the office to his home, having him stop to refuse the pleadings of a beggar and similar trifling business that inevitably would have cut down the interest through interruption. Two brought in the police to effect a rescue; in one instance an entire platoon on reserve, though there was nothing to show that the police could have had any knowledge of the happening. Several of the hubby-to-the-rescue squad had him turn on Dora and accuse her of improper intimacy with Jim, basing this belief on her prior marriage to Jim and ignoring the fact that a man lately out of prison and sodden with drink would not be apt to look the part of a lover.

Next to having Tom come dashing in, the favorite device was to have Jim trip over a roll of carpet, be tripped by a sudden pull on the rug or some similar device. These solutions were so numerous as to suggest that this device has lately been used in some other play—and remembered.

Third in favor was some scheme whereby Dora obtained Jim's revolver through some pretext and held him up until assistance came. When the test was written, it was the writer's belief that this would be the favored solution, but it ranks only third in point of use.

These three were the ones most used and represent about eighty per cent of the replies. About half of the remainder used an appeal to Jim's animalism to get him into some situation that would hold him. Of these the best was offered by Mrs. George H. Ingraham. She offers as an analysis the premise that

> If Jim is such a weakling as to lose the love of a good woman for drink, there is nothing in his character to appeal to but animal passion.

In her development Dora, for the sake of her child rather than herself, pretends to yield to an old fascination. She seduces him from his murderous intent to a softer passion and then, pretending fear that her husband is coming, shoves the rum-stupid dupe into the street with the promise of an appointment for the following night. Others used the seduction theme, but generally to permit Dora to gain possession of the revolver. Mrs. Ingraham actually has the revolver in Dora's possession, but makes her give it back to him with no attempt to use, thereby convincing Jim that she does not plan his undoing. The revolver incident is merely a phase of a greater moment, where others make it the climax.

But Mrs. Ingraham offers but half the solution. She sees possible only an appeal to the brute side of Jim. Miss Alice C. Brown digs deeper and says that there are two openings. Jim must either be cajoled or intimidated. This is true, but in these alternatives lies the whole field of dramatics. All action possible in this scene lies to one or the other. Nothing else is possible. Everything is possible under these two heads, for the cajolery may be downright seduction or merely "jollying," while intimidation may be a hold-up at the point of a gun or moral force. Miss Brown offers a novelty in her own solution. Jim is in the state known as crazy drunk. In this condition Dora picks up a toy snake, the plaything of her baby, and to Jim's disordered imagination the snake is real and he has a violent case of delirium tremens as an end to his holiday, while Dora sends for the police.

But since seeing snakes is generally regarded as a comedy feature, it is possible that through the tension created the audience will react and regard the matter as comedy. It is too delicate a matter to be trusted to.

The best solution received up to the time of writing (and the replies are still coming in at the rate of five or six a day) is offered by Theodore Breidenback, who gives this brief development:

> Dora from a window sees Jim approaching the house. Divining his design, she grasps a stiletto and goes out to meet him at the door. She holds out the weapon to him, calmly saying—
>
> Cut in—Here, Jim, if you cowardly crave for my blood, make it flow with this.
>
> Jim turns away—silently—shamefacedly.

No human being ever used such stilted language under stress of emotion, but there is a chance for a situation there, though the author does not make use of it. His development is too casual. Perhaps a better writing would be:

> ROOM—Dora on—bending over bureau drawer—Jim springs into room. Is unsteady on his feet and his face is distorted with rage—after a momentary surprise Dora becomes calm and eyes Jim coldly—Jim heaps upon her all the abuse to which he can give tongue—she merely regards him with a contemptuous smile—he grows more violent and draws a gun, which he points at her waveringly—she does not flinch, nor does she make any movement—he lurches toward her—loses his footing and falls sprawling—the gun rolls across the floor toward Dora—cursing, Jim struggles to his feet with great difficulty—Dora meantime has picked up gun and stands holding it—as Jim crouches, she smiles scornfully and offers him the gun butt foremost—Jim astounded—regards it suspiciously—there must be some trick—she advances to him—thrusts gun into his hand—he looks at it stupidly—he could understand resistance—this mood he cannot fathom—smiles foolishly—returns gun to pocket—lurches from room—Dora hurries to door—listens—turns—sways—falls in a faint.

Here the avoidance of a leader will help to hold up the tension and the development of the scene will add to the suspense. Dora knows him to be a moral coward. She has taken the long chance and has won.

Although the test question said to be brief and dramatic, many long solutions were offered. One, running 36 scenes, is offered by Robert M. Wilkes, who adds a fourth character, the man with whom Dora has agreed to elope. He works triple action showing Jim and Bowers coming to the house and Tom leaving the office early because he does not feel well. Jim is the first to arrive and starts to throttle Dora. The lover enters, but when he sees the state of affairs, he beats a hurried retreat. Later Tom comes and bests Jim, but the further development is left in the future and it does not appear that Jim betrays Dora's intentions of eloping.

Here, too, there is danger that Bowers' sudden flight may appeal to many as humorous. It is in moments of strong tension that the seemingly innocent action is most apt to gain a laugh, and the cowardly retreat might bring a roar of laughter. The introduction of the elopement might yield a good development, but it should be handled in such a way that there is no danger of a reaction.

It is in the matter of development that most of those having good ideas fail. If they hit upon a novel situation, they do not work it out. They merely sketch in the foundation and leave the rest to the director. They cannct handle their own action. This is possibly dûe to the present demand for "synopsis only," but even this is no excuse, for though a synopsis may be al that is wanted, the synopsis should be so worded as to suggest the fullest development of the idea and not merely hint at the possibilities. In this matter almost all of the scripts were a disappointment. The art of writing clean-cut, tense action, seems to be lost. Almost all of the work was slovenly and some of it downright rotten. The writers did not seem to have made even a slight effort to dig beneath the surface. They are content to merely write aetion. They do not scem to strive to make that action the best and strongest action possible to the situation.

(*Concluded next week.*)

Care.

Even though you know that a director will not follow your script, try and get out one that it is a shame not to follow. Don't get into his class and shirk your work.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready, and printed in neat booklet form; the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 170.

What, in your opinion, ought to be the limit of the number of reels used in an ordinary program for a five-cent house, and for a ten-cent house?

Roll of Honor on Question No. 162.

The Roll of Honor on question 162 consists of W. B. Allen, Edmonton, Canada, and John W. Creamer, Chillicothe, Mo.

Neither of these gentlemen were right, but I have placed them on the Roll of Honor because they at least made an intelligent stab at answering.

Reply to Question No. 162.

By F. H. Richardson, New York City.

The Question:

What would be the effect of connecting two rectifiers in series?

The Answer:

It would be theoretically possible to connect two mercury arc rectifiers in series, provided the arrangement be such that the two tubes tip at precisely the same instant of time, which might, or might not, be accomplished without a mechanical connection between the tilting arrangement of the two tubes.

The effect would be to double the secondary voltage, amperage remaining practically constant. In order to connect two rectifiers in series the regulating reactance should be set at the same value for each machine. They could not, of course, be connected in series for the purpose of producing projection current, because the voltage thus secured would be altogether too high—in fact just double what it ought to be.

Organizing New York.

On Thursday evening, December 7, occurred the first meeting of the series, already noted in this department, intended to perfect the organization of the operators of Greater New York. Unfortunately this meeting had, inadvertently, been set for the same evening on which occurred the ball of Hudson County Local Union No. 384, and inasmuch as the editor had been advertised as one of the speakers, and he had promised to attend the ball of Local 384, and inasmuch as Brother Ira Sherman past president of Local 385, had also been secured as one of the speakers, and he literally was compelled to be present at the ball, we were up against it. The fact had been advertised that we would be present, and Local 306 did not like the idea of not making its word good. Local 384 absolutely would not hear of our leaving until after the Grand March and as Sister Tapley could not arrive until 11 o'clock and the Grand March would not be finished until almost 1 o'clock, it required a considerable stretch of the imagination to suppose that the crowd would await our coming, it being between fifteen and twenty miles across the city from the ball to the hall in Brooklyn.

At last, however, we got away, and, chartering a deep sea going taxi, rode to the Tube Station, believing that would be quicker to take a tube train than to wait for a ferry. Alas, however, after Mr. Taxi had gone we discovered we would have to wait twenty-five minutes for a train. Then over in New York the only taxi we could find could not get its coffee grinder going, so we took a surface car across Brooklyn Bridge and got off at Sand street, where Hornstein, the villian, said wo could get a taxi. Nothing doing. But a kind hearted officer said that we could get one at Borough Hall, whereupon Fred Stoffregen departed up the street at a fast gallop. He had only but faded away in the darkness, when down the street came a brown streak, which we recognized as an empty taxi. The combined voices of Hornstein, Sherman and Richardson were raised in a howl which startled the bats on top of the towers of Brooklyn Bridge. The chauffeur stopped and probably, as we catapulted into the vehicle, concluded he was being mobbed. We chased Fred up the street, hauled him into the depths of the machine and at 2:45 arrived at the place of meeting. It speaks well for the interest of Brooklyn operators that, whereas a few had become discouraged and left, the main body remained to listen to an outburst of oratory by Brothers Sherman, Stoffregen and the editor.

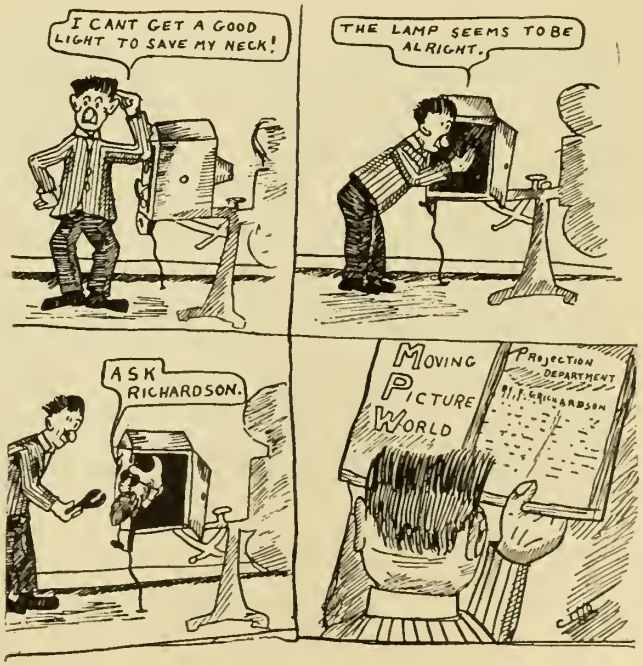
There was a goodly attendance, everything considered, and while I don't know how many applications were taken, I do know that at the close of the meeting several told me personally they were going to join. I hope and believe this series of meetings will result in thorough organization of the operators of this city. The men ought by all means to get busy and do their part; also I believe they will do so when the matter is properly presented to them.

Owe Him a Lot.

W. B. Allen, Edmonton, Alberta, says:

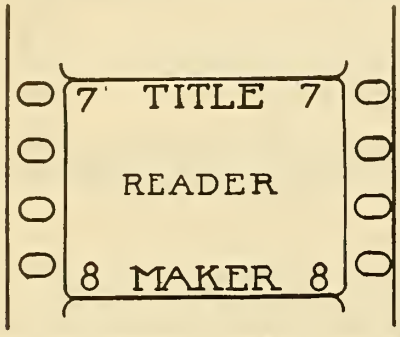
> I enclose herewith a few questions for your consideration. I have tried to only include those which will interest the average operator. Personally, I would like to see you get out another book of questions similar to the other two. It is much better when one has the questions in advance. I carefully read Brother Solar's reply to my questions in November 4th issue. He certainly made the matter very clear and understandable. Operators and exhibitors, and in fact the whole industry, owe a lot to Brother Solar for what he has done in clearing up and making understandable matters pertaining to optics; also there are others, Griffiths and Martin for instance, who have nearly worked their heads off during the past year or two, and they are entitled to all kinds of thanks from the fraternity.

The questions, Brother Allen, have been given consideration, and some can be used, though most of them have already been asked, in one form or another, as you will discover by carefully looking back through the question booklets. In fact the questions have pretty well covered the entire ground, though there are, of course, many others which could be asked, and quite a number which will be, including some of your own.



Looks Good.

William M. Hyde, New Haven, Conn., submits the following. On the face of it his change-over sign looks good. The number in the upper and lower corners would be a convenience to the operator, and to the exchange man as well; also it would not be conspicuous enough to offend the audience. It would, nevertheless, require a split sub-title, half being on one reel and half on the next. It seems to me, however, the split subtitle is the only practical thing although it might really call for some unnecessary titles. Still, after all, I don't believe this would be an insurmountable difficulty, and a title is the best thing in the world to change over on. As to Brother Hyde's figures on wasted leaders and tail pieces, why, while undoubtedly the loss in that respect is very large, I don't believe it would run to the enormous total of 624 reels per year. Friend Hyde says:



> Since the advent of the multiple reel film, operators have been subjected to severe criticism for punching holes in film at close of each reel. Since these punch holes serve as a warning to the operator that he may close the reel and start the succeeding one without any interruption to the picture, and since the film manufacturers continue to ignore the operators' request that they incorporate in their film a suitable warning, it is quite evident that the criticisms referred to are misplaced. This conclusion not only appears just, but, considering the figures I submit, it would appear that the manufacturers' indifference is by no means well taken.
>
> In producing two five-reel features a week, sixty prints each, on which each leader and trailer of four reels amounts to fiftcen and ten feet respectively, we find the film wasted reaches a rather fair figure of 624,000 feet

or 624 reels of film photographed, printed and developed, whose only purpose is to inconvenience the operator, it being necessary that he cut off these leaders and trailers before projecting, and replace them again at the conclusion of the feature's showing. (Not true unless two or three single reels are combined into one large one.—Ed.) In view of the fact that it is quite common for each reel to open with an insert, is it not quite reasonable to assume that the manufacturers should not only abandon their practice, but should seek to co-operate with the operator, rather than antagonize him with unnecessary labor? An enclosure is submitted which would not only serve to warn the operator of reels closing, but also contains all the necessary information, such as title of film, manufacturer, number of reel, and such insert as might occur at this portion of the feature. The suggested design, should it occur at the beginning of the reel, would show the reel to be the eighth and the preceding reel to be the seventh; or if at the close of the reel, it would show as ending of seventh reel, the following reel being the eighth. There is a numeral in each corner of the film picture. This arrangement, I think, is preferable, since observation ports are so arranged, or disarranged, that few operators have a full view of the screen.

Local Progressing Nicely.

Sherman, Texas, operators and stage hands have withdrawn from L. U. 280, which included Sherman and Dennison, organized a new union, hoisted a flag bearing number 468 to the mast-head, elected officers, and are now sailing the boundin' billows of unionism, not as pirates bold, but as brothers banded together for mutual benefit, with malice toward none and charity to all.

The following officers have been elected: President, James Shipton, Jr.; vice-president, O. J. Parker; financial secretary and treasurer, E. R. Keyes; recording secretary, Ed. Bonham; business agent, M. M. Moom. A letter from the new organization sets forth the foregoing facts, and says: "We are progressing rapidly and every member seems to be taking such interest in the work that we fully expect to gain a reputation for this city which it has never before had in the history of unionism." The letter closes with best wishes to the editor and the department.

The department wishes to the new Local all possible success. Its membership is of the "live wire" type, and success usually perches on the banner of an organization made up of that kind of men. Our compliments to Local 468, and may the future contain nothing but a fulfillment of her rosy dreams.

Wilmington, Del.

Recently I received a communication from the newly formed Moving Picture Operators' Local Union No. 473, Wilmington, Delaware, inviting me to attend a banquet to be held by that organization Sunday, December 10, the occasion being the installation of the officers and the obligation of its members into the I. A.

On the way down I visited the restaurant car and occupied one side of a "table made for two." The other side was presently taken by a gentleman with whom I entered into conversation. We talked for probably as much as an hour on various subjects. Before parting I handed him my card, whereupon he said: "I have no cards with me, but I am W. J. Harahan, president of the Seaboard Air Line." Huh! (business of swelling up). I had been hobnobbing with the president of a big railway system. Quite classy, my boy, quite classy.

In Wilmington I was met at the depot by Joseph Knopf, president, and Claude Guyer, secretary, of the Local, accompanied by Brother Leroy Bye, proud owner of one of Mr. Ford's gasoline buggies, and having projected ourselves into its depths, we went to the Victoria theater, where were assembled all the operators and some of the managers of the city, who for two hours listened to a lecture on practical projection, the managers at the end evincing their interest by asking several pertinent questions.

During the lecture Brother Lemaster, general organizer of the I. A., came marching down the aisle, he having but just arrived from New York whence he had journeyed, at the request of the local, to install the new officers.

After the lecture we adjourned to the union headquarters at 604 Market street, and there, with Brother Lemaster acting as toastmaster, enjoyed a banquet which was really one of the best it has been my good fortune to partake of in many years. It consisted of Delaware turkey with dressing, mashed potatoes, peas, celery, coffee, ice cream and several other things I have forgotten. It was not served in courses, but placed on the table in large dishes, and there was an abundance for everybody. The only thing which could possibly be criticised was the biscuits, and it was an open question whether even that would have been a just criticism, because when some one suggested that the room was not as warm as it might be, Lemaster tossed him a biscuit with the remark: "Chew on this awhile and you will break into a sweat." So you see that they had their good points.

Oh, yes, by the way, I almost forgot the installation of the officers, which took place in the Lodge Room prior to the banquet, Brother Lemaster officiating. Out of compliment he attempted to turn the job over to me, but met with hasty and determined declination. The boys had gotten him down there to do that particular job, and I knew they wanted nobody else but him to do it. Anyhow Lemaster is past master of the art of installation, whereas I would probably have gotten the thing so badly balled up that we would have had to send out for a crowbar to untangle it.

After the banquet there were speeches by Brother Lemaster, the president of the Wilmington State Federation, the editor of the Wilmington Labor Journal, and your humble servant, which was followed by story telling and a general good time, the toastmaster ruling that each man must tell a story, sing a song, or be fined one dollar. This resulted in some mighty funny yarns, some weird stories and a collection of eight perfectly good bones, which were duly added to the treasury of the union.

The following were present at the banquet: F. G. Lemaster, General Organizer, I. A. & S. E. & M. P. M. O., Toastmaster; F. H. Richardson, Editor Projection Department Moving Picture World; John H. Hickey, President Wilmington Central Labor Union; A. R. Saylor, Editor Wilmington Labor Herald; H. I. Bowles, Wilmington Morning News; Frank Poppy and A. N. Cole, Wilmington Stage Employes' Union (I. A.) No. 284, and the following members of the new Operators' Union: Joseph Knopf, President, operator Victoria theater; Lionel Miller, Vice-president, operator Victoria theater; Claude Guyer, Recording Secretary, operator Pickwick theater; Leroy Bye, Financial Secretary, operator Majestic theater; Jacon Gluck, Treasurer, operator Majestic theater; Walter Scott, Business Agent, operator Bijou theater; Joseph Lamanna, operator; Edward Veasey, operator; Albert Williams, operator Grand theater; James Crowe, operator Savoy theater; Linden Savage, operator Pickwick theater; Bruno Marks, Strand theater, Chester, Pa.; Harry Gross, Carney's Point theater, Carney's Point, N. J.; William Bankes, operator Polonia theater; Lee Washburn, operator Queen theater, and Leonard Wright, operator Queen theater.

The new local meets every Monday evening at present, but will probably change to semi-weekly later. It impresses us as being composed of level-headed men who will probably build up a successful organization. I would like, with all due respect to the Philadelphia Local, to suggest that they relinquish all claims to Chester, which lies on the dividing line between Philadelphia and Wilmington, and allow the Wilmington boys to organize the Chester men into their union. They need them much worse than does Philadelphia, because there are only sixteen operators in the new union, which represents the entire operating force of Wilmington, with the exception of two colored operators.

Don't Work Right.

From Parkersburg, W. Va., comes the following:

> Please find enclosed money order for latest edition of Handbook. Have intended to get it for quite some time, but was short of funds. At last, however, the Right Honorable Woodrow Wilson has consented to pay half—though he did not know it. You see it was like this: I bet on Wilson, so Wilson helped pay for the book, and I am mightily well satisfied with the result all the way round. I would like to have a photograph of yourself, as I want photographs of all great men. Now you think I am kidding you, don't you? Well, I am not, because I don't believe there is another man who can acceptably fill your position, meaning with regard to the department, Handbook, and betterment of projection. I sure am interested in the light-ray dope. Have lined my condensers and lamphouse according to table in October 16th issue, but it don't look right. Quite likely I had made a mistake, but if I don't find it when I receive the Handbook, you can look out for an S. O. S. call. By the way, I just received good news. My manager informed me that he has ordered two Power's Six B motor-driven machines, and you can bet your last pair of suspenders I'm wearing one big, wide smile today. In closing, I send best regards to yourself, the Moving Picture World, and the projection department.

Sorry, brother, but there is nothing doing in the photograph line. I have not got a decent one to my name. As to the lens dope, try tables and chart in November 4th issue. No, Parkersburg, I don't think I am

a "great man." I am just trying to do my duty according to my lights, and do it as well as I can with what few brains the Creator endowed me with. I consider myself fortunate that I have been able to please and help such a large percentage of the operators and managers of this and other countries. I have done what I thought was right, roasting where I thought a roast was coming. I have not made use of my membership in the I. A. to further my own ends. In other words, I have been a tub which has literally "stood on its own bottom," and, by golly, I am proud of that fact.

It Cannot.

R. L. Choate, Millis, Mass., says:

> Can an arc light be run on 32 volts and 20 amperes D.C. for picture work, or is 32 volts too low to make a good arc? Can a nitrogen lamp of 32 volts and 750 watts be used? The generator is connected to the storage batteries all the time, and all current not being used while generator is running is sent into it, so thought the extra amperes for bulb could be taken from them. This size lamp is made by the General Electric Company. The generator is made by the Domestic Engineering Company, Dayton, Ohio, and may be seen at 18 Vesey street, New York City. What would be the practical size for a picture with this light?

No, Brother Choate, you cannot operate a D.C. projection arc on 32 volts. If you had a specially wound generator you could maintain the arc with 32 volts, but it would be so very short that it would be useless for projection purposes. You may, however, operate an alternating current arc with some degree of success, even with as low a voltage as that, provided you had a generator so wound that no resistance would be necessary, and I doubt that this is practical with the alternating current arc. However, there is another thing to be considered unless the generator is specially wound, you would have to have resistance to form a cushion for the arc, and this would call for added voltage. Under that condition you would need at least 60 volts.

No, you could not use the nitrogen lamp successfully. Costly experiments have been underway for at least two years with that end in view. You have got to have a special lamp for projection purposes, and in conjunction therewith a special condenser. The ordinary nitrogen filled lamp would not be at all practical for the purpose of projection.

Excellence in Projection Pays.

An instance has just been brought to my attention which is worthy of somewhat extended comment in the department, though it is necessary, for obvious reasons, to suppress names, except that of the city, which is Baltimore, Md. Down in Baltimore there is a theater seating, as I remember the statement of the narrator, about 500. Almost immediately across the street is another large, new theater seating approximately 1,000. Now the new theater is a very much more beautiful house than is its neighbor. It is more up-to-date in its appointments; it has conveniences for the comfort of its patrons, which the smaller house does not have. It screens the best of the Fox, Metro and one or two other high-class programs, whereas the smaller house uses only one, the Paramount. Yet, strange as it may seem, the smaller house "gets the crowd." And thereby hangs a tale.

In analysing the situation the gentlemen who related the facts in this case, a man, by the way, in whose judgment I have every confidence, says it is due to two factors, one of which is the personal popularity of the manager of the older house, and the second, and far greater equation, is found in the superior excellence of projection in the smaller house. He said: "I cannot for a moment believe that, important as the popularity of the manager with his patrons undoubtedly is, it can, will or does account for anything like the difference in popularity of the two houses. Certainly the popularity of a manager alone could not win out against the combination of a larger, more varied program, and a larger and better house, assuming the projection of the picture to be equal in both cases. I therefore conclude, after having viewed both pictures, that the superior excellence of projection in the smaller, older house is the big factor."

I very naturally would feel inclined to concede the correctness of my informant's views, but for a moment let us look at the matter as it lies. The older house has a high-class operator who is unhampered in his work by any speed 'em up orders, or unreasonable restrictions as to purchase of machine repairs, amperes of current, etc. His projection is brilliant, his machines, being in perfect repair, give an absolutely steady picture, except for such vibration as may be due to inaccuracies in film perforations. In fact his projection is about all that it could be. And what does that really mean? Why, first and foremost, aside from the item of steadiness, it means lack of eye strain and an evenly illuminated, brilliant picture. It also means that when the artist appears on the screen of the smaller theater his or her shadow form enacts the scene as it was originally conceived by the director and was originally acted by the artist in the flesh. The actors and actresses are not transformed into swift moving puppets, and made to act the scene according to the ideas of a theater manager who believes he can improve upon their work by speeding up the tempo of projection.

Did you ever stop, brother manager, and consider what an utterly ridiculous proposition it is, after all, to attempt to improve upon the work of the artists who appear on your screen? Don't you really, away down in the bottom of your soul believe it to be a rather absurd proposition to try to improve upon the work of Sarah Bernhardt, E. H. Sothern, Mary Pickford, Anita Stewart and other artists of equal calibre? And when you change the tempo of projection, Mr. Manager—when you order your operator to over-speed in order to get in too many reels in a given time, or in order to put alleged "pep" into the show, that is precisely what you do.

It is utterly impossible that you can have high-class projection in your house, and at the same time alter the work of the artist in any degree from what it originally was. I have many times said, and say again: IN ORDINARY DRAMATIC FILMS ANY CHANGE OF SPEED FROM THE NORMAL CAMERA SPEED, OTHER THAN THAT NECESSARY TO COMPENSATE FOR ERRORS IN CAMERA SPEED, WHICH MUST BE LEFT TO THE JUDGMENT OF THE OPERATOR, OPERATES TO CHANGE OR ALTER THE WORK OF THE ARTISTS, THE IDEA OF THE DIRECTOR, AND TO DETRACT FROM AND INJURE THEIR WORK.

Personally, I don't believe in the over-speeding of even comedy films. The only thing that can be said is that over-speeding of comedy films is not usually nearly as bad as the over-speeding of dramatic films, by reason of the fact that the over-speeding of the comic film often sets up an element of absurdity which might add somewhat to the comedy, though taking the film as a whole it is, and always has been, my opinion that even the over-speeding of a comedy detracts more from some parts of the production than it can possibly add to other parts.

Loses Lower Loop.

St. Louis, Mo., propounds the following:

> I am having a great deal of trouble losing the lower loop on my Simplex machine. So far as I am able to tell, everything is all right; still there must be some fault, or this would not happen. Can you tell me what it is?

There are several possible reasons for losing the lower loop, St. Louis. First: It is quite possible that your take-up tension is too tight, and if it is it is pretty near a cinch the lower loop will be yanked out every time a bad splice or a bad set of sprocket holes goes through. The tension of your take-up should only be just barely sufficient to keep the reel in the lower magazine revolving until the entire film is rewound. Anything more than that is excessive. With most friction take-ups, however, even when set to operate at their best, there will be to some extent excessive tension at the beginning of the rewinding, due to the fact that the diameter of the reel is far less then, therefore the force exerted by the belt exerts a very much heavier pull on the film at the lower sprocket than it does later on. Study the matter for a moment and you will see this cannot be otherwise. You should be very careful in the adjustment of your take-up tension; also you should keep the bearing of the take-up spindle thoroughly oiled, because the pull of the belt is upward and the increased weight of the lower reel is downward; therefore the effect is to cant or tilt the shaft in its bearing, and this has a decided tendency to set up friction, particularly if the bearing is not well oiled. You will find this matter very fully dealt with in the Handbook. Another possible cause is the idler bracket spring weak or the idler improperly adjusted as to distance from sprocket. It should be twice the thickness of a film away from the sprocket. Sprocket out of line with aperture is still another, or badly worn sprocket.

Operating Room.

George Betz, Osgood, Ind., writes:

> From the accompanying photograph of my operating room you will notice it is built of fire-proof material. The floor is of 5 inch solid concrete and the ceiling and side and rear walls are 9-inch concrete, with a 12-inch front wall. The room is equipped with latest model of Powers' Six B. The machine ports are 13x8 and the operator's port 8x8, both equipped with fire shutters. To the right you will note a 20-inch vent. Now come across, Brother Richardson, with your criticism. I am willing to improve anything you condemn, if I can. I wish the department all the good luck in the world.

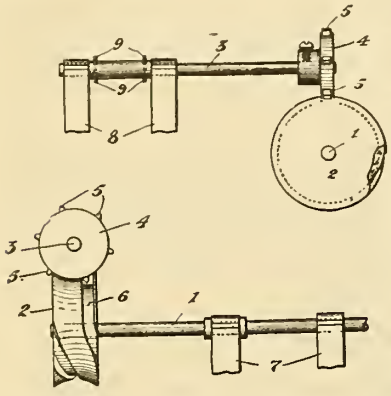
Why, Brother Betz, the room seems to be all right, except that 8



inches is a little narrow for an observation port; it should have been 10. However, if the port flares out through the wall, 8 inches is not so bad. I don't like that vent on the right-hand side because apparently it lets in daylight, and lets it in in a very bad place. You could not see your screen very well at matinees unless you covered that vent in such way as to exclude daylight. Outside of that the room seems to be O. K., though apparently too small for two machines.

"Intermittent Movement."

L. Mattson, Everett, Washington, is the patentee of an intermittent movement, the patent drawings of which he sends for examination.



The editor would be unable to intelligently discuss the merits of this invention without first having seen a model, and even after having examined a model it would not be practical to pass judgment upon its merits until it had been actually tried out under a break-down test covering at least three to six months. I know that Nicholas Power experimented with a somewhat similar type of movement several years ago, and discarded it. However, Brother Power's experiment was in some respects not quite the same, and it is possible Friend Mattson has evolved a movement which will prove to be practical and will deliver the goods. Let us hope so. The picture shows very plainly how the movement works.

Wrong.

From Chicago, Ill., comes the following:

> Can you tell me the various ways of ascertaining voltage? I am informed that a man who applied for license in this city recently was asked this question among others. He gave the following methods, viz.: by using a voltmeter; by the use of 110 volt lamps, either singly or in series; by telephoning the power house; by spacing of switches and fuses; by the resistance used; by inserting fixed, known resistance in the circuit, together with an ammeter.
>
> He was refused a license, so he claims, because he could not name another way. Can you tell me of any other method?

Yes, there are other methods, such, for instance, as reading the tag on an incandescent lamp, or examining the name plate of motor, if any; or of transformer, if any; or of the generator, if any. It would, however, be quite absurd to refuse a man a license merely on the ground that he failed to name all the possible methods of ascertaining voltage. I might myself not name them all, but I would, nevertheless, undertake to make it reasonably interesting for any examining board who refused to issue me license, it not being the court of final resort. It would be quite within the range of possibility that I could not for the moment remember every one of the different methods of ascertaining voltage, there being quite a number. On the face of it the thing is so absurd that I am inclined to doubt that the Chicago examiner did any such thing, and if he did, and I was the applicant, I would take the matter into the courts so quick it would make his head swim. It is, however, quite possible that, whereas the applicant thought that was the cause of his being turned down, in reality a license was refused for very different reasons. The spacing of switch bars, or fuses is no proof of voltage, since a 250 switch, or even a 500 or 1,000 volt switch may be used on 110 volt current. As a matter of fact all switches in common use on 110 volt current are 220 volt switches, the same being true of fuse blacks. Also as a matter of fact there is not, so far as I know, a 110 volt switch or fuse black made, the lowest being 220, except for switches designed for use on battery circuits. The lamp test is, however, under all ordinary conditions, entirely practical and amply sufficient for safety. If one wishes to know the exact voltage, a voltmeter is the thing.

The editor of this department is in hearty accord with the limiting of the granting of license to operators who are thoroughly competent men, but he most decidedly is NOT in sympathy with the refusal to license men except for good and sufficient cause, and the cause in this case is neither good, nor is it sufficient. As a general proposition, however, examiners are too lax rather than too strict, and only occasionally has any real ground for complaint as to unjust severity developed. Whereas I have never had any very large opinion of the Chicago examination, still, in this instance, I believe the real cause for refusal to license was not what the applicant believed it to be.

What Do You Think?

John R. Jameson, Gatlan, Mo., says:

> What do you think of a theater manager who will take the electric fan away from his operator during the hottest period of the summer, the operating room being 6x8 feet, with no ventilation?

Why, Friend Jameson, I could be arrested for my thoughts on a proposition of this kind. Your town is pretty well south, and in the middle of summer that little sawed-off operating room, even though it had an ample vent flue, would be decidedly hot. Without ventilation and without a fan I would consider it as a very good substitute for the place that particular manager is going to inhabit some of these days if he don't watch out, though instead of the smell of brimstone there is the carbon gas, which, while not so unpleasant, still is decidedly unhealthy.

I would imagine that the best means of accomplishing a change in his views would be to put a good, strong lock on the operating room door, get him into the room on some pretext, then lock the door and throw the key out of the port hole, compelling him to remain in the room while the show is on for, say, two hours. At the end of that time if he is not converted, and ready to supply a fan, his case is utterly hopeless.

NOTE.—Before trying the aforesaid experiment, Brother Jameson, size the man up carefully, and don't lock the door unless you feel able to handle the situation.

Condenser Quality.

J. H., Johnson, Edenville, N. D., says:

> I have had a dispute with my manager. When I look through my condensing lenses edge-wise the glass is green, though they are clear enough when looked through flat-wise. The manager says the discoloration cuts no figure, and that the lens is a good one. Will you kindly give us your opinion on this point?

The manager, Brother Johnson, is full of stewed prunes on this particular proposition, but fortunately his opinion is injuring himself more than anyone else. If you can secure a perfectly white, clear condensing lens of the same focal length, break it as nearly as possible square across its center; also break one of the green lenses the same way, and put one half of each lens in the folder, either next the arc or farthest away from it, it matters not which. Project the white light to the screen and show him the difference. That will be the answer to your manager. The lens would have to be very bad indeed to show green when looked through flatwise. If it is not clear when looked through sidewise, discard it. It is not a good lens. The practical effect of discoloration in a lens is to cut the light brilliancy, and thus make the manager pay for something he is not getting. High grade condensing lenses are a good investment, always provided you use a modern condenser holder, such as the Preddy or Elbert mount, to prevent undue breakage.

More Talk Than Work.

There are a great many operators in this land of the alleged free who, while they are high class mechanics when it comes to to operating their talk machine, aren't half so high class in the item of screen results. Besides the air there is one thing in the United States which is free, and that is language. You know there are a great many people who will over-work anything that is free, just because it IS free, and sometimes when I look at the screen results and listen to the operator producing them, I am inclined to believe it would perhaps be beneficial if the use of language were to some extent curtailed, or made something less than free.

In a very great number of instances I have had an operator almost talk an arm off me explaining what a really high-class proposition he is, only to later view his work on the screen, without his knowledge, and be utterly amazed at mediocracy of result.

As a matter of fact, as a general proposition the man who produces really high class results on the screen don't do any large amount of talking about it. He is too busy studying his business to wear out his vocal organs in conversation. He does not have to tell what he can do. He simply says: "Old man, come around some time when I don't know it and look at my screen. I am not going to tell you what I can do, but am willing to show you." When a man talks that way to me I at once conclude he has got something to show. He is not a hot air merchant, but one who actually and really delivers the goods on the screen. The foregoing is not, of course, in any way intended to apply to the operator who describes his work, with due modesty, by letter. He has no opportunity for actual demonstration. I am hitting at the braggart who really has nothing but brag.

Motor Grease.

Theater men have experienced considerable difficulty through the grounding of fans and other small motors, due to a surplus of oil getting out of the bearings and smearing over around the windings.

Mr. Leonard A. Ruess, electrician for the Nicholas Power Company, has compounded a grease designed for lubricating small motors and fans without the aforenamed trouble.

The new lubricant is put up in cans, and is now on the market under the trade name "Leonard's grease." It has been thoroughly tested out and seems to fill the bill very well indeed. It can therefore be recommended to operators and managers for use on small motors. It is NOT designed for use on large motors using the oil ring system of lubrication.

When You're in Trouble

RICHARDSON'S
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MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 17 Madison Ave., New York City. | Haas Bldg. Los Angeles, Cal.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Camera Specifications.

THE rapid growth of the motion picture industry has made it a difficult problem for manufactures of motion picture apparatus to keep pace with the growing demands of the industry. The manufacturing problems have paralleled in many respects those of the automobile industry, but have by no means kept pace with them. It was only with the standardization of parts, and with the adoption of a standard method of measurements and specifications, that the automobile industry was able to reach the development that it has today. The American Society of Automobile Engineers was probably the largest factor in bringing about the standards in use in the automobile industry. It has, every year since its formation, helped in the elimination of freak designs and in rendering obsolete the unnecessary duplication of parts in odd sizes. The old idea of a manufacturer who would compel a customer to replace every part of a car from parts manufactured in that particular factory by making as many of the parts as possible of a different size from that of any other manufacturer is one which has never met with the approval of the consumer. If a car owner wished to use a different spark plug or piston ring than that supplied by the manufacturer of his car it did not improve his state of mind to find that no other make of spark plug or piston ring would fit. No manufacturer ever benefited by this selfish attitude, for as soon as he had turned out enough of his odd sizes to make a market every other accessories maker turned to and made an odd size to fit it. This duplication of parts entailed more machinery, higher costs and, consequently, bigger prices for the consumer to pay.

Although it would seem at first inspection that the fact that the size of the film is practically an international standard and would, therefore, militate against an undue multiplication of parts in the film business, still we find on closer inspection that affairs are as bad or worse than they were at one time in the manufacture of gasoline vehicles. There has been incorporated recently the Society of Motion Picture Engineers. It is to be hoped that they may do the same service for the motion picture industry that the American Society of Automobile Engineers is doing for the automobile industry.

One of the first things to put in order out of the chaos of filmdom is a comprehensive and comprehensible list of specifications by which a camera may be described. No manufacturer of automobiles would think of issuing a catalogue describing his car without including a full and detailed list of specifications. Yet none of the camera manufacturers have seemed to think this necessary in the catalogues describing their cameras. They often elaborate to great extent on some one feature or another, but slide gracefully out of describing some of the essentials which they have left out of the catalogue, and generally left out of the camera also.

The following list is given as covering most of the more important points which a purchaser of a motion picture camera would expect to find listed in a catalogue:

Case: Kind and grade of materials used, with thickness of same; how seasoned and how joined together; whether separate or integral with mechanism; how removed for repairing mechanism. Under Case, which means the housing of the camera itself and not the carrying case, should be listed the following sub-heads:

Size: Interior and exterior dimensions.

Handle: Means for handling or carrying without case.

Doors: All doors, separable panels, etc., together with fittings, fastenings, latches, catches, should be accurately described, as well as the means by which light tightness is attained, whether by step, terrace or return grooves; felt or velvet packing or spring-controlled light traps. Many cameras have door fastenings which cannot be opened without a tool of some kind, such as a thin coin or a screwdriver; they are very inconvenient, to say the least.

Retorts or Magazines: These are the boxes which hold the film before and after taking. They should be described as exterior or interior, meaning whether inside or outside the case when threaded to the camera. The upper or feed retort contains the unexposed film and the take-up magazine receives the exposed film. In most makes of cameras the feed and take-up retorts are interchangeable, but this is not always so. A camera in which the retorts are not interchangeable must have twice the bulk of extra retorts that one with interchangeable retorts has. Non-interchangeable magazines are generally built en bloc; that is, fastened together, or they may be, as in the Edison camera, a single retort with two spindles, one for the feed and the other for the take-up. Magazines may be rectangular or round with separate, hinged, bayonet joint or screw top covers with various kinds of locks, catches and eccentric fastenings.

The material from which retorts are made is important. Wood, sheet metal, cast aluminum, Bakelite, alloy, brass, etc., are used by different makers.

Spindles and spools are important. If they are not strongly made they are liable to bend and get out of alignment, causing the camera to run hard and buckle. In most types of magazines the spindles are mounted in the magazines, and where the material is sheet metal, as in the Pathe Portable, a slight dent in the retort may tilt the spindle. In the De Brie and some other makes the arbor, or spindle, is built permanently in the camera and the retort, which has a hole in the center, is slipped onto this arbor, which at the same time receives the film spool. A small key, or projection, on the arbor engages a slot grooved within the film spool and causes it to revolve. The Universal and Akeley retorts are designed to use the regular wooden spools which the Eastman Company places in each roll that it sends out. As most regular sizes of retort spools are larger than the Eastman core, it is either necessary to try out a few feet of film from the center of the roll in order to slip the larger spool in place, or to rewind the film upon a special rewinder, which has a spindle of the same dimensions as that of the retort spindle. The rewinding wastes time and the other method wastes film, so that the spindles which take the regular core are generally preferable. The clips by which the end of the film is fastened to most types of spools are very inconvenient, many of them projecting so that they cause the first few turns of film to wind unevenly, thereby creating friction upon the sides of the retort, sometimes leading to buckling on account of the film roll sticking in the retort and refusing to turn. A slot cut diagonally into the spool for receiving the end of the film, or a wide collar of spring brass, as wide as the spool and nearly encircling it, permits the firm holding of the end and makes a smooth surface for the film to wind upon. Buckling and binding are more often caused by defective spool spindles than almost any other reason. Cameras should be so designed that the retorts are firmly held in alignment with the sprockets in one direction and the spool spindle on a center with the take-up arbor in the other. In cameras using retorts with individual spindles the spindle must engage with the take-up arbor by means of some sort of a flexible clutch. The one most generally used is that of a disc, or wheel, mounted upon the end of the take-up shaft and carrying two projections which engage in a slotted wheel or on opposite ends of a bar fastened to the outer end of the spool spindle. A retort slightly out of alignment may press upon the projections of the revolving disc of the take-up arbor, causing it to bind against the magazine.

Light Traps: Light traps are the slots in the magazines through which the film emerges or is taken up. These are usually mere slots covered with velvet and backed by one or more small rollers. Their construction is very important because the friction of the velvet generates static electricity under certain conditions. The purpose of the velvet is to exclude light from the interior of the magazine and to permit a smooth way for the passage of the film. As long as this velvet is kept clean there is no danger of the film being scratched by its passage across the cloth, but the pile, or nap, of the cloth wears away and catches very easily any particles or dust or grit which come in contact with it, often causing long longitudinal scratches on the film. The rollers just inside the light trap are intended to relieve as much as possible the pressure of the film against the velvet as it passes through. They, too, are often the cause of scratches, especially as they are at times prone to bind and do not revolve as they should. These rollers should be relieved in the center so that they bear only upon the perforated edges of the film. They should be looked after frequently to see that they revolve freely. On account of the danger of getting oil upon the film it is not wise to lubricate the small bearings upon which these rollers turn. In many of the later models of cameras the closing of the door of the camera causes a pressure upon a projecting catch which opens the light trap of the retort for a quarter of an inch or more, thereby permitting the film to feed freely through the trap without coming in contact with the velvet. This is a very desirable feature, indeed, since it eliminates at once a great deal of the danger of scratches and of static electrical markings.

(To be continued.)

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Victrola as Accompaniment for Pictures.

THIS is how a Kentucky exhibitor solved the particular musical problem by which she was confronted:

Musical Editor, Moving Picture World:

Dear Sir.—We have, in a town of 1,200, a small theater seating 250. At first we tried a player piano. The music for the picture falls on me, so I am deeply interested in seeing that each picture has as good a musical setting as I can get. The piano proved very unsatisfactory, as it took so long to re-wind the rolls, and we could not make changes quick enough. So, after a long time, I hit upon what I consider the next best to having a real good pianist (which is something we can't afford). I bought a Victrola.

Now, if you have never heard of a Victrola being used in a picture show, do not condemn it. You see I can get any kind of music I want in this way—from the popular airs, waltzes, marches, on up to grand opera and the classics, played by the world's best musicians and, of course, I only use instrumental music.

I play just as much of the record as it is necessary, or play it over if needed. I can make my changes from one record to another in just a second or two, and as I go over my picture when the reels come in the morning and select what suits the different scenes, writing down my cues, I do get real satisfactory results.

Yours very sincerely,
(Mrs.) A. N. MILES, Eminence, Kentucky.

Managers in other small towns will probably find this plan an excellent one, as it is often impossible to get a good pianist and often too expensive where the seating capacity is small. Attention must be given to the selection of suitable records, and the following list from the catalog of the Victor Talking Machine Company is suggested for managers or musicians interested in the Victrola as means of musical interpretation for the films:

Amarylis (Ghys), No. 67683. Andante from Beethoven's Fifth Symphony, No. 35275. Apple Blossoms (Reviere), No. 35101. Badinage (Herbert), No. 70053). Blue Danube Waltz (Strauss), No. 31294. Casse Noisette (Nut Cracker Suite) (Tschaikowsky), No. 45053. Dance of the Hours from "Giaconda," No. 70070. Firefly Waltzes (Friml), No. 35278. Jewels of the Madonna Intermezzo, No. 35270. L'Arlesienne Prelude, Part I, No. 35461. L'Arlesienne Pastorale, Part I, No. 17660. Liebstraum (Liszt), No. 70046. Lohengrin, Prelude, No. 31779. March Militaire (Schubert), No. 35493. March Slave (Tschaikowsky), No. 70050. Intermezzo and Nocturne from "Midsummer Night's Dream" (Mendelsobn), No. 35527. Natoma Dagger Dance (Herbert), No. 70049. Peer Gynt Suite (Grieg), No. 35470. "Romeo and Juliet" (Gounod). Juliet's Slumber, No. 17866. Scenes Pittoresques "Angelus" Massenet, No. 35437. Traviata Prelude (Verdi), No. 68027. Woodland Sketches, "An Old Trysting Place," "To a Wild Rose," (MacDowell), No. 60053.

Additional numbers suitable for depicting screen action can be secured by addressing Musical Editor, Moving Picture World, also questions regarding the Victrola for interpreting moving pictures will be answered by letter or through this department.

Three Important Harmony Books.

A STUDY OF MODERN HARMONY, by Rene Lenormand, is an exhaustive presentation of the latest phases into which the art of composition has developed in France. This book is replete with musical examples taken from the works of Louis Aubert, Bruneau, Chabrier, Chausson, Debussy, Dukas, Dupont, Faure, d'Indy, Ravel, Satie, Florent Schmitt and others. The author shows the many harmonic innovations of these men, which might seem at times to be discords rather than to merit the term of "harmony," can still be explained, and have their roots in established and recognized chord forms. They follow an underlying principle as closely as did the music of older masters. It must be acknowledged that Mr. Lenormand has solved the problem in the most interesting manner, and that his lucid exposition forms highly enlightening material. It was not the author's plan to write a treatise upon how to *write* modern music. Nevertheless, one cannot but feel that this subject, so succinctly treated, teaches an inspiring lesson to every musician actively engaged in composition, and that it will dissipate many erroneous beliefs with regard to supposedly arbitrary practices of modern French writers. Particularly instructive chapters are those dealing with chords of the seventh and ninth, with the preparation of discords, and with the novel devices for ending a piece. It is only natural that in this book the whole tone scale receives its due consideration, as it was mainly through the Neo-French School that its legitimate effects and usage have been introduced. Published by the Boston Music Co.

MODERN HARMONY—ITS EXPLANATION AND APPLICATION.—By A. Eaglefield Hull, Mus. Doc. Oxon., F. R. C. O. This work is intended, not to supplant, but to supplement the existing harmony books. Teachers, students and musicians will welcome this book, which is the first of its kind, dealing comprehensively with both the technical and aesthetic elucidation of modern music. It contains 400 examples from the works of Richard Strauss, Debussy, Stravinsky, Scriabine, Ravel Schonberg, Albeniz, Dohnanyi, Korngold, Reger, Sibelius and of many other modern as well as earlier composers. In order to make the book interesting to the general reader, as well as useful to the student, a glossary of technical terms has been supplied for the convenience of the former, while the practical student may like to try his hand in the working out of some of the exercises appended to the volume. The book is attractively bound and contains 219 pages of actual text matter, besides handy indices. Published by the Boston Music Company.

MELODIES AND HOW TO HARMONIZE THEM.—By Edmonstoune Duncan. The aim of this book is chiefly practical. An average student finds it difficult to begin harmonizing melodies, and he is usually left to pick it up by himself, with what aid he may deprive from counterpoint and occasional remarks from his teacher. To such, the present treatise should appeal, while to the really gifted student (who finds melodies and basses offer no difference in degree of difficulty) benefit may accrue from a perusal of the examples, some of which are rare. Doubtless the most sensible method of employing the work will be to use it concurrently with a Manual on Harmony. As the best and most up-to-date in this line may be recommended the "Treatise on Harmony" by J. Humfrey Anger, with analytical keys for self-instruction. Published by the Boston Music Company.

Music Every Musician Should Know.

NOCTURNE OP. 27, NO. 2—Chopin.

This Nocturne in C-sharp minor belongs among the most poetical of Chopin's works. On account of its romantic character it rather eludes analysis. A poetical picture, suggested by this Nocturne, stirs our imagination, giving more color to our interpretations. Suppose we imagine in this Nocturne, a calm, silvery lake, on a misty night, moonlight shining softly through the clouds. A sweet melody is sung to the accompaniment of the gentle motion of the waves. Farther on there comes a gathering storm; the lovely melody is interrupted by cries of anguish, which soon reaches the climax of despair, amidst the restless tossing of the stormy waves. Suddenly there bursts a new note, and there we come back again to the calm and mist and moonlight.

THE FLATTERER—Chaminade.

Cecile Chaminade has become known all over the world for the daintiness and piquancy of her music. Her compositions, fresh and individual in style, are tuneful and attractive. Her harmonic changes are captivating in originality, and her work marked with grace that is extremely individual and at the same time distinctively French. "Lisonjera" is a Spanish word meaning flatterer, or cajoler. The piece should be played with humorous allurement and should be made very rhythmic, with full attention to *rubato* and all changes or *tempo;* and the pace should not be too languid.

A DREAM OF LOVE—Liszt.

This piece is the best known of a series of three Nocturnes written by Liszt, depicting the emotions suggested by certain love-poems by Uhland and Freiligrath. This Nocturne consists entirely of the development of a luscious melody of a rather sentimeutal character which is brought to a climax of effect culminating in one of those typical *bravura* passages that are so distinctly characteristic of Liszt's style.

There is only one real way to censor pictures. Punish the man who makes them, just as the publisher of a forbidden book is punished. No new laws are necessary for this, merely persistent enforcement of existing legislation. Were it possible to ship film through the mails, it is probable that Atlanta would already be housing some examples, but the law against obscene matter does not apply solely to matter in the mails.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

CONNESS, Robert. Born in La Salle County, Illinois. Irish ancestry. Is 5 feet 11½ inches tall and weighs 175 pounds. Black hair, blue eyes and dark complexion. Mr. Conness made his stage debut in 1898 and has been leading man for Blanche Walsh, Mary Mannering, Francis Wilson and other prominent stars and was featured in the Irish drama, Robert Emmett. In 1910 he left the stage to join the Edison players and made his debut in July of that year in the first of the Van Bibber series, playing the part of Van Bibber in numerous plays founded upon the stories of the late Richard Harding Davis. He soon became one of the Edison favorites and was seen in a long line of parts, the most notable being the name part in The Martyrdom of Philip Strong,



conceeded to be one of the best Edisons produced. He is now connected with the Frohman Amusement Corporation.

Robt Conness

GISH, Dorothy Elizabeth. Born in Dayton, Ohio. American parentage. Is 5 feet, 2 inches tall and weighs 105 pounds. Blonde hair and blue eyes, light complexion. Miss Gish went to the dramatic stage when almost a baby, and has trod the boards since 1903, which seems a long time ago to her. In 1912 she joined the Biograph company, appearing first in July of that year in An Unseen Enemy. She has always been under the stage management of David W. Griffith and when he went to the Reliance, later to become the Fine Arts, she was one of those who followed him to his new connection. Since then she has had a long line of star characterizations, of which her favorites are Jordan Is a Hard Road and Betty of Greystone. Miss Gish writes that her work is both her fad



and her pleasure as well as occupation, but probably were she pressed she would admit to a fondness for automobiling.

Dorothy E. Gish

HART, William S. Born in Newburg, N. Y., of English-Irish parentage. Is six feet one, and weighs 190 pounds, dark complexion, blue eyes and brown hair. He went on the stage in 1889 and rapidly forged to the front. He was leading man with Mme. Modjeska for a time, and has played in many notable productions, including the original Ben Hur cast. He went west in 1914 to play in Ince pictures and made his screen debut in May of that year in The Bargain. He jumped into almost immediate popularity with the fans and now he has almost a copyright on bad-men characters. He can look and act like a full-grown man, and it is his robust personality and virile forces, as well as his finished acting, that have made him one of the real screen stars. Among his best roles



might be mentioned The Ayrian, Hell's Hinges, The Disciple and a score of plays of that type.

William S. Hart

MAYO, Edna. Born in Philadelphia. American parentage. Five feet, three inches, weighs 120 pounds. Light hair, blue eyes. Has been on the legitimate stage in such hits as Madame X, Excuse Me and Help Wanted, but finds a greater scope in pictures. She has been with Pathe and The Famous Players, but for two or three years past she has been with the Essanay company and has appeared with Henry Walthall as his co-star in several notable productions and has been featured in The Return of Eve, The Blindness of Virtue, had the lead in The Misleading Lady and The Chaperone. Her picture debut was made in Pathe's The Quest of the Sacred. Instead of the long list of fads and fancies, Miss Mayo delights in doing humane work



and is the staunch friend of homeless cats and dogs, abused horses. She is also clever at modeling. She has covered a wide range of characters.

Edna Mayo

LOVELY, Louise. Born in Sydney, Australia. French-Swiss parentage. Five feet, two inches tall, weighs 125 pounds. Light hair and blue-grey eyes. Miss Lovely, professionally known in Australia as Louise Carbasse, made her stage debut in 1903 as Little Eva in Uncle Tom's Cabin, but returned to Australia, where she starred in The Warning, Camille, Nell Gwynne and other plays and was featured in vaudeville. She made her picture debut in Australia with the Australian Biograph Co. in Colleen Bawn, and was featured in many five reelers such as The Bush Girl and A Daughter of Australia. In America she made her film debut with the Universal in Father and the Boys and has been featured in Bluebird and other Universal plays such as Bobbie of the



Ballet, Bettina Loved a Soldier and The Gilded Spider. Like most visitors from "down under" she likes outdoors.

Louise Lovely

DREW, Sidney. Born in New York City of Irish-English parentage, Mr. Drew is that rara avis, a "real" New Yorker. He is 5 feet, 7 inches, weighs 149 pounds, has light brown hair, blue eyes and a light complexion. He made his stage debut in November, 1882, and for thirty years he played in drama and vaudeville, his last starring appearance being in Billy, an amplification of an earlier vaudeville sketch. He was one of the first of the dramatic actors to enter vaudeville and he remained in that field long after the novelty of a name ceased to draw, for he made good. He went to the Vitagraph in August, 1913, and made his screen debut in The Still Voice. For a time he played any leading part for which he might be cast, either dramatic or comedy, but his forte was



comedy and he soon specialized in this. Under the Metro banner he has still further developed his ideas.

Sidney Drew

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Scientific Subject, Two Industrials, and Two Scenics of Special Attraction.

Reviewed by Margaret I. MacDonald.

"The Value of Venom."

"REEL Life No. 35" contains a comprehensive illustration of how venom is obtained. The opening scenes show the actual catching and boxing of venomous snakes in Brazil. Scenes at the Sao Paulo Institute in Brazil show how poisonous snakes are kept and classified. It is interesting to note the garden surrounded by high walls and water where all sorts of poisonous snakes are allowed to glide at large. The actual extraction of venom from the poison sac connected with the fang of the snake is also shown. Each of these snakes, we are told, yields on an average 30 centigrams of venom, which is found to be effective in treating cases of paralysis, epilepsy, etc., and also in the treatment of snake bites.

"The Most Unique Basket."

Many of our readers may not be familiar with one of the uses to which that queer little animal, the armadillo, is put. On a Texas farm are kept 10,000 armadillos, which at maturity are killed and their shell backs made into attractive



"The Most Unique Basket."

baskets. These shells, after being scraped clean of the edible meat, and the head and tail joined to form a handle, are varnished, dried, and frequently lined with vari-colored silks before being shipped to the market. This subject is also found in "Reel Life No. 35."

"The Olive Industry."

We learn through "Reel Life No. 35" that California, into which state the olive industry was introduced in the 17th century by Catholic padres, has now in the neighborhood of 1,500,000 olive trees. One olive farm near Los Angeles, which we are given glimpses of in this picture, consists of 1,500 acres, and contains 140,000 trees. We are allowed in this film to witness the picking of the olives, green and ripe, the grading and assorting, the removal of pits in the preparation of stuffed olives, after which the pits are replaced by a Chili pepper filling, and the bottling of the olives, which is done by hand.

"A Ramble 'Round Luchon."

This beautiful scenic is found in "Mutual Tours Around the World, No. 8," and takes us via an electric railway to a height of 5,400 feet in the Pyrenees mountains at a location near the French and Spanish border line. From here we are enabled to gain a charming view of the little town of Luchon as it nestles in the valley below. One of the lovely sights in the mountains is Lake Oc, fed by the mountain streams that flow into it through various falls and cascades.

"Rio de Janeiro."

Some excellent views of the wonderful South American city, Rio de Janeiro, are shown in "Mutual Tours Around the World, No. 8." These views include a panoramic view of the city and harbor, with Sugar Loaf mountain in the distance, a close view of the harbor with the Sierra da Cariora mountains which encircle it, the Mangrove canal and the famous avenue of palms.

A New and Portentous Venture

Collegiate Film Producing and Distributing Company Being Whipped Into Shape for Active Service.

THE NEWEST development in the educational field presents what seems to be a solid front—a substantial foundation, in other words. The Collegiate Film Producing and Distributing Company is the outcome of six years of careful investigation and purposeful meditation on that phase of the future of the educational film which has received little serious consideration. The question of the proper supply of the class rooms of schools, colleges and universities with films adequate to their needs in quality as well as quantity, and also the illustration of biblical history and parables and the International Sunday School Lessons, is the problem upon which the Collegiate Film Producing and Distributing Company is focusing its efforts.

This new venture, not yet in actual working shape, but which has had already subscribed for its needs among those directly interested in its organization in the neighborhood of a half million dollars, expects to commence work on the producing end shortly after the opening of Spring. The project owes its birth to Samuel H. Wandell, a well-known lawyer of 2 Rector street, New York City, and George Vivian, manager of the Punch and Judy theater, and has its headquarters for the present at the offices of Mr. Wandell.

The general construction of this concern is somewhat different from that of other organizations in the field. It consists of two executive boards, one a board of directors composed of men actively engaged in the business enterprise, and the other a board of founders composed of prominent educators and well-known citizens picked from different parts of the country, who will pass upon the class of films to be manufactured.

The problem of preparing a market which will insure the success of the project will be attacked by approaching individually boards of education and governmental staffs of universities throughout the country on the question of the illustration of school curriculums. Mr. Vivian, who is well known in educational and theatrical circles, and who managed the Ben Greet tours in this country and also those of the Philharmonic Orchestra, is unusually well equipped to handle at least a portion of this work. In addition to his American enterprises he occupied for some time the chair of English at the Culver Military Academy, and made his greatest success in this and the teaching of dramatic interpretation through a method of visualization which he practised in conjunction with his class work. It was in this way, we learn, that Mr. Vivian became inspired with the idea of film visualization in schools, which he later blended with the long contemplated scheme of Mr. Wandell.

Some estimate of the careful manner in which the founders of this organization have sounded the possibilities of their market can be obtained from the following figures supplied by them. They state that in the United States and Canada there are approximately 600 colleges and universities, 1,700 professional schools, 10,000 high schools and preparatory schools, 120,000 common schools, 120,000 church buildings, and 150,000 Y. M. C. A., Knights of Columbus and other social and fraternal organization branch buildings, with 20,000,000 children attending the public schools.

In addition to the actual manufacture of films covering such subjects as history, literature, zoology, geology, biology, forestry, geography, science, hygiene, agriculture, industries.

political science, national defense, etc., a special service which will eliminate the usual system of renting through exchanges, and whereby educational institutions can be supplied direct, will be maintained. It is further planned to issue with each subject a scenario for the use of students, with notes properly compiled by prominent educators. These scenarios are intended to serve the purpose of text books, and are to be used in conjunction with the films in class room work.

While the manufacture of biblical films is but a branch of this gigantic enterprise, it is none the less important, and is likely to be greeted with enthusiasm by clergymen and church workers throughout the country. A theater service for educational films is also contemplated, and by the seal of approval set on all films issued by the Collegiate Film Producing and Distributing Co., by the educators and well-known citizens composing the board of founders, compunctions with regard to censorship will be set aside.

In the face of the fact that the present enterprise is ponderous beyond anything in this line that has actually been attempted before, we extend our heartiest good wishes for its success, feeling that the care with which each detail of procedure has been weighed, and the close acquaintanceship with the majority of colleges and universities throughout the land enjoyed by at least one of its founders, Mr. Vivian, should win for the enterprise the success which it deserves.

M. I. MacDONALD.

FOR PURE FOOD INTERESTS.

An industrial film, 700 feet long and showing how "Stockinette" hams of the Red Star brand are produced by Armour & Company for the trade, is forming an interesting feature of the bill at the Stone Opera House this week.

Pigs in a field of clover on stock farms from which Armour & Company obtain the porkers or their celebrated hams are shown in the first part of the picture. The pigs are given the best of care on the farms. When ready for shipment they are herded up and become passengers in large, comfortable stock-cars. The unloading process in the Chicago stockyards is shown. The pigs are then given baths and prepared for slaughter. After being killed and dissected, the parts used for hams are placed in vats containing boiling water, then scrubbed and cleaned, then put on wide belts and moved to a place where a Government officer inspects the pork.

The next process shown is that of placing the parts in "Stockinettes." This work is done by machinery. The "Stockinettes" are then hung on ham trees and run into the smoke houses. After being smoked, the hams are labeled and delivery trucks haul them to market. The final scene is that of a home around a dining room table in which is gathered a family enjoying Armour brand ham served as an item on the menu.

"OUT OF DARKNESS," OR PROGRESS.

A motion picture is to be presented in the New Auditorium theater, Friday night, which will have a special interest for Dayton people.

The title of the picture is "Out of Darkness." It is the story of the happiness that comes to a farm family through the introduction into their home of modern conveniences of all kinds, and its particular interest for Dayton people lies in the fact that a Delco Light electric light and power plant is the means of bringing the modern conveniences to this farm home. The story is interesting and entertaining.

The film is one of many which will be sent to 2,000 motion picture theaters in towns and villages all over the country. The purpose of this series of films is to present to the people, in the form of an entertaining story, the possibilities of successful farming in some of the undeveloped sections of the country, the value of the latest and most improved farming methods and the practical and social value of equipping every farm home with modern comforts and conveniences.

W. H. J.

FREMONT FALLS INTO LINE.

The first Congregational church board of directors, Fremont, has placed an order for a moving picture machine to be used in connection with the services and the church work. In making the announcement to the congregation, the pastor, the Rev. W. H. Buss, who wrote the prize Nebraska poem, stated that moving picture machines are coming into general use in the schools and he saw no reason why they should not be useful in church work.

MARY GRAY PECK'S NEW SCHEDULE.

After stopping to rest scarcely more than over the Christmas season, Mary Gray Peck has started off on her second speaking tour on behalf of the Better Films movement. This tour, which will cover New England and Northeastern New York, opened at Schenectady on Jan. 3. Jan. 4 saw Miss Peck at Albany, Jan. 6 at Glen Falls, Jan. 8 at Troy and Jan. 9 at Burlington, Vt. Following these dates she will speak in Springfield, Mass., on Jan. 11, Boston and Salem, Mass., Jan. 15 and 17, in Portland, Me., on Jan. 22, Providence, R. I. on Jan. 23, in Hartford, Conn., on Jan. 25, and in New Haven, Conn., on Jan. 27.

Miss Peck's campaign work is being conducted, as most of our readers know, in co-operation with the Motion Picture Committee of the General Federation of Women's Clubs and the National Committee on Films for Young People (affiliated with the National Board of Review of Motion Pictures). We wish Miss Peck the same satisfactory results experienced in her recent tour of the middle western states.

Japan Likes American Pictures

Popularity of Our Productions Rises Rapidly Within the Past Two Years—Supersede All Other Imported Films.

IN "Commerce Reports," U. S. Vice-Consul William R. Langdon, Yokohama, says that the past two years have seen American motion pictures rise rapidly in popularity and practically supersede all other imported films in Japan. Italian pictures are about the only other foreign products commonly exhibited in Japan, but they are steadily losing ground in competition with the productions of American studios.

Tokio has 120 motion picture theaters and Yokohama has about 50. In Tokio the six largest and in Yokohama the two largest show foreign films exclusively, while the houses with a limited seating capacity usually have a mixed program of Japanese and foreign pictures. It is in the poorest and smallest theaters that only Japanese films are used.

The Japanese are developing into enthusiastic "movie fans," especially the laboring and servant classes, with whom well-known American film actors are becoming great favorites.

Motion picture houses in Tokio and Yokohama seat from 500 to 1,000 persons. The price of admission ranges from 5 to 15 cents, and one house in Yokohama charges 30 cents per "special" seat. Double prices are charged when the program contains some especially good or expensive film. The cheapest seats consist of rows of hard wooden benches on the ground floor, and the first-class and second-class seats are always in the gallery. The usual performance lasts three hours, and in most cases consists of two or three single-reel comedies, one instructive or scenic film, and a few "episodes" from a serial or a two-act or three-act "sensational" drama. The market for American cameras, projectors, and accessories is poor, as these articles are made in Japan and there is a 50 per cent. ad valorem import duty on them.

The average rental for film is two cents per foot a day, regardless of the quality or cost of production. Importers invariably lose money when they buy and import a high-priced feature film from the United States, for they can rent it for no more than is paid for cheap productions, so they are abandoning the practice of buying American films outright. Importers can afford to purchase only cheap new or second-hand, but originally expensive, films.

The United States Vice-Consul at Dairen, Manchuria, A. A. Williamson, writes that Dairen has three motion picture houses with an average seating capacity of 500. Admission prices are 15 sen and 30 sen (about 7½ and 15 cents) for two of them, and 5 and 10 sen (2¾ and 5 cents) for the third. One place is run by the South Manchuria Railway in connection with an amusement park. This house uses foreign films only—scenic, dramatic, comic, and miscellaneous. It is the cheapest of the three, but as it is situated outside the town proper the attendance is smaller. It is inaccessible to vehicles and is closed during stormy weather. It is the only house that buys films, though some that it shows are rented.

The remaining two houses rent pictures or subscribe to services maintained by syndicates in Japan. The films supplied are made by Ambrosia (Italian), Pathe (French), Keystone, and one or two other American companies.

Dairen is a free port, and there is no duty to pay on imports, but the local houses find it advantageous to subscribe to a "circuit," and American manufacturers would find it best to get in touch with the companies in Japan supplying these "circuits." Their addresses may be obtained from the consulate general at Yokohama.

Australian Notes

OWING to the political crisis over the Conscription Referendum the Federal Treasurer (Mr. Higgs) has resigned. The Amusement Tax, constructed by Mr. Higgs, and which was to take effect on November 1st, has been indefinitely postponed until a successor is appointed.

The state tax in Southern Australia on amusements has, however, taken effect. Playgoers and picture patrons in that state will, if the Federal tax is carried in its present form, have to meet a 33 per cent. increase on the existing admission rate. It does not require great imaginative powers to realize what the result of this will be. It spells certain disaster to many showmen now wavering between success and failure, and will mean the ruin of hundreds of small investors, while the big managers will also find their financial resources strained to the breaking point. The Showmen's Association has advised the members to put the facts of the situation before each Federal member of Parliament, and urge that the tax be modified to an extent that will make it bearable.

It has been pointed out to the Government that the revenue benefits by £100,000 yearly by the duty on imported film, and that the picture business and the legitimate theaters annually distribute £2,000,000. One picture organization alone distributes annually the following amounts: Orchestras, £30,000; lighting, £30,000; staff, £50,000; rents, £50,000; advertising, £30,000; rates and taxes, £16,000.

* * *

A Sydney film exchange is releasing so-called "Chaplin Revues," being scraps of old Keystone and Essanay releases joined together in more or less story form.

Two of the latest of these films are entitled "Charlie's Picnic" and "Charlie, the Gang Leader."

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An advertisement of the Universal subject, "Where Are My Children," strikes an unconsciously funny note. In the advertisement appearing in the Sydney papers a physician's open ledger is shown, in which is an entry headed "Mrs. Toad," which is really a very unfortunate name to choose. Taken in conjunction with the title of the picture, a ribald mind would suggest rather "Where Are My Tadpoles?"

* * *

The Australian rights of the Willard-Moran fight films have been secured by the Fox Film Corporation and have been released in Sydney last week.

Owing to the new war tax on profits, very little is likely to be attempted in the picture production line in this country for some time to come. One producer says that he could make only 8 per cent. profit if he was to produce a photoplay with the present state of affairs.

"The Pioneers," a six-part adaptation of the prize Australian novel by Kathryn Susannah Pritchard, was released this week at the Broadway Theater. The production was made by Franklyn Barrett, assisted by Martyn Keith. Mr. Barrett also having adapted the story and photographed the picture. On the whole, it is one of the best attempts at production in this country for some time. It is a typically Australian story, not absolutely original, but very appealing. A fine variety of scenery has been obtained—all within forty miles of Sydney, by the way. The photography is a special feature, Mr. Barrett doing some very fine work. He has also introduced a new tint for outdoor scenes, a kind of bluish green, which is very natural and effective. A number of prominent Australians have leading parts in the cast, but one outstanding characterization is given by Winter Hall, who left Australia last month to try his luck in the picture game in California. Although he has not appeared in any other film besides "The Pioneers," he acts with restraint, and is a commanding figure on the screen at all times. He should be a big asset to the company availing itself of his services.

Franklyn Barrett is well known in the eastern states of the U. S. A., having been buying representative there a few years ago from Fraser Films, Ltd., of this city.

* * *

Horse racing may well be called the national sport of Australia. The Melbourne Cup is the biggest racing attraction of the year, and is run regularly on the first Tuesday of November each year. Of this event the Australian Gazette prints no less than twenty-six copies, which is a record for this country.

Perhaps no picture yet shown in Sydney has proved such a good drawing card as "Where Are My Children," the Universal feature, which has been screened each day at the Theater Royal for the past two weeks. The attendance for this time has been in excess of 73,000, four shows being given each day, to packed houses. The picture received, unconsciously, a good advertisement, when the Chief Secretary (Mr. George Mack) prohibited any person under the age of sixteen years of age from seeing the picture. It has, of course, had the effect of drawing many over that age to see what it was all about.

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When Australasian Films, Ltd., announced some time ago that they had secured Australasian rights for the Mutual-Chaplin comedies, know-alls in this city shook their heads and declared that Chaplin was no longer a boom, and that Australasian Films would certainly find that they had made a bad venture.

However, time has shown that all the opinions were far from right. Charlie still proves as good a drawing power as ever, and the Mutual subjects are therefore put on for the first week at Sydney at two of the largest theaters controlled by Union Theaters, Ltd., the Triangle-Lyceum and the Crystal Palace, the former seating over two thousand and the latter one thousand. In spite of this seating capacity, huge crowds are found outside the theaters waiting for admission every night of the screenings. The accompanying flashlight photograph shows portion of a crowd waiting to get into the Crystal Palace to see "The Fireman." It also shows a small part of the elaborate lobby display, which was made under the supervision of C. L. Yearsley, publicity



Crowd Waiting Outside the Crystal Palace, Sydney, to See "The Fireman" (Mutual-Chaplin).

manager for Australasian Films, Ltd. It may also be mentioned that Mr. Yearsley is an American, hailing from Spokane, Washington. After a week's run at the above theaters, the comedies are transferred to the Lyric and Empress theaters, both also controlled by Union Theaters, Ltd. These shows have a joint seating capacity of over three thousand. It will be easily seen from this that Chaplin is still holding his own in Australia. His comedies released here to date are "The Floorwalker," "The Fireman," "One A. M.," "The Pawnshop," and "The Count."

Sydney, Australia, November 14th, 1916. THOS S. IMRIE.

BURNET-KUHN PLAYS SANTA CLAUS.

Following a custom long prevalent among successful organizations the Burnet-Kuhn Advertising Company, 39 South Lasalle street, Chicago, distributed golden eagles among their employes as Christmas remembrances, each gold piece being accompanied by a letter of appreciation for services rendered and wishing each recipient a Merry Christmas and a Happy New Year. Every one, from department heads down to office boys and stenographers was remembered and Santa Claus in his corporate guise was voted a royal good fellow.

When one starts out with false and misleading claims, it usually becomes increasingly difficult to fulfill the expectations thus created. Empty promises of value that can never be fulfilled to either exhibitors or advertisers does not beget the confidence, at least of those who think for themselves.

British Notes

AFTER a protracted illness the death took place last week of Mr. Alexander Redford, the first president of the voluntary form of censorship we have at present for the motion picture industry here, namely the British Board of Film Censors. Previous to 1911 Mr. Redford was examiner of plays in the office of the Lord Chamberlain. Upon many occasions Mr. Redford's duties were far from pleasant, but the tact and diplomacy with which he maintained the equilibrium between contending factions won him many admirers and his demise is sincerely mourned by all who knew him.

* * *

A new company with the imposing name of the Film Company of Great Britain has been incorporated with a share capital of over $100,000, for the production of moving picture films.

* * *

Phyllis Dave, the Gaiety theater musical comedy favorite, has made her screen debut in a film version of "Dr. Wake's Patient," done by the Samuelson Film Company and to be released early this year.

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It is not unlikely that a modification of the Amusement Tax as applied to motion picture halls in Great Britain, may be forthcoming ere long. The Chancellor of the Exchequer is considering the mass of evidence compiled by the Exhibitors' Association with suggestions and an analysis for the more equitable administration of the impost. Meanwhile our friends across the channel appear to be faring worse. Notwithstanding extra taxation, motion picture theaters in Paris are to close down one day per week.

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Thomas Bentley has just about completed for the Samuelson Co. a version of the historical play "Milestones" with a first class West End cast.

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Florence Turner and Larry Trimble left London a few days ago for New York via Liverpool. For some time now the well known trade mark of Turner Films—the head of Miss Turner's pet collie—will brand its manufacturer's wares under the cloudless skies of Southern California instead of the picturesque Thames village of Walton. Turner Films will, however, be distributed on this side by the Hepworth Co., as heretofore.

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A striking contribution to the already illustrious list of official films of different phases of the great war was sent by special messenger last week from Rome to the New Gallery Kinema to be screened at a special performance attended by Queen Alexandra and a large number of royal and diplomatic personages in aid of the Italian Red Cross funds. The title is "Adamello," and the subject embraces a complete pictorial record of the Italian mountain warfare. Hauling heavy artillery across marshy ground is difficult, but the pictures in this film of the heaviest field pieces going up perpendicular Alpine slopes are almost beyond belief.

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The newest sect in kinemacrankdom styles itself as The National Crusade Against Improper Kinema Films, Posters and Performances. So far its activities have been restricted to the economical pursuits of writing letters to the press.

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The serial production released in the States under the title of "The Fanatic" has been purchased for the United Kingdom by a comparatively young exchange hailing from Birmingham, the Midland Exclusive Co. It has been re-christened "The Fanatic," and is due for release on the exclusive plan in January.

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I hear that the negatives of the Shackleton Antarctic expedition which, it will be remembered, met with two-fold disaster, show promise of some of the most wonderful polar pictures yet seen. The actual wreck and break up of the "Endurance" were recorded from beginning to end by the camera man attached to the party, Ed. Hurley.

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The Triangle subject, "The Despoiler," was screened at a trade show at the Alhambra, London, last week. The recent superfluity of war dramas has to a certain extent made the exhibitor shy at subjects professing similarity or comparison to the present struggle in France and Belgium. "Our patrons get enough war," said one to the writer, "in their newspapers and conversations. When they come to 'the pictures' give them something to take their thoughts clean away from it if you want to retain their patronage. The only exception made to this rule," he added, "was in the case of 'The Battle Cry of Peace,' and the only one likely to be at present is 'The Despoiler.'" The subject had an enthusiastic reception at the private view and like "Macbeth" will be handled by Mr. Winik as a separate attraction to the regular weekly program.

J. B. SUTCLIFFE.

American Pictures Popular in Switzerland

But Only the Less Expensive Subjects Are Seen—130 Photoplay Theaters in the Country.

SWISS dealers in motion pictures purchase them on their own account, chiefly against cash, and rent them in turn to the picture theaters, of which there are about 130 in the country, including 25 in the Berne consular district, says U. S. Consul Walter H. Schultz at Berne, Switzerland, in a late issue of "Commerce Reports." The average seating capacity of the Swiss motion picture houses is 120, and the average admission fee, $0.18. The most important of these dealers is the Schweiz; Filmgesellschaft, with headquarters in Geneva, Switzerland, and a branch at Zürich, Switzerland. Another important concern is the Pathé Film-Verleihgesellschaft, Gerbergasse 2, Zürich, which buys and rents films of the French Pathé Society. A third dealer is the World Company, of Geneva.

The demand for American films in Switzerland seems good. Most theaters produce them. Unfortunately, however, only the less expensive pictures of American manufacture are seen here. The films on the market are 25 per cent. German, 20 per cent. French, and 25 per cent. Italian. Before the war French films predominated. They had about 50 per cent. of the trade. Italian films are well liked at present. Swedish pictures are also shown. The American films most widely used in Switzerland are devoted to comic and dramatic subjects. The usual program in Berne calls for two and one-half to three hours of entertainment, consisting of two long films and three or four short ones.

Some of the American film companies have branch offices at Paris. It is claimed that American films meet with greatest success in those sections of Switzerland where French is spoken. This is explained by the love of the French-Swiss for American detective plays, Indian, and wild West pictures. A local motion-picture man suggests that such plays probably would succeed in the German sections, and adds that the titles and subtitles should appear in both the French and German languages. French authorities, however, since the war began have not permitted to pass over French soil those with descriptions in German. Swiss film dealers consequently are compelled to change the French stories into German.

The average rental prices of films are about $0.07 to $0.10 per meter. A dramatic film of 4 acts costs the theaters about $155 per week. Swiss dealers pay from $0.15 to $0.60 per meter, according to quality. The duty on finished films, used or new, according to the Swiss customs tariff, is $5.79 per 220 pounds.

IRENE HOWLEY CO-STAR WITH LIONEL BARRYMORE.

Irene Howley will appear as co-star with Lionel Barrymore in his forthcoming Metro-Rolfe production, "Making Good," from the pen of Channing Pollock and Rennold Wolf. "Making Good" is a five-act comedy drama which George D. Baker is directing. It was placed in production the day after Christmas.

Miss Howley co-starred with Mr. Barrymore in one of the strongest productions he has ever made for the screen, the Metro-Columbia masterpiece, "A Yellow Streak," and Maxwell Karger, general manager of the Rolfe and Columbia studios, decided to repeat this winning combination in "Making Good." Among Miss Howley's other appearances in Metro wonderplays have been "Life's Shadows," in which she was co-star with William Nigh, and "The Purple Lady," in which she shared honors with Ralph Herz. Noted for her versatility, this young star will have another opportunity to display it in the Pollock and Wolf story.

Spokes from the Hub

By Marion Howard.

IN THE Allston district of the Hub is a well established picture theater, also a fine large club for women, many of whom patronize said theater. Recently they had to listen to a male speaker tell of "Famous Actors, Old and New." He was quoted in the press as saying "if these actors were compelled to pose before the screen they would have died of a broken heart." I could scarcely credit this statement made by a professional man in this progressive age. Pretty narrow views and I commend a reading of the late Hugo Muensterberg's book, "The Photo Play." Well, methods in the old days differed from now and so do audiences. What are the facts anyhow. Here we have in this generation players the equal of many in earlier days. How about Sir Herbert Tree, Sir Forbes-Robertson, E. H. Sothern, Robert Mantell, Cyril Maude, Frederick Warde, to say nothing of the imperishable Bernhardt, Ellen Terry, dear Mrs. Whiffen, Nazimova, Bertha Kalisch and scores of great artists who have all appeared before the screen, so that their art is immortalized. I wonder if that speaker has seen "The Shine Girl," "The Light at Dusk," "My Old Dutch," "The Beloved Vagabond," "Little Mary Sunshine," and like plays which are gems and preach wider sermons and more lasting than those emanating from the pulpit.

* * *

The Mutuals gave us a private view of "Charity" at the Fenway theater and a notably large audience enjoyed it to the utmost. The Rev. Herbert Johnson, one of the Hub's "live wire" clergymen, made a little speech endorsing the picture which he had seen and urging all to pay attention to its lesson. The house was made up largely of persons interested in the pictures as well as the spoken drama, and it applauded the production. Two young fans, who had been following Creighton Hale in a serial, did not like his part, but to the adults competent to judge it seemed his very best work. Mrs. Griffith, whom many there knew to be the wife of David W. Griffith, as well as author of the play, certainly made a hit and disclosed artistic ability. There is a Dickens atmosphere in "Charity," reminding one of old Squeer's school in "Nicholas Nickleby." I liked particularly the indictment of misplaced charity and its effect on the indifferent, apathetic individual who sniffs the air and says "Oh, those things are never so." Pretty good propaganda for Linda Griffith to give out.

* * *

What have I seen lately? So many pictures and so many good ones that I clamor for space to do them justice. "The Awakening of Helena Ritchie" gave pleasure owing to the improved acting of Ethel Barrymore and the wonderful child David, done so well by Maury Stewart. The story being familiar, it was easy to follow the action with few titles. Ethel Barrymore's motherly touches and the complete renunciation of the heroine as interpreted by her caused gulps in the throat. In this play she resembled her mother, Georgia Drew Barrymore startlingly. Another Metro offering, "The Black Butterfly," was good in spots, yet was a disappointment on the whole, though Mme. Petrova struggled bravely to look old enough to play the mother. I look for bigger things from Petrova later and for better plays from the pen of Mrs. L. Case Russell. "All Man" I saw twice and like it better than at the run-off. This is an ancient plot but as worked out with "Bob" Warwick's personality pervading it am sure it will be a popular offering. "He deserved his salary," whispered my neighbor when "Bob" had his horse stunts to do. Another World Film picture, with Alice Brady, "A Woman Alone," directed by Harry Davenport, was excellent and disclosed a side of life not overdone by playwrights, that of the young women isolated from civilization outside the animated railway trains stopping at lonely stations. Frances Marion has done well in bringing to light the existence of such conditions. There was a dandy happy endng.

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The Hub colony of film exchanges is three minutes' walk from the Public Garden and a most interesting place to visit. There are now 25 exchanges, all in a small area, and every New England exhibitor knows the six short streets—Pleasant, Church, Piedmont, Melrose, Winchester and Ferdinand—rather better than the down town ones. Only two exchanges are still by themselves—the Universal's on Stanhope street, quite near, and the Mutual's at the end of Boylston street. Near the colony is the armory of the First Corps of Cadets, built with the earnings of the corps through its annual shows—the first called "1492," written by "Bob" Barnet, who played "Queen Isabella." He was inspired to write it from the fact that the three streets bounding the armory are Ferdinand, Isabella and Columbus—the fourth being the railroad headed toward New York.

* * *

There was a private showing of "The Pride of the Clan" given by the Artcraft Corporation at the Exeter Street theater on Saturday morning last. For some inexcusable reason only a handful were present in this spacious theater and the special pianist engaged pounded the instrument atrociously, detracting from our enjoyment. About the play? Well, it certainly has atmosphere to burn and it does full justice to our rockbound Marblehead, where it was staged. Someone asked me who Jamie was and when I said it was Matt Moore she exclaimed "about time she played with her husband." The dear thing was quite hurt to learn that the hero was only Mary's brother-in-law. Kathryn Browne-Decker, who at times resembles Mrs. Sidney Drew, and who has been seen in so many pretentious pictures, made a distinctly fine impression, as did Warren Cook, the husband. The close-ups of Mary Pickford were up to the standard, the scenes so familiar to all here were well photographed and over all was the skill of Maurice Taurneur, the dependable.

* * *

A compliment has been paid us by Milwaukee, which has taken over bodily the program of instruction and entertainment by means of historical pictures for school center work as here. A well established system was put into effect some time ago by the Community Motion Picture Bureau, Mr. Warren Dunham Foster, president. He is aided in this by Mr. and Mrs. William Horton Foster (Edith Dunham), David K. Niles and C. A. Bowles. Their headquarters are at 142 Berkeley street, and the projection room is on Winchester street, where they select the pictures suitable to their needs. They do not make any. Mrs. Foster is a capable motherly woman, well educated and trained for the work. Literature is sent broadcast and is invaluable to wideawake school committees and teachers desiring to interest and hold the attention of pupils. Wasn't it Edison who said: "Give me a two-reel picture and I can teach more geography in fifteen minutes than can be gained from the printed book in a week."

* * *

I dropped into the Park yesterday and saw a delightful short reeler, "Three Christmases," which proved good propaganda work for the Christmas Clubs being formed in various places—and rightly. William Courtleigh, Sr., and dainty Violet Heming played the leads. Here, too, I noticed an improvement about the stage, the artificial floral stuff all removed, disclosing the white colonial columns. A three-foot high ornamental balustrade separates the orchestral players from the footlights. Back of it is a floral painted border on which colored lights are used with effect. Here we get Brady-made first run features, Metro and other good pictures and always hear good music with a professional soloist.

* * *

Sharon, a somewhat exclusive town—the summer home of many Hub residents—is to have a factory with a capacity for making 3,000,000 feet of films a week. Though the date for its completion is set for April 1, we are told that it is no joke, that a bona fide company has been organized—the Bay State Film Co. Another bit of news! As a result of the interest taken by summer visitors in the Mary Pickford invasion at Marblehead last summer, several wideawake Hub men are to erect a picture playhouse there to be ready the coming season. William Terhune, a Boston merchant, is one to realize the value in any community of a clean place of amusement for all.

* * *

Mr. Frank Stanton, former manager of the Fenway theater, is connected with the Modern in Providence, where a private view of "Patria" was given for many guests, among them the elite of the city. Considerable publicity was given it in the local press. Like New York, this live city in Rhode Island, does things properly and invites the right persons. The first three reels were shown here at the cosy Copley theater recently but I saw few familiar faces there and little publicity was given it later. Mrs. Castle has a following because of her dancing but her stunts in this picture thus far do not appeal and the house did not take it seriously for some reason. As a serial it will be a "go." Morton Sils and the villains had much to do and it looks as if the International had a good thing here for those who dote on melodrama.

Chicago News Letter

By JAS. S. McQUADE

The "Featurette" Prominent on Mutual Program

John R. Freuler, Mutual's President, Gives an Interesting Interview on the Outlook for 1917.

THE "featurette," a word coined by Samuel S. Hutchinson, president of the American Film Company, and meaning one and two-reel subjects in which prominent stars appear, will figure prominently in Mutual programs during 1917, as learned during a recent interview with John R. Freuler, president of the Mutual Film Corporation.

Marie Dressler and her company, which she is now organizing, will begin the production of two-reel comedies the first week in January. The George Ovey's short comedies, now in big demand, will be continued, and the Vogue comedies also will be released indefinitely on account of their wide popularity.

Another well known star comedienne, whose name is withheld for the present, will engage in the production of refined comedies, in two reels, early in the year. Mr. Freuler is now negotiating with three other well known Broadway stars to appear in one and two reel dramas.

"The featurettes will be held just as highly important by Mutual as the big star features, so far as the attention and care bestowed on their production is concerned," said Mr. Freuler.

"I feel that Mutual will open the year 1917 under exceptional auspices, as the largest distributing organization in the business, with executive offices in Chicago. As you know, Mutual also maintains in New York an executive office for the booking of stars as well as a distributing agency.

"The transfer of the general offices of the Mutual to Chicago has been a great success. This is so for several important reasons. First, we can reach from Chicago 65 per cent. of our exchanges overnight. Again considerable saving is made in express rates, and we are in close touch with our sales managers throughout the country. Moreover, the financial backing in Chicago is less speculative than in New York, being conducted on a more solid business basis.

"One thing that will surely come in 1917 is the settlement of the moving picture business on a more stable foundation. Investments will be reduced to legitimate transactions strictly, and bankers will have become so thoroughly conversant with the business that they will be able to arrive at true values. There will be no more wildcat schemes.

"Another important change that may be reasonably looked for in 1917 will be the reduction of distributing agencies, now so numerous and costing the business such high overhead expenses. Mutual, for instance, will be in a position to handle a constantly increasing volume of the product, because of its high standing and its well known superior facilities."

George K. Spoor Mentions Some of Essanay's Activities.

Max Linder completed his first comedy for Essanay last week. It is 2,000 feet in length and bears the title, "Max Comes Across." The release date has not yet been definitely fixed, but it will be some time in the latter part of this month.

Mr. Linder began work on his second comedy (also in two reels) Monday, Jan. 8. It will be entitled "Max Wants a Divorce."

George K. Spoor, president of Essanay, wishes to contradict a statement, which has appeared in several papers, to the effect that Mr. Linder is suffering from a dearth of suitable stories. "On the contrary," says Mr. Spoor, "he has no less than 20 in readiness at the present time, any one of which is eminently suited to his needs."

Essanay has just purchased exclusive picture rights to "The Trufflers" from the Bobbs-Merrill Co., of Cincinnati. This story recently appeared in the Cosmopolitan. The photoplay adapted from it will be in five reels under the direction of Fred E. Wright, with Nell Craig in the title role. The cast will be of exceptional strength, Mr. Spoor states, as the story has a number of particularly well defined characters.

The Loyalty of Employes Holding Responsible Positions in the Film Business a Prime Requisite.

In a recent conversation with a man prominent and widely known in the film business, the evils attending the indiscreet resignations of employes holding important positions in the various departments of the trade were discussed.

Instances were cited where people of ability, for whom the future held bright promise, had been seized by a mania to change their old positions for new ones, at an increase of salary. Following these cases it developed that frequent changing of positions became a habit, and that the merely selfish work rendered precluded these people from growing up with a business and sharing in its success.

In other words it would appear that efficiency alone fails to achieve success, and that it must be supported by zeal and loyalty.

During our conversation the transcript from a letter written by this prominent film man to an applicant for a position was handed me. This applicant, it seemed, appeared to take great pleasure in reciting the numerous changes he had made recently, and the successes he had met with—always at an increased salary. The transcript, which follows, will show how his letter impressed the man of long experience and success in business:

"Acknowledging the receipt of your recent letter, and speaking frankly, the changes that you have made indicate a degree of restlessness which is one of the basic troubles of the film business both in manufacturing and distributing. I look for that stability in our organization which can only come if our staff is energetic and ambitious and satisfied to take its chances by sticking.

"I have laid down a rule that no employe working in my distributing business will be re-engaged, if he resigns voluntarily to take another position. It is every man's right to better himself when he has the chance; but responsible positions in the film business have been given up too lightly in the past for a betterment (which is in many cases fancied), and to make the return to a former position easy by placing a premium on inconsiderate resignations.

"In passing upon applications for positions, a similar line of reasoning prompts me to think that a man who has changed positions lightly in the past will not form a permanent attachment with us."

Chicago Film Brevities.

The wide publicity given recently to the unauthorized and false statement that "The Garden of Allah" had been purchased by Sherman & Elliott, Inc., has been severely condemned by William N. Selig, president of the Selig Polyscope Co., who owns the big film.

"'The Garden of Allah' is my property, and no one has the right to announce its sale until confirmation has been made from my offices in Chicago," said Mr. Selig to the writer on Thursday, Jan. 4.

"The sale as yet has not been consummated, and the contrary statement which has been issued from Sherman & Elliott's New York office had no foundation in fact, and was an unwarranted encroachment on my business rights. When the sale is made, I shall make timely announcement of the fact from my offices in Chicago."

Samuel S. Hutchinson, president of the American Film Company, was seen last week and informed me that his company is confining its operations solely, at present, to the production of big features—5,000 feet and upwards in length.

* * *

Abou the middle of the present month the American will have five directors and five different producing companies at work in Santa Barbara. Each company will have its own star, the list including Richard Bennett, Marguerite Fischer, Gail Kane, Mary Miles Minter, William Russell, Kolb & Dill

(in five-reel comedies) and others whose names are withheld for the present.

Later on Mr. Hutchinson will have some interesting statements to make about the increased activities of the Signal Film Corporation and Helen Holmes.

* * *

Lubliner & Trinz have added another theater to their chain in Chicago. This is the Michigan, at Michigan and Garfield Boulevards. It was opened Wednesday, Dec. 27, with "Civilization," which had a run of four days. The house seats 1,500 people. Ten and 15 cents admission is charged for programs of the Triangle, World, Greater Vitagraph and other makes. A fifteen-piece orchestra and a pipe organ accompany the pictures.

* * *

Winfield R. Sheehan, general manager of the Fox Film Corporation, came on to this city for the opening of "A Daughter of the Gods," which took place at the Studebaker Saturday evening, Dec. 30. He remained in the city for nearly a week and then returned to New York highly pleased with the run of the fine spectacle and its prospects. Harry Leonhardt, western representative for the Fox organization, is also to be complimented on the successful opening, as he also devoted much of his time to its success. Crowded houses have been the rule during the opening week at the Studebaker, notwithstanding that the prices are 25, 50, 75 cents and $1, with a few seats at $1.50 and $2. The Chicago press devoted much space to laudatory reviews and also warmly welcomed the return of Annette Kellermann, who made such a great hit some time ago at the Fine Arts in "Neptune's Daughter."

It is promised that Miss Kellermann will arrive in Chicago on Saturday, Jan. 6, in time to attend the children's presentation at the Studebaker. She will come from New York, and must return to that city for a rehearsal at the New York Hippodrome on Sunday, Jan. 7. It is said that Miss Kellermann has been placed under contract by the Fox Film Corporation for the years 1917, 1918 and 1919 at a large figure.

* * *

Miss Enid Bennett, the new Ince star, made a brief stopover in this city on her way from Los Angeles to New York, Sunday, Dec. 31. She was accompanied by a younger sister, who recently arrived from Australia.

* * *

Dwight Elmendorf, widely known as a veteran lecturer and travelogue producer, will begin his regular annual season at Orchestra Hall, January 10. The course will extend over five successive Wednesday and Friday evenings and five Saturday afternoons. Five Sunday afternoons will also be taken up by extra topics announced by him. The subjects for the regular course are "Mexico, Yesterday and Today," "Spain and the Moors," "Children and Flowers From Many Lands," "Old German Towns—a Musical Journey," and "The Sahara Desert—a Caravan Journey."

* * *

In the Superior Court last week, Judge Heard overruled a demurrer of the city in the suit filed by David W. Griffith concerning "The Birth of a Nation." Mr. Griffith's suit was brought against the city on account of the refusal of the city censor board to allow children to see the spectacle. Judge Heard ruled that Mr. Griffith's contention must be decided on its merits. This would seem to hold that the Chicago moving picture board of censors has not the power to make a final decision in ruling what pictures the people of Chicago may see, and that the rulings of the board may be reviewed by the courts and overruled. Judge Heard's ruling means that Mr. Griffith had cause for action, and that the court must hear the case and decide on its merits.

* * *

William N. Selig, president of the Selig Polyscope Co., announces the following releases through the Kleine-Edison-Selig-Essanay service: "The Princess of Patches," which will be released Monday, Jan. 22; "The Heart of Texas Ryan," released Monday, Feb. 12, and "The Little Lost Sister," released Monday, March 12.

It will be remembered that Vivian Reed and Charles Le Moyne are the stars in the first mentioned feature and that Director Al Green escorted a company of Selig players to Greenwood, Miss., in order to secure the proper atmosphere for the southern plantation scenes in the story.

"The Heart of Texas Ryan" was written by Gilson Willets, who resided for several years in Texas and Mexico. A strong cast, which includes George Fawcett, Bessie Eyton and Frank Campeau, will be seen in the photoplay. A forest fire in this feature is said to be very realistic, as is also a hand-to-hand struggle between two men.

Director Al. Green has already started work on the production of the "Little Lost Sister." The story and the photoplay for this feature have also been written by Gilson Willets, and a carefully selected company of players has been engaged for the production.

Each of these features will be in five reels.

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial—"Intolerance" (D. W. Griffith) breaking all records.

Studebaker—Second week of Annette Kellermann in "A Daughter of the Gods." This picture is being shown to crowded houses since its opening, Dec. 30.

Ziegfeld—Lillian Walker in "Indiscretion" (Vitagraph), and the third episode of Vitagraph's serial, "The Secret Kingdom."

La Salle—Second and last week of Mary Pickford in "The Pride of the Clan" (Artcraft). Kitty Gordon in "Vera, the Medium" (Selznick) opens at this theater Saturday, Jan. 13th.

* * *

The Ascher Brothers announce the opening of their Metropolitan theater, Grand Boulevard and Forty-seventh street, Saturday evening, Jan. 20. The Metropolitan has a seating capacity of 1,700, and Nathan Ascher claims that it is the finest moving picture theater in the world. There will be 3,400 lights on the front, giving a splendid display of colors. An eight-piece orchestra and a pipe organ will furnish the music, and an admission of 15 cents will be charged, the programs to consist of Triangle, Paramount, Metro, Fox, Clara Kimball Young and other features. Harry Ascher will have charge of the management of this theater. The Chateau theater, at Broadway and Grace street, and the Milford, at Milwaukee and Crawford avenues, are also under construction, and will be opened early next month. The former will seat 2,200 people, and the latter 1,350. This will make 15 theaters on the Ascher circuit.

* * *

M. G. Watkins, manager of the Chicago office of the American Standard Motion Picture Corporation, and popularly known in the trade, is joyfully heralding the arrival of a fine baby boy at his home. Mr. and Mrs. Watkins have the hearty congratulations of the staff of the Chicago office on the happy event. Mr. Watkins, while secretary of the Reel Fellows' Club, won the title of being the best secretary the club ever had, and I can heartily join with the members in awarding him that distinction. At the recent election Mr. Watkins was elected one of the new vice-presidents of that organization.

* * *

It is said that the Michigan rights to "Civilization" for five years were sold Wednesday, Jan. 3, for $22,000, J. B. Granger representing Thomas Ince in the transaction. The name of the purchaser could not be ascertained at the time of writing. The price paid is the largest ever offered for the state of Michigan for any moving picture.

* * *

No action since my last letter has been taken by the Cook County board of commissioners or the license committee of the city council of Chicago regarding "Intolerance." Some very bitter editorials have appeared in the Chicago Tribune concerning "Intolerance," about which I shall have something to say in my next letter.

* * *

William Sievers, president of the New Grand Central Amusement Co., St. Louis, and manager of the New Grand Central theater, has sent me a bundle of St. Louis newspapers, which paid glowing tributes to the premiere of "The Crisis" at his theater, Sunday, Dec. 24. The big picture is having a most successful run in St. Louis and is winning praise on all sides.

* * *

The Parkway theater, North Clark street and Diversey Boulevard, reopened Saturday, Jan. 6, after being closed for several weeks. H. C. Siebert, owner of the theater, will be the manager. Mr. Siebert's policy will be to give carefully selected features and strong programs.

SENATORIAL FILM PROBERS NAMED.

Elon R. Brown, leader of New York's State Senate, has named three senators who, with five assemblymen, are to investigate the motion picture industry in the state with a view to determining what it will stand in the way of increased taxation. The three are John Knight of Wyoming, chairman; James W. Yelverton of Schenectady, and James J. Walker of New York. The committee is scheduled to make its report and recommendations by February 15.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Kalem Company Expands on the Coast

Acquires Ten-Acre Site in Glendale—Will Build Large Indoor Studio and Operate Five Companies on the Coast.

WILLIAM WRIGHT, the energetic and genial secretary-treasurer of the Kalem Company, arrived in Los Angeles on December 23. He was accompanied by Directors Howard M. Mitchell, Harry K. Hackett and Robert B. Johnson and Technical Director Storm V. Boyd.

We had the pleasure of meeting our old friend "Bill Kalem" at the Hotel Alexandria the other night, in company with Phil Lang and others of the Kalem forces. Kalem contemplates considerable activity on the coast and has recently acquired a ten-acre tract of land adjoining the Glendale Studios. Glendale is to be the producing headquarters of the Kalem Company and a large indoor studio will be erected on the newly acquired site within a very short time. Storm V. Boyd, the technical director, has been appointed superintendent of the construction work and will be the manager of the combined studios. Phil Lang, for more than six years scenario editor for the Kalem Company, will have charge of production.



True Boardman as Stingaree.

Upon the completion of the new studio the "Ham" comedy company and "The Hazards of Helen" company now operating at Hollywood will be transferred to Glendale. The Hollywood studio will be closed. In the early spring the Kalem company in Jacksonville, Florida, producing "Grant, Police Reporter," will come to Glendale. This will make five producing companies for Kalem on the coast.

Director Howard M. Mitchell is in charge of the fourth Kalem company, and has started production this week on the new "Stingaree" series. These stories by E. W. Hornung have proven so popular among the exhibitors that the Kalem Company induced the celebrated author to write fifteen new original stories, exclusively for Kaem production. These fifteen new episodes have all been delivered and every completed episode will be carefully gone over before being released by the company, to be sure that no detail has been overlooked.

"Mr. Mitchell came out to produce 'Stingaree,'" said Mr. Wright, "because we decided to run 'The Girl from Frisco' series indefinitely under the able direction of James W. Horne. Robert Welles Ritchie, the well known author, supplied the first twenty-five episodes and the series now is being written by Frederick R. Bechdolt.

"Regarding other productions to be made here," continued Mr. Wright, "you soon may expect an interesting announcement. It is well known that we specialize on feature series in one and two reels. In fact, we are paying more for our one and two reel stories than many are paying for their five-reelers. You may be assured, therefore, that the new pictures will be artistic interpretations of the work of well known authors—authors whom we engage because of their qualifications for the particular work required. With E. W. Hornung, Robert Welles Ritchie and Frederick R. Bechdolt on our staff of contributing authors, you may know that the next names we announce will be of equal importance to the industry."

Fifty-five Kalemites celebrated Christmas in the banquet hall of the Hotel Alexandria, Tuesday night, December 26. The eight-course dinner was especially prepared by Mr. Nagel, Maitre de Hotel, of the famous hostelry, and a cabaret of seven performers furnished the entertainment.

William Wright acted as host and toastmaster. The guests of honor were William H. Clune and Theodore Newman of the Clune company, Mr. Cree, local manager of the General Film Company; J. C. Jessen of the Motion Picture News, Mabel Condon of the Mirror, and G. P. Von Harleman of the Moving Picture World.

When the speech making began it was seen that the dominating thought of the evening was "co-operation." Many of those present had grown up with Kalem and there were numerous reminiscences and enthusiastic prophecies for the future. That Kalem is centering activities on the Pacific Coast and is here to do big things was apparent in the speeches of the representatives of the different departments.

The Kalem employes present were Storm V. Boyd, for many years technical director and now in charge of the Kalem studios; Phil Lang, for six years editor and now general manager of production; James W. Horne, director of "The Girl from Frisco," and his players, Marin Sais, Frank Jonasson, R. E. Bradbury, Hart Hoxie and Karl Formes; Howard Mitchell, director of "Stingaree" and his two principals, True Boardman and James Farley; Directors Harry K. Hackett and Robert B. Johnson; Lloyd Hamilton and Bud Duncan, and their fellow players, Ethel Teare, Henry Murdoch, H. Thorpe and R. Curbison; Assistant Director H. Schenck; Walter Morton, director of "The Hazards of Helen," Helen Gibson, G. A. Williams, Wm. Grow, E. Haller, Tom Whitlaw, Ed. Gibson and G. Routh; Miss M. E. M. Gibsone, business manager at Hollywood; H. M. Oswald, Thos. J. Galligan, Ned Figurola, A. C. Gage, M. J. Murchison, Frank Howard Clark, Thos. C. Gillett, S. L. Arnold, W. F. Church, James Jensen, T. K. Taylor, N. H. Palmer, G. W. Wilkins, Joe Simkins, Jack Lavell, F. Stuckey, F. Rice, R. Jones, P. Clancy, K. Linkoff, C. Ball, H. Stokes, Robt. Logan, James Burkett and H. J. Thompson.

Two Large Picture Theatres for Los Angeles

Sid Grauman of San Francisco Signs Ten-Year Lease on Theater in New Stability Building—J. A. Quinn Comes Back With Large Playhouse on Broadway.

ONE OF the largest theater deals in the West was consummated this week when Sid Grauman, a well known San Francisco exhibitor and amusement promoter, signed a ten-year lease with R. A. Rownan & Co., for the auditorium in the twelve-story theater and studio building now being erected by the Stability Building Co. at Third and Broadway. This theater promises to be one of the most elaborate playhouses west of Chicago and will have a seating capacity of 2,400. The total rental for the ten years is approximately $400,000, and we are informed that Mr. Grauman and those interested with him will spend over $100,000 in fitting up the theater. Interested with Mr. Grauman in the conduct of the theater will be his father, D. J. Grauman of San Francisco, and the theatrical firm of Ackerman & Harris, which owns a string of vaudeville houses in the West. The theater leased by Mr. Grauman and his associates will occupy the ground floor of the great Spanish renaissance pile now rising at Third and Broadway. Its lobby will open from the latter thoroughfare through an old Spanish doorway that will rise to the height of several stories, forming a dominating architectural feature of the building. Bronze, marble and stucco will be used in the treatment of the lobby, foyer and stair-hall, the walls of which will be lavishly decorated.

The stage will be of a size to adapt it to presentation of plays and spectacles of magnitude, but it is the intention of the lessees to confine the use of the auditorium to pictures, at least for a year or two. The orchestra pit will accommodate 50 pieces. A $40,000 pipe organ will be installed. There will be rest rooms, a tea room and a day nursery for small children. The lighting scheme calls for special interior and exterior effects. It is estimated that the building, when completed, together with the value of the ground, will total in cost more than $1,000,000, and that nearly one-third of this amount is being spent in making the theater portion of the structure one of the most beautiful playhouses in the United States. Architect A. C. Martin, who is completing the working plans for the new theater building, recently has returned from an eastern trip, where he studied various styles of architecture in theater buildings before perfecting the plans of the Grauman theater. A novel feature of the structure is the absence of posts to obstruct the view. There is but one balcony in the theater, and this has a large steel span running the full width of the building. The theater will be ready, it is expected, about October 1, 1917.

Another large theater enterprise has been launched this week by our old friend, J. A. Quinn, who does not need any introduction. Readers of The Moving Picture World will remember Mr. Quinn's successful presentation of "Damaged Goods," "Hypocrites," and other sensational features in his Los Angeles theaters during the two years past. This latest enterprise of Mr. Quinn is a large theater project on Broadway involving a lease amounting to approximately $500,000. The theater will be called "Quinn's Rialto," and will be located on 810-814 South Broadway. The house will have a seating capacity of about 900 and will be ready for occupancy by April 15, 1917. Negotiations for the construction of the theater were completed this week by Seymour & Batchelder, Hollingsworth building, representing both Mr. Quinn and F. P. Fay, the owner of the property. The construction work will be started at once.

Lesser Gets Alcazar Theater

Secures San Francisco Downtown Stock House for Presentation of "War Brides" and "Civilization."

SOL L. LESSER, president of the All-Star Features Distributors of San Francisco, who recently purchased the California, Arizona and Nevada rights to Herbert Brenon's gigantic presentation of Nazimova in "War Brides," by Marion Craig Wentworth, and Thomas H. Ince's big spectacle, "Civilization," has secured the Alcazar theater from George Davis, manager for Messrs. Belasco and Mayer, for the presentation of his two big film spectacles.

The Alcazar theater has had a country-wide reputation as a dramatic stock theater. This house has produced many stars of the legitimate stage and has long been recognized as the leading stock theater of America.

"War Brides" will open at the Alcazar theater on Monday, January 15, for an indefinite engagement. This production will be presented with an augmented orchestra of eighteen pieces to interpret the beautiful music score by Robert Hood Bowers, written especially for this production.

The "War Brides" engagement will be followed by Thos. H. Ince's "Civilization," which will also be presented in a high class manner.

FOX STUDIOS AT HOLLYWOOD BEING REBUILT.

William Fox's Hollywood studios, recently destroyed by fire, are fast being rebuilt. One side of the building, that facing Western avenue, is now so far completed that it has been possible for several offices to be re-established in it while work on the rest of the place is progressing.

General Representative A. Carlos and the heads of several of the more important departments have moved into this part of the structure and resumed the work which the flames disrupted temporarily.

The new studios will be one of the most fully equipped and thoroughly appointed in the motion picture industry. It will take the form of a hollow quadrangle, with offices along the sides, and the centre filled with enormous stages.

The front end will house the main departments, the rear will be used for scenic department and properties, and the two sides will contain offices for stars, dressing rooms and minor bureaus.

ACTOR HEARN IS PROUD FATHER.

Edward Hearn, one of the leading actors at Universal City, arrived at the studios a few days ago with the announcement that an eleven-pound son had been born early that morning. Mrs. Hearn formerly was Tina Saidon, of Chehalis, Washington.

L-KO FUN MAKERS.

THE accompanying illustrations show three of the artists responsible for many of the laughable situations in the well known L-Ko Komedies. Miss Marjorie Ray was born in Kansas City, her father being a wealthy western cattle owner. In order to develop her musical talent she went to New York at eighteen years of age. Eventually she was



Marjorie Ray. Frank Vose.

attracted to moving picture work and is making a name for herself in the L-Ko productions.

Frank Voss is the fat comedian of the company, weighing in the neighborhood of 300 pounds. He graduated from the Madison, Wisconsin, High School and came to Columbia, New York, for his college work. He appeared in some of the college theatricals and attracted the attention of George M. Cohan. At the close of his junior year he left college and entered the theatrical field under the direction of Mr. Cohan, with whom he gained considerable experience in fun making. He has now been with the L-Ko Company for two and a half years.



Danny Russell.

Danny Russell, the third member of the L-Ko staff here represented, was born in Dublin, Ireland. He has been with the company over two years, previous to which time he had many years' experience on the legitimate stage with many of the best known companies. The height of his ambition when he came to this country was to be a policeman and in the many parts he has played he has been a stage policeman frequently.

STOWELL JOINS UNIVERSAL.

William H. Stowell has signed a long term contract with the Universal Film Manufacturing Company to appear in a series of feature productions to be made at Universal City. Mr. Stowell is an actor of note who has had long experience in the picture field. He has played with many of the leading producing companies and was recently with the American Film Co., Inc., where he played heavy leads.

Mr. Stowell was born in Boston, March 13, 1883, and was educated at the Boston Latin School. He went on the stage when he was eighteen years old. He played two seasons in musical comedy and later played leading roles in several prominent stock companies. He entered the silent drama with the Selig organization in 1909.

Los Angeles Film Brevities.

Dr. William Robert Pike, an eminent Los Angeles physician, who examined thirty children a day for twelve years while engaged in the practice of medicine in Paris, recently made an examination of Helen Marie Osborne, Balboa's Little Mary Sunshine, and pronounced her the best developed child of her age he had ever seen.

* * *

Among the special guests invited by W. H. Clune to the opening performance of the "Eyes of the World," at the Auditorium theater on Monday evening, January 2, will be Elsberry W. Reynolds and a party of his friends. Mr. Reynolds is president of the Book Supply Company of Chicago, publishers of the Harold Bell Wright stories, and has a magnificent winter home at Relay Heights, Pomona.

Other boxes at the premiere will be occupied by many of the members of the cast in this latest Clune film production. They will include Monroe Salisbury, who plays Conrad Legrange and enacted Allessandro in "Ramona"; Kathleen Kirkham, who plays Mrs. Taine; Jack McDonald (Edward Taine), Lurline Lyons (Myra Willard), Edward Peil (James Rutlidge), Jack Livingston (Aron King), Jane Novak (Sibyl Andreas), Arthur Tavares (John Willard), Fred Burns (Brian Oakley) and, last but not least, Ah Wing, who plays Yee Kee, the Chinese man-servant in "The Eyes of the World."

"The Eyes of the World" will be the sixth important cinema-play premiere to be held in Clune's Auditorium. These include "The Clansman" (The Birth of a Nation), "Ramona," "The Spoilers," "The Rosary," "The Sign of the Rose" and "The Ne'er-do-well." All of these feature films have gone out to achieve fame and fortune for their owners, "The Clansman" topping all rivals in point of revenue.

* * *

At Culver City Thomas H. Ince gave a jolly Christmas party for the employes of the big plant. The celebration was conducted on one of the large glass-enclosed stages, and lasted from noon until after six P. M. J. Barney Sherry acted as Santa Claus, and handed a handsome gold watch to Joseph J. Dowling, who in turn, with a fitting speech, delivered it to Mr. Ince, as a gift of the studio employes. Then E. H. Allen, business manager of the Culver City studios, was presented with a beautiful silver and cut glass high-ball set, also a gift from the studio folks.

Following the presentation ceremonies, everybody was invited to walk past the giant Christmas tree and receive a



Christmas Party at Thomas H. Ince Studios.

present. The remainder of the afternoon was devoted to dancing, to the tune of a string orchestra, under the direction of Victor L. Schertzinger.

* * *

Mabel Normand gave a house party at a bungalow in Hollywood where the Yuletide spirit tingled.

Chester Conklin went out to visit his folks who live in a desert ranch near Los Angeles. They met him at the station with the family vehicle, which happens to be a traction engine. In solemn grandeur they steamed off home at the speed of a house mover.

Mack Swain has a pig ranch called the Ambrose Ranch near Los Angeles. He spent Christmas looking over the porkers.

Louise Fazenda loaded up a touring car full of girls for a hospital which she visits every Christmas. Roscoe Arbuckle played Santa Claus at a performance for the youngsters at one of the orphans' homes. Polly Moran was in the hospital as the result of an accident but the Keystone girls brought a little Christmas tree to her bedside.

A large number of Keystone people disappeared from the family circle Christmas morning and visited the sick and needy of their acquaintance.



Harry Carey and Big U Company at Luncheon.

We received this week a most unique invitation on a piece of saddle leather. It reads:

G. P. von Harleman:
The Carey Western Co. desire your
presence at their chuck wagon dinner
Jan. 1, 1917, 2 o'clock.
The Old Ranch
Bring your horse but not your squaw.
Harry Carey Harry Grant
Doc Lawson Fred Kelsey
Universal
R. S. V. P.

Thanks, boys! We will rope in our gas horse and leave the squaw at home.

* * *

Al Christie has started production on a screaming one-reel comedy entitled "Sauce for the Goose," the first of a series written by Epes Winthrop Sargent. Betty Compson, Ethel Lynn, Neal Burns, Eddie Barrie and Stella Adams are included in the cast.

* * *

The rainy weather the last week has interfered to a great extent with work at the western studios of William Fox. No new pictures have been begun and none have been finished, except Richard Stanton's latest production starring Gladys Brockwell.

* * *

The set erected on Winna Brown's ranch near Los Angeles for the new Gladys Brockwell picture will be used as a permanent location by Tom Mix and his company in making Foxfilm comedies. This is said to be the most complete representation of a western mining camp for moving picture work.

* * *

At the Signal Studios plans are being made for the building of a new row of dressing rooms for the players. The new rooms will be twenty in number and will be large and comfortable, with windows on two sides and hot and cold running water installed in each room. The building of these new rooms will permit the tearing down of the old ones which will increase the studio space nearly one hundred per cent. In addition to these improvements, the original stage is to be torn out and a new one built in a more suitable portion of the grounds. The new stage will be somewhat larger than the old one and will be so constructed that it can be converted into an indoor studio for use during rainy weather.

Upon the completion of the present serial, "A Lass of the Lumberlands," the Helen Holmes Company will start production of another railroad serial of similar length. Arrangements have now been concluded for the story from which this serial will be made, and the work of preparing the scenario will begin within a short time. A title for the new production has not as yet been chosen.

Samuel Cummins of the Phax Pictures

Former Newspaper Man Makes Good as a Feature Film Promoter.

SAMUEL CUMMINS, who has been less than a year in the film business, now heads a new film company known as the Phax Pictures Company, with offices at 220 West 42d street, New York, having exclusive rights to the sensational photo play "Race Suicide." The policy of this company is to promote big feature pictures throughout the eastern states on an extensive scale.



Samuel Cummins.

Mr. Cummins, in the short time he has been in the film business, has controlled and exploited the world rights of the sensational film "Germany's Battles at Verdun," which he operated himself throughout the country with great success. At the outbreak of the Mexican trouble recently he promoted a Mexican picture which also played throughout the East on big vaudeville circuits and picture houses.

Several months ago, with N. H. Spitzer, also well known in the film world, he formed the Cummins-Spitzer Feature Company in Wash-Washington, D. C., and purchased "War's Women" for the southern states.

Samuel Cummins, after promoting this picture ("War's Women"), giving it considerable publicity and booking it in large theaters, sold it at a considerable profit to the Hy-Art Masterplays Company of Washington, D. C. After selling this picture he returned to New York to promote the Phax Pictures Company and its sensational picture, "Race Suicide."

He has just passed the quarter century mark and devoted all his life previous to entering the film business, eight months ago, to newspaper work. His last connection was with the New York Tribune. Previous to that he was employed by the Morning Telegraph, Evening Mail, New York Press, the Variety and a few small mediums. In recent years he specialized in theatrical work on the papers. Through his unusual and unique ways of handling his publicity and promotion work he has been successful in putting his features over despite keen competition. His friendship among the newspapers and magazines has been a great aid to him. In promoting all his pictures he did all the booking of his pictures himself. Cummins has received his education at the New York University and the St. Lawrence University, from which he has received a degree of Batchelor of Law.

The intention of the Phax Pictures Company is to send out ten road shows through the state, which will be directly in charge of Mr. Cummins.

CLAIRE ALEXANDER RECOVERED

After an absence of several weeks, due to illness, Claire Alexander is back in the cast of Cub Comedies as leading woman for George Ovey. Goldie Colwell, who assumed her place, will appear in the same picture in which Miss Alexander marks her return, but after that will play in another brand of David Horsley productions.

HOWARD ESTABROOK TO DIRECT VIVIAN MARTIN

Howard Estabrook, who has won an enviable reputation on the stage and on the screen as a leading man, has been engaged by Oliver Morosco Photoplay Company in the capacity of director and will supervise Vivian Martin's next production following "The Wax Model," which is scheduled for release on the Paramount Program in February.

Maxine Elliott Joins Goldwyn

MAXINE ELLIOTT, the internationally famous actress, has signed a contract to appear in Goldwyn Pictures. Abandoning for a time her relief hospital on the banks of the Yser Canal, the world-wide-known beauty has capitulated to the call of the screen. The services of Miss Elliott have long been sought by producers of motion pictures, but until persuaded to join the forces of the Goldwyn Pictures Corporation she has steadfastly refused to appear in pictures. The announcement that she will soon make her screen debut under the Goldwyn banner will be welcomed by thousands of her admirers.



Maxine Elliott.

Miss Elliott began her stage career at the age of sixteen. Her first appearance was made with E. S. Willard. She played minor roles until the following year, when she was given more important parts in "A Fool's Paradise" and "The Professor's Double."

Following her early experience Miss Elliott ascended the ladder of stage fame until she reached the topmost rung. Since attaining that place Miss Elliott's position has never wavered. She has added constantly to the long line of successes to her credit, and is known in every part of the world.

For several years Miss Elliott has devoted herself more and more to social life abroad. She became one of the chief workers in hospital relief at the outbreak of the present war, and her work in that direction has carved her name in uneradicable letters of mercy in the hearts not only of those whom she has personally benefited, but of those who know of her efforts.

For this work she has received signal honors and decorations both from the British and French Governments and her undertakings have received the fullest measure of official co-operation and approval. Among the many who made an inspection of her work in the relief hospital were King George, the Duke and Duchess of Sutherland, Prince Alexander of Teck, King Albert of Belgium, and countless army and navy officers of high rank.

Miss Elliott is now at the height of her very remarkable career and her entry into motion pictures as a star for the Goldwyn Pictures Corporation will result in the making of millions of new admirers both here and abroad. Announcement of the director to produce Miss Elliott's first picture will soon be made.

COLLEEN MOORE, TRIANGLE-FINE ARTS INGENUE

The most recent addition to the Triangle-Fine Arts Company is Colleen Moore, a pretty Irish maid from Chicago, who will be given roles that were designed for Mildred Harris before it was decided to send Miss Harris east with Douglas Fairbanks.

Miss Moore was sent from the Windy City to Los Angeles by a well-known director of the Fine Arts Company, who met her at a social function and was so favorably impressed by her beauty and personality that he recommended her to the managers of the Fine Arts. She is a graduate of a Southern convent and is an accomplished musician.

MORE TALENT FOR FOX.

William Fox acquired one new director, another film star, and several more photoplayers in the course of the last week. The director is William Nigh, lately with the Metro forces; the star is Miriam Cooper, who has the leading feminine part in "The Honor System," the big ten-part Fox photodrama; and the new players include Ned Finley, Pearl Palmer, Ruth Thorp and Edward Roseman, who will be in the first Nigh production, and Florence Crawford and Francis Carpenter.

Essanay to Film "The Trufflers"

Samuel Merwin's Tales of Bohemia—Work Started on Cohan Plays.

GEORGE K. SPOOR, president of Essanay, announces the purchase of the motion picture rights to "The Trufflers," Samuel Merwin's great novel. Its picturization is being prepared now at the Essanay studios. The film will be released through the Kleine-Edison-Selig-Essanay Service, March 4. Nell Craig will be seen as the star.

"The Trufflers" first ran in the Cosmopolitan Magazine as a series of short stories. They met with such spectacular success that the author readjusted them into one story, which was issued in novel form and was one of the "best sellers" of the year just closed.

"The Trufflers" refers to the colony of artists at Greenwich Village, New York. It is here that practically all the great painters, illustrators, sculptors and writers of Manhattan Isle reside. Mr. Merwin has laid his scenes in Greenwich Village and has given a vivid portrayal of the Bohemian life of its residents.

The story has to do with a modern Trilby. She is an artist's model—a gay, carefree, beautiful young woman who is the idol of "The Trufflers." A love affair tears her down from her pedestal and brings her face to face with famine. In the consummation of the plot the author has achieved a wonderful bit of pathos intermixed with thrilling adventure.

The story is replete with excellent material for scenic effects. The lavish parties for which "The Trufflers" of real life are noted—Bohemian affairs—are portrayed with vivid reality. The picturization, revealing this strange life, should hold a fascinating interest for photoplay patrons.

Fred E. Wrights is arranging the story for the camera and will direct its production.

Director James K. Young has started work on the filming of the first of the three Cohan & Harris stage hits which President Spoor has purchased for picturization by Essanay. These plays, all of which were Broadway successes, are "Hawthorne of the U. S. A.," "Young America," and "On Trial."

Douglas Fairbanks was the star in the first. The plot presented a daring young American in a series of adventures in a mythical kingdom. "Young America" is an intensely human story built around a boy's affection for his dog. Few dramatic offerings of the past decade have met with the success of "On Trial." It portrays a courtroom wherein a woman is on trial for murder. It grips the audience from start to finish.

The success of these plays on the speaking stage, it is believed, will guarantee them a hit on the screen. The approximate screen time for each will be one hour, fifteen minutes.

FREDERIC ARNOLD KUMMER AUTHOR OF "SLAVE MARKET."

Frederic Arnold Kummer, well known writer, is the author of the Famous Players' production, "The Slave Market," in which Pauline Frederick stars on the Paramount Program. The photoplay version of this story of the Spanish Main was prepared for the screen by Clara S. Beranger. This is the second of Mr. Kummer's stories to be produced by the Famous Players, "The Brute" having been released by that company prior to the formation of the Paramount Picture Corporation.

Mr. Kummer, who is also the author of the recent Lasky release, "The Yellow Pawn," in which Wallace Reid and Cleo Ridgely co-starred, has won an enviable reputation as a writer, though he has devoted himself to literary work for only nine years, having won an international name as a novelist, short story writer, dramatist and photodramatist.

HANCOCK, NEW YORK MANAGER FOR MUTUAL.

H. C. Hancock has been appointed manager of the Mutual Film Corporation's New York Exchange. He is in charge of the Twenty-third street exchange and its subordinate branches, serving a large and important territory. Mr. Hancock is widely experienced in the motion picture industry, having held various important offices under different film corporations, including that of manager of the General Film Company Exchange in New York, and similarly important positions with the Vitagraph Company and the Kinetograph Company. Mr. Hancock has served as manager of the Forty-sixth street office of the Mutual and as assistant manager of the Twenty-third street office, so that he is familiar with the requirements of both.

Joe Kaufman to Direct George M. Cohan

THE actual production of the initial George M. Cohan screen subject for Artcraft has been assigned to Joseph Kaufman, the well known director of many Famous Players successes, including such subjects as "Ashes of Embers," "The World's Great Snare," "The Traveling Salesman," and many others.

Mr. Kaufman's most recent work was evidenced in Frank McIntyre's first screen production, "The Traveling Salesman," which scored an instantaneous hit. The successful manner in which Mr. Kaufman put over this well known stage comedian's initial motion picture vehicle, together with the fact that the director was formerly associated with George M. Cohan in his theatrical activities for many years and is probably more intimately familiar with the talents of the famous stage star than any other motion picture director, prompted Artcraft to secure the services of Mr. Kaufman in connection with the production of the first Cohan screen offering.



Joseph Kaufman.

On the stage Mr. Kaufman met with considerable success during the twenty years he spent behind the footlights. Under such managements as Cohan and Harris, Frohman and Henry B. Harris he appeared in many metropolitan hits on Broadway and throughout the country, playing important roles with Willie Collier, Maude Adams, John Drew, Virginia Harned and others of equal prominence. His characterization of the original operator in "Via Wireless," which had a remarkable run at the Liberty Theater, New York, and other cities, will well be remembered. In motion pictures Mr. Kaufman first appeared as an actor. His wide knowledge of the drama and many valuable suggestions in the staging of scenes soon resulted in his being appointed director of his company and for some three years he produced Ethel Clayton subjects, the most recent of which, "Dollars and the Woman," won his wide recognition. Later at the Famous Players' studios his chief work was devoted to the production of Pauline Frederick pictures and proved an important factor in the great success achieved by this star as a screen favorite. Mr. Kaufman is now actively engaged in the preparation of the elaborate sets for "Broadway Jones" and plans to leave shortly for Florida with George M. Cohan, Marguerite Snow and the remainder of the company to stage some exteriors.

AMERICAN SIGNS GAIL KANE.

Gail Kane, celebrated star of the screen and the speaking stage, has signed a long term contract to appear in American Film Company productions for Mutual distribution. The contract and all formal legal agreements were closed Friday, December 23, by the signature of Samuel Sheffield Hutchinson, president of the American Film Company, in Chicago—thus ending long negotiations which were opened through the Mutual's New York office.

Miss Kane is now preparing for her departure for Santa Barbara, where she will begin work at the American's western studios about January 22. She is now appearing with important success in "The Harp of Life" at the Globe theater in New York.

BUTTERFIELD COMES TO NEW YORK.

W. S. Butterfield, head of the Michigan circuit of theatres, arrived in New York on January 7. While here Mr. Butterfield will look over the big feature pictures and vaudeville productions for future bookings in his big string of theaters throughout the Middle West. A full month's consecutive bookings are available for Butterfield for the big de luxe picture productions.

Manufacturers' Advance Notes

"GOD'S CRUCIBLE (Bluebird).

The Bluebird release for Jan. 22 was written and produced by Lynn F. Reynolds, who has given to the same program "The Girl of Lost Lake," "The End of the Rainbow" and "The Secret of the Swamp." George Hernandez, Myrtle Gonzales and Val Paul, who are featured in the announcements, have all appeared in the earlier Reynolds' Bluebirds, and the presenting company is practically the same as previously seen in all of the Reynolds productions.

Originally the piece was called "The Man With the Peanut Soul," a title that fully expressed the nature of the story.



Scene from "God's Crucible" (Bluebird).

George Hernandez plays the role of the modern Scrooge, who is transformed at Christmastide by the touch of childish longing for Santa Claus in a locality where travel is difficult—for the party is snowbound in the Grand Canyon of Arizona.

Lynn Reynolds has made a specialty of nature-setting for all of his Bluebirds, the redwood forests of California having hitherto furnished the scenes for his photo-actors. In going to the Grand Canyon of the Arizona the Reynolds company has found settings of impressive grandeur for the action of most of the story. The Grand Canyon is one of nature's wonder-spots and Reynolds has taken his pick of its most wondrous vistas.

The attendant illustration gives an idea of what may be expected in "God's Crucible." The scene is taken on the trail leading to the Colorado river, deep down in the canyon. At the left are shown some of the ancient cliff dwellings; in the distance the marvelous rock formations—more than fifteen miles from where the horseman-actor is standing. Bluebird believes that exhibitors and the public will agree that "God's Crucible" is the most beautiful of all productions in the series.

"ENLIGHTEN THY DAUGHTER" SELLS FOR $125,000.

After refusing a number of alluring offers from several theater managers for extended runs on Broadway for his latest picture, "Enlighten Thy Daughter," Ivan Abramson, author and director, disposed of the world's rights thereon this week to Winik-Brock for a sum aggregating $125,000. The production will be exploited throughout the world as a first class attraction, with the United States and Canadian territory to be disposed of on state right basis.

Within an hour after the deal between Abramson and Henry Brock was consummated, the New York, Northern New Jersey and New England rights were purchased by the Merit Film Corporation, at a figure close to $40,000.

The production will be handled in a special way, apart from the Winik-Brock enterprises, and under the name of Enlightenment Film Corporation. An advertising campaign of unusual effectiveness is to be instituted at once by Harry Reichenbach.

"Enlighten Thy Daughter" is in seven reels and will, if present negotiations go through, open on Broadway within a few weeks as a high class attraction at a two-dollar scale of prices.

OHIO PASSES "THE TRUANT SOUL."

Ohio's board of censors has finally admitted Henry B. Walthall's Essanay superfeature, "The Truant Soul," to the screen in that state, after having held up the film for two weeks.

The objections to the picture were based on the fact that it depicts a famous surgeon as a victim of narcotics. There are several intensely dramatic scenes in which Mr. Walthall is seen in the throes of this great menace to humanity. It was at first claimed that to show the results of the drug vice as vividly as they are portrayed in "The Truant Soul" was a bad influence on the community. It was on account of these protests that the board of censors ordered the picture held up pending an investigation.

The result of this investigation proved startling to the objectors. Noted ministers of Ohio, civic workers, clubwomen and finally federal internal revenue agents in charge of the government's crusade to stop the use of drugs and enforce the Harrison anti-narcotic act, were called in to view the picture and render their verdicts on its prospective influence on the community.

Their verdict was unanimous that such a picture would be a great moral lesson in aiding the government and communities at large in halting the death dealing strokes of drugs. In showing the public how terrible is the effect of narcotics, the picture has a good, rather than a bad influence. On this verdict the censors placed their O. K. on "The Truant Soul."

STOLEN CAMERA LENS.

Some one, Friday night, Dec. 29, removed a Carl Zeiss, lens number 182325 M.M., from the title camera in the laboratories of the Harvard Film Corporation, at 729 Seventh avenue, New York. The case has been put in the hands of the local detective bureau, who are investigating the stolen article. Anyone offering this lens for sale should be held, and the Harvard notified immediately.

"THE WIDE, WRONG WAY" (Essanay).

This is the fifth unit of the series, "Is Marriage Sacred?" and is declared to be one of the most powerful dramas of this cycle of matrimonial complications. The problem presented is that of a stern father who refuses to allow his daughters the social pleasures to which they are justly entitled. The results of this intolerance are depicted in tensely dramatic style



Scene from "The Wide, Wrong Way" (Essanay).

with a double climax at the close, which holds the audience thrilled from start to finish. Essanay's stock company appears in the cast, including such notable screen stars as Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. The film is released through the General Film Service, Jan. 13, the screen time being twenty-eight minutes.

Metro Sets Fast Pace

Its Program for January Contains a Number of Highly Interesting Subjects.

FIVE important releases will be presented during January by Metro Pictures Corporation on its regular program. Besides this, five chapters of "The Great Secret," the great serial starring Francis X. Bushman and Beverly Bayne, will be offered to the public, and five one-act comedies will be released—three Drew comedies and two starring Ralph Herz.

The year 1917 opens with the release of "Vanity," a Popular Plays and Players production starring Emmy Wehlen, written by Aaron Hoffman and directed by John B. O'Brien. "Vanity" has the advantage of combining the youth and beauty of Miss Wehlen with a story of unusual power. Paul Gordon, Edward Martindel, W. W. Black and Thomas O'Keefe are prominent in her support.

"A Wife by Proxy," with Mabel Taliaferro as star, is scheduled for the second week in January. "A Wife by Proxy" has an Irish setting, and Miss Taliaferro is seen as a sweet Irish lassie. The play was written by John B. Clymer and Charles Logue, and was directed by John H. Collins. Columbia Pictures Corporation produced it for the Metro program. Norton Burbeck is played by Robert Walker, seen with Viola Dana in "The Light of Happiness" and "Gates of Eden." Sally Crute has a part to her liking as Beatrice Gaden, the adventuress, and Yale Benner, Ricca Allen and Fred Jones are also in the cast.

The celebrated star, Ethel Barrymore, will be seen Jan. 15 in "The White Raven," her first production completed since her announcement that she had abandoned the speaking stage to appear in Metro wonderplays. "The White Raven," directed by George D. Baker, is from the pen of Charles A. Logue and produced by Rolfe Photoplays, Inc. Its widely contrasting scenes are laid in Alaska and in New York city, metropolitan life being varied by that of the frontier. Miss Barrymore plays the part of "Nightingale Nan," a girl delicately reared, who, finding herself stranded in Alaska, becomes a dancehall singer.

William B. Davidson has the part of "The Stranger," who has a claim on Nan's future. Walter Hitchcock, one of the screen's best known "villains," also is a member of the cast. Ethel Dayton, who will be seen in Lionel Barrymore's support in "The End of the Tour," plays the ingenue, and other players are George A. Wright and Viola Fortescue, daughter of the late George K. Fortescue, who, in the part of Mrs. Smithson, makes her debut on the screen.

Viola Dana in "Threads of Fate" is the Jan. 22 release. This feature photodrama is built around the struggle between labor and capital, and many of its important scenes are laid among the coal mines of Pennsylvania. Anti-vivisection furnishes a counterplot to "Threads of Fate," which was written by Richard Barry, adapted by June Mathis, and directed by Eugene Newland, the producing company being Columbia Pictures Corporation.

Metro's final regular release for January will be "Bridges Burned," with Mme. Petrova as star. Mme. Petrova herself is the author of "Bridges Burned," the scenario having been prepared by Wallace C. Clifton. Perry Vekroff directed the production, made by Popular Plays and Players, for the Metro program. The star will be seen in an Irish part in this fascinating photoplay, and further interest is furnished by its war setting. Mary Randal (Mme. Petrova), is one of those progressive, great minded women of the type so prominent in the Ireland of the present day, the type that has helped to bring about the Celtic Renaissance in literature and other arts. Mary organizes an Uplift Club in the mill in which she works and it is cited all through Ireland as a model. The romantic incidents of Mary's life form the material for the five absorbing acts of "Bridges Burned."

In this production the star is supported by Mahlon Hamilton, Robert Broderick, little Maury Steuart, Mrs. Mathilde Brundage and Thomas Cameron.

The Metro comedy releases of the month are "The Matinee Idol," with Ralph Herz; "Cave Man's Buff" (Mr. and Mrs. Sidney Drew); "His Perfect Day." (Mr. and Mrs. Sidney Drew); "Married, but Single" (Ralph Herz), and "The Pest" (Mr. and Mrs. Sidney Drew).

Metro thus sets a brisk pace, which will be kept up during the entire year.

PHILADELPHIANS APPLAUD MRS. CASTLE AND "PATRIA."

A private showing recently at the Bellevue-Stratford, Philadelphia, of International's patriotic photoplay, "Patria," was a society event of the first order. The great ballroom was filled to capacity with prominent people. The brilliant audience was plainly delighted with Mrs. Vernon Castle as a screen star. Mrs. Castle's gowns also came in for a large share of admiration, and the unanimous opinion of the photoplay was one of commendation.

Among those occupying boxes were ex-Governor Tener and Mrs. Tener, Mrs. A. J. Drexel-Biddle and Mr. and Mrs. George W. Urquhart. Mrs. Urquhart is one of the most active of Philadelphia women in the national preparedness movement, and was, therefore, particularly delighted with "Patria," which has "Preparedness" for its theme.

Red Feather Heads Universal for Jan. 15

"The Double Room Mystery" Features Hayward Mack, Edward Hearn and Gertrude Selby—Many and Varied Subjects Follow.

THE Universal offers an interesting and varied program of releases for the week of Jan. 15. Every subject has been selected with regard for its fitness and originality of theme. Heading the list is the five-act Red Feather "The Double Room Mystery," with Hayward Mack, Edward Hearn and Gertrude Selby in the principal roles, released Jan. 15. This is a tense mystery story with many conflicting elements which make up an exceedingly interesting plot. The story was written by Stella Wyne Herron, the scenario is by E. J. Clawson, and the production was made under the direction of Hobart Henley. Others in the cast are Ernest Shields and Edward Brady. On the same day the Nestor comedy, "Treat 'Em Rough," also will be released. Eddie Lyons, Priscilla Dean and Lee Moran are the chief funmakers in this offering, which was written by Bess Meredyth and produced by L. W. Chaudet.

"The Prodigal Widow," a three-act Gold Seal society drama, is the feature release for Tuesday. This is a strong photoplay from the pen of Walter Woods. It was produced by Ben Wilson, and the cast includes Edmund Cecil, Neva Gerber, Charles Perley, Clyde Benson and Carl von Schiller. The Victor one-act comedy, "The Masked Cupid," is the other release of this date.

Wednesday the Imp two-act drama, "A Slave of Fear," with M. K. Wilson and Agnes Vernon in the leading roles, will appear. On the same date will be released the L-Ko comedy, "Heartsick at Sea," featuring Dan Russell. The regular issue of the Universal Animated Weekly, with the latest pictorial news, is the feature of this date.

The Big-U two-reeler, "Bloodhounds of the North," is the leading release Thursday. This is an exciting drama of the Canadian Northwest in which the mounted police play an important part. In the cast are Pauline Bush, Allen Forrest and Lon Chaney. Another offering on this date is the Victor one-act comedy, "Putting One Over on Ignatz."

The leading release of Friday is the Universal Screen Magazine, No. 5. This has proved one of the most popular of any of the Universal program releases and this issue is alive with vitally interesting subjects of all descriptions. On the same day will appear the Big-U drama, "The Little Rebel's Sacrifice," with Ethel Grandin, and the Victor two-act comedy, "His Little Roommate." with Carter De Haven and Madge Kirby. This comedy was written by Henry C. Warnack, scenarioized by Harry Wulze and Maie Harvey, and produced by Carter De Haven.

Saturday the Bison two-act drama, "Brute Force," with George Pearce and Jane Bernoudy in the leading roles, will be released. This is a stirring western drama, written by Eustace Hale Ball, put in scenario form by Earl R. Hewitt, and produced by A. W. Rice. The Joker comedy, "Barred From the Bar," with William Franey and Gale Henry, and the Laemmle drama, "Homeless," featuring Matt Moore and Jane Gail, appear on the same day.

The chief offering for Sunday is the two-act society drama, "The Bubble of Love," released under the Rex brand, with Douglas Gerrard, Ruth Clifford, Betty Schade and a notable cast of screen artists. The L-Ko comedy, "Mr. Shoestring in a Hole," featuring Billy Armstrong, and the Powers split reel, "Mr. Fullerpep Goes to the Country," a comedy cartoon, and "In the Land of the Son of Heaven," as seen by Dr. Dorsey, a scenic, complete the program.

"Facing Death," the fourth episode of "The Purple Mask," which will appear this week, carries Francis Ford and Grace Cunard through further thrilling adventures. This is the best episode so far in this serial, which is proving the most popular ever presented by the Universal.

"BILL" HART BEGINS KAY BEE FEATURE.

In place of the hard riding, hard fighting cowpuncher of the longhorn country, William S. Hart will, in his next Triangle-Kay Bee feature, impersonate an old-time prospector. Although the details of this new play are at present being very carefully guarded by Hart's own company at Culver City, every indication points to this being a play of a most striking character. The story is the work of Martin Brown, and from it Lambert Hillayer has made the version in which Hart will appear. It is a play of action and vigor, and some unusual situations arise in which Hart succeeds in doing some remarkable and spectacular phases of work.

Margery Wilson, who last played with Hart in "The Primal Lure" and "The Return of Draw Egan," will reappear as his leading woman. She has what is declared to be an appealing part, with some comedy touches. Among others who will support Hart are Jack Livingstone and J. P. Lockney.

NEW TITLES FOR NEXT RUSSELL SUBJECT.

The title of William Russell's next Mutual Star production, which was announced as "A Son of Battle," has been changed to "My Fighting Gentleman." The story is by Nell Shipman, the picture player. It will introduce Francelia Billington as a leading woman for Mr. Russell. Its setting is in the romantic southland during the reconstruction period. In this picture Jack Vosburgh is seen in the "heavy" role. Sidney Algier is assisting Edward Sloman in the directing.

Bluebird's Birthday

Has Fulfilled Its Announced Purpose During Its First Year of Service.

WITH the presentation of "Her Soul's Aspiration," featuring Ella Hall, Bluebird Photoplays, Inc., ends, on Jan. 15, its first year of usefulness to exhibitors as a producing organization. For the purpose of recapitulating what has been accomplished and to forecast what exhibitors and their public may expect of the Bluebird program during its second year, General Manager M. H. Hoffman has issued a statement, embodying the policy and purposes of the organization.

"Bluebird came into a field that was at once well equipped and at the same time lacking in the essentials Bluebird has contributed," says Mr. Hoffman. "There were plenty of feature organizations extant when Bluebird started, but in few of them could be found exactly the combination of plays, players, equipment and production that we pledged ourselves to supply. Stars there were—but they were seldom presented in plays best adapted to their talents. Plays there were—but the stars that shone in them were not always equal to the emergency. Productions there were—but stars and the plays themselves were not always worthy of the money invested.



Ella Hall.

"Bluebird pledged itself to offer a composite of plays, players and production as nearly perfect as human ingenuity and money could provide. We started with a clean slate. We had no expensive stars on our hands to cater to; no high-salaried directors to run our business for us, and no fancy-priced contracts with anybody to fulfill. We were free to hire whom we chose, buy our productions in the open market or take them from the best equipped production plant on the face of the earth — Universal City. We are thoroughly convinced that Bluebird has proven, in its first year, that we have filled the proverbial long-felt want.

"To be perfectly sure that we would gauge the desires of the public, we started off with the biggest name the 'star system' ever boasted—Mme. Sarah Bernhardt, in 'Jeanne Dore.' Although we soon abandoned the method of usual procedure and confessed the Shakespearean dogma—'The Play's the Thing'—we have presented some of the best stars the screen has ever reflected — Helen Ware, Tyrone Power, Carter De Haven, Jane Gail, Florence Lawrence, Mary Fuller, Cleo Madison, Violet Mersereau, Hobart Bosworth, Rupert Julian, Lois Weber and Phillips Smalley, Harry Carey; not because they were stars but because they were best suited by the highest tests of requirements to play the roles assigned to them.



Violet Mersereau.

"We believe we have in a very important way enriched the screen by developing talent that, without Bluebird, would have gone on indefinitely unrecognized. Because we had certain plays to be screened we cast about for the best players to enact the leading roles, and thus have we featured men and women who had never previously been named in large type upon show-bills. When we needed a girl to fit the leading role in 'Shoes,' the producer of the play, Lois Weber, selected Mary MacLaren—a girl who had been playing 'maids' up to that time. We made Mary a star.

"From Australia, about the time Bluebird started, came a girl unknown to American fame. Because she exactly fitted certain roles that must be played in Bluebirds we were preparing, we named the girl Louise Lovely, and everybody has agreed that we can pick names for players as well as we can pick plays to present them in. Ella Hall was elevated to prominence early in our series and she has since become an attraction and an embellishment to Bluebirds. Myrtle Gonzalez, Dorothy Phillips, George Hernandez, Val Paul, Ruth Stonehouse, Franklyn Farnum—all these players have fitted the roles they played and have been featured with credit to themselves and Bluebirds.

"We believe that our directors have certified their capacity for making good pictures, because our releases have proven it. Such names as Lois Weber, Rupert Julian, Lynn F. Reynolds, Jack Conway, Joseph De Grasse, Rex Ingram and Edwin Stevens, have appeared in Bluebird announcements, and their pictures have registered their abilities. And all the time, since we decided that the public wanted a composite of play, player, director, and production, the play itself has been 'the thing,' and it is the play that has made Bluebird successful to a degree that has met our every expectation in the fullest and proven the wisdom of Bluebird's policy.

"We have performed the usual thing in an unusual manner, building as much for theater managers as we have for ourselves. We have gone behind Bluebird exhibitors with an advertising campaign of national scope that is but fairly well started. We have made a Bluebird franchise a valuable asset, and as time goes on its value will be enhanced—for we know that the way to make money for ourselves is to make it for the exhibitor.

"Better plays and still better plays; better productions and more skillful players, an unstinted investment of money, properly directed, and the maintenance of a reputation we have been at great expense to establish," concludes Mr. Hoffman, "are what the exhibitor may expect, with confidence, during Bluebird's second year."

"WHEN MY SHIP COMES IN" (International).

Jane Grey, star of the International's new Golden Eagle feature, "When My Ship Comes In," soon to be released, lives up to the reputation she has won in legitimate drama, and fully justifies the claim she made for success as a screen artist in "The Flower of Faith," also an International feature. Silver Sands is a sweet, innocent, inexperienced country girl, but with intent dramatic powers and aspirations undreamed of by her or her doting parents. These are recognized by an unscrupulous theatrical genius, who, captivated by her beauty and charm, resolves to give her the leading part in a play he is about to produce.

Transported suddenly to New York from the little New England village where all her life has been spent, and given carte blanche at milliners and modistes, the simple country girl does what most of her sisters with or without experience would do—goes the limit of extravagance and awakes to find herself financially at the mercy of the unscrupulous manager who planned it all. How she circumvents the villain without the loss of her innocence and wins justice for her sweetheart is graphically told in the photoplay; but it is Miss Grey's splendid dramatic art which gives the pictures their absorbing interest.

Her transition from the New England maid to the woman of fashion, from the simple inexperienced country girl to the leading woman in a Broadway production, is done easily, gracefully and without violence to one's sense of proportion. To accomplish it requires dramatic ability of the first order, and this Miss Grey possesses up to an unusual degree.

MUTUAL GETS NEW COMEDY SERIES.

The Mutual Film Corporation has contracted with the Monogram Films of Los Angeles for the release of a series of fifteen two-reel dramas under the general title of "Adventures of Shorty Hamilton," the first of which, entitled "Shorty Hamilton and the Yellow Ring," will be released on Jan. 15. This new series is to be put out by the Mutual as one of its "Featurette" star productions, just announced by President John R. Freuler.

Claude Slater, who closed the contract with Mr. Freuler for the "Adventures of Shorty Hamilton" a few days ago, is an old Mutual man and an excellent judge of high class material. He returned to Los Angeles after making the contract, and is now engaged with Mr. Hamilton, who is an ex-officer of the United States army, in the staging of the fifth play in the series.

John Hamilton, or "The Loot," as he is called by his intimates, is one of the best known motion picture stars in the country. He served six years in the United States cavalry and became associated with film enterprises four years ago, registering an immediate success in western character parts because of the precise local color he was able to inject into cowboy and western types generally. Mr. Hamilton was for five years a cowboy working on the plains of Montana and Texas. He had a distinguished career under Thomas H. Ince, being featured in "The Great Smash" with special success.

"The Little Lost Sister" will be filmed as a Selig Red Seal Play, for release in K-E-S-E. Much of the production work will be done at the Selig studios, Chicago. An all-star cast will be employed, probably headed by George Fawcett.

Kolb and Dill Head Mutuals

Program for Week of January 15 Carries "Beloved Rogue" and Other Good Features.

KOLB & DILL in a five-part production entitled "Beloved Rogue" tops the Mutual Film Corporation's schedule of releases for the week of Jan. 15. This production comes from the American Film Company's Santa Barbara studios, where it was produced under the direction of Al Santell, the director of the entire sucessful series of Kolb & Dill productions.

The picture offers several points of special value to the exhibitor. The cast includes a number of actors of independent drawing power and personal standing in the eyes of the motion picture patron. Miss May Cloy, the pretty young blonde person who has figured in all of the K. and D.'s, is prominently cast in "Beloved Rogue." Harry Von Meter and Clarence Burton also have important parts.

This is the first and probably the last chance of the exhibitor to book a picture in which the celebrated William Russell appears as an "extra." Mr. Russell being an interested spectator in the filming of this portion of "Beloved Rogue" declared himself "in on the picture" in the crowd scenes, just as a bit of sport. This drew in also George Periolat, Franklyn Ritchie and Ashton Dearholt.

Mr. Kolb appears in this production in the role of one "Louie Vandergrif" and his partner in crime, Max Dill, as "Mike Amsterdammer"—a pair of goodhearted blundering rascals. The plot unfolds their system of "doing others as they do you," with various attendant complications like prison terms and other sundries of fate. There is a swift interplay of humor and pathos, with a general pleasantry calculated to give genuine entertainment. "Beloved Rogue" has the distinctive flavor which has given Kolb and Dill productions an interesting history of growing success—a success pointed by some notable long runs in metropolitan theaters.

First of "Adventures of Shorty Hamilton."

"Shorty and the Yellow Ring," scheduled for release Jan. 15, is the first of the series of special Mutual "Featurettes" to be put out under the general title of "Adventures of Shorty Hamilton." There will be fifteen of these two-reel Hamilton productions in the series just announced. The booking of this series of "featurettes" gives the exhibitor something worth advertising in short length film. "Shorty and the Yellow Ring" is a tale of borderland daring in which the athletic and resourceful Mr. Hamilton appears as the knight-errant protector and guardian of the young woman secret service agent engaged in breaking up a plot for smuggling Chinese into the United States. The production includes a number of snappy encounters, several hot thrills and a happy ending, being rather of the sure fire type of picture, with a tinge of western atmosphere and a lot of detective drama. "Shorty" will be remembered by exhibitors from a number of Ince productions and the once famous line of "Bronchos."

"Tours Around the World," the Gaumont-Mutual travel reel for the week, takes the spectator for a trip from famous Gibraltar, guardian gate of the Mediterranean, to Algiers, through Tunis and bits of other North African territory. This is the land of some famed chapters of ancient history. This particular travel reel is worthy of special promotion with a view to interesting high school teachers and their pupils. There is a war tangle, too, since the British grip on Gibraltar is of such potent significance in Mediterranean history.

Coming back home we have "See America First" for the week of Jan. 15, presenting a trip up Mount Lowe, Cal., picturing by the way, a thrilling piece of mountain railway construction—this a split reel concluded with Harry Palmer's weekly cartoon comic.

George Ovey, the comical Mutual "Cub," appears on Thursday of the week in "Jerry's Winning Way," a typical Ovey picture. cleanly funny.

"A Jack Tar in the Making," the third of the Mutual's interesting series of "Uncle Sam's Defenders," is available on Friday of this week. This release shows the steps in the making of a landlubber into a full fledged sailor, described in nautical terms as "an able seaman."

Rube Miller and Owen Evans appear in a two-part Vogue comedy released Sunday, Jan. 21, under the title of "Tailor's Trimmings." The comedy plot is sufficiently extravagant for the whimsical outbursts of the riotous Mr. Miller—being an affair of hold-ups, trolley car chases, accidents various and plenty and a violent ending.

"Reel Life," the Mutual Magazine in films, for the week pictures orange growing in California, discusses "the Air" and "the Hydro."

The week's Mutual schedule is also rich in serial and serial productions with Chapter 13 of the Signal-Mutual photonovel "A Lass of the Lumberlands," featuring, of course, the dauntless Helen Holmes; the eighth of the Gaumont Company's "The Vampires" stories under the title of "The Poison Man," and "Ace High," the third of the Niagara-Mutual's series of newspaper stories featuring Helen Greene, released under the general title of "Perils of Our Girl Reporters."

"THE GREAT GREEN EYE" (Metro-Rolfe).

Lionel Barrymore began work this week on his new Metro-Rolfe production, "The Great Green Eye," the joint product of Channing Pollock and Rennold Wolf. George D. Baker is directing this five-act feature photo-drama, assisted by Charles Hunt, and John Arnold is doing the photographic work. Irene Howley, co-starred with Mr. Barrymore in "A Yellow Streak," with Ralph Herz in "The Purple Lady," and with William Nigh in "Life's Shadows," all Metro features, shares stellar honors with Mr. Barrymore in "The Great Green Eye."

The cast of the new Pollock and Wolf screen play comprises a galaxy of screen favorites. Mr. Barrymore and Miss Howley are two of the most popular Metro stars, and associated with them are Ilean Hume, Frank Currier, Charles Eldridge, Hugh Jeffrey, George A. Wright, Florence Natol and Marien Dennis.

SPITZER SELLS OUT IN WASHINGTON, D. C.

N. H. Spitzer, who recently organized the Cummins Spitzer Feature Company in Washington to exploit big features, one of which was "War's Women," which he has promoted to an exceptional big success in the middle eastern states with an office in Washington, has sold his interests and that of Mr. Cummins to the Hy Art Masterplays Company of Washington, D. C.

Mr. Spitzer is well known in the film world, being organizer of the Bluebird exchanges, and recently was associated in selling the franchises of Clara Kimball Young for the Selznick. Spitzer is back in New York looking around for a new venture. The success he had with "War's Women" through the southern territory is phenomenal.

NEW K-E-S-E MANAGER AT BUFFALO.

Louis Green, widely known throughout New York as a wideawake film salesman and exchange manager, has been placed in charge of the K-E-S-E branch at Buffalo and is expected to make things hum in that district for his new employers.

Mr. Green was formerly connected with Fox, World and Selznick Film Companies, working in and near Buffalo, and he is highly regarded by exhibitors upstate. With Mr. Green in charge of the Buffalo office and Homer Howard traveling out of Buffalo for the same interest, K-E-S-E will doubtless get a full share of business in that territory.

VIRGINIA PEARSON IN "BITTER TRUTH."

A film drama of unusual intensity, with a great sacrifice for a strong climax, is "Bitter Truth," the statuesque Virginia Pearson's recently completed photoplay for William Fox.

The scenario for Miss Pearson's new screen play was written by Mary Murillo, and the direction was in charge of Kenean Buell.

Prominent in the supporting cast are Jack Hopkins and William H. Tooker. Mr. Hopkins is new to Fox films, but Mr. Tooker is remembered for his excellent work in previous motion pictures under the Fox banner. Alice May and Sidney D'Albrook are also in the company.

"THE VAMPIRES" (Gaumont).

The Vampires, those terrible arch-criminals of Paris, play their last cards in "The Terrible Wedding," the final episode of the sensational photo-novel, Jan. 18.

Remarkable adventures bring to a close the activities of the Vampires. Philip Guard's wife and her maid are abducted by the arch criminals; Normandin foils the midnight plot of the Vampires to asphyxiate Mr. and Mrs. Guard; Philip Guard



Scene from "The Vampires" (Gaumont).

pays a perilous visit to the place where his wife is held a prisoner; and finally takes a hand under the direction of the newspaper reporter and brings about the final denouement. The death of Irma Vep is one of the most exciting big moments in a photo-novel that is replete with sensations. Exhibitors who have not shown "Fantomas," and who are soon to finish with "The Vampires," are already booking the former.

Co-Stars in Paramount for January 15

Fanny Ward, With Dean and Neill, Appear in First Subject, Irene Fenwick and Owen Moore in Second.

TWO gripping dramas of highest consistent quality. "Betty to the Rescue" and "A Girl Like That," produced by Lasky and Famous Players, respectively, will be the features on the Paramount program for the week of Jan. 15. In the former Fannie Ward, supported by Jack Dean and James Neill, will play the leading role, while the latter, Irene Fenwick and Owen Moore will co-star.

This is Miss Ward's first appearance on the Paramount program since her success in "The Years of the Locust," prior to which this versatile Lasky star created a sensation in "Witchcraft" and "The Cheat." The story was written especially for Miss Ward by Beatrice C. De Mille and Leighton Osman, and is a story especially adapted for Miss Ward. However, it is unlike anything in which she has appeared before. Instead of the society matron, as she was seen in "The Years of the Locust," the star is now a romping hoydenish tomboy with tousled hair, bare feet, and is clad frequently in a dilapidated pair of overalls. Supporting Miss Ward in the cast are Jack Dean, James Neill, Charles West, Lillian Leighton and Ted Duncan.

Irene Fenwick and Owen Moore have a most attractive drama in "A Girl Like That," which was produced under the direction of Del Henderson. The story tells of a female crook whose father is the leader of a gang of safe blowers, which gang, in order to get a line on a wealthy country bank, runs across the young man who is the cashier, and whom they cannot persuade to enter into any sort of an indiscriminate deal. To obtain their end, they send the crook's beautiful daughter to the town, and she, after becoming his bookkeeper, falls dead in love with him, thereby refusing to allow them to rob the bank. During the brawl that follows between the leader and his gangsters, the girl's father is shot. The girl is placed in a tremendous predicament, and the dramatic climax is reached when she succeeds, by the aid of the young cashier, in rounding up the thieves in their attempt to play a doublecross game.

Surrounding the program for this week for the exhibitor, Paramount will release three exceptional short reel features; the forty-ninth edition of the magazine-on-the-screen; the fiftieth of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he shows "Montreal, Old and New," and a one-reel Klever Komedy, in which Victor Moore is starred, entitled "Did It Ever Happen to You?"

"THE BLACK DOOR" (Mutual).

"The Black Door," second of the thrilling series of fifteen complete newspaper stories, released by the Mutual Film Corporation under "The Perils of Our Girl Reporters," is one of the most gruesome and at the same time one of the most fascinating motion picture plays ever produced.

Helen Greene, who plays the leading role—that of Isabel Ralston, a young newspaper reporter on the staff of a great



Scene from "The Black Door" (Mutual).

metropolitan daily—is projected by the order of her managing editor into the middle of a mystery that recalls Poe's "Murders of the Rue Morgue," and throughout the story there is that element of criminal shadowland which defies analysis but is potent to send a shudder through the human system whenever it is encountered.

Constructively and pictorially "The Black Door" is a remarkable drama. Based on an old southern superstition, to wit, that the front door of a house occupied by one family for more than a century, turned black when any occupant died, it has been built up by Mrs. Tupper into a play so thrilling that it rivets attention from the first moment to the last.

Earle Metcalfe, leading heavy of the cast, and Miss Greene, are both afforded an opportunity for some fine acting when they enter the house of mystery.

That night scene in the rambling old halls and rooms of the ancient mansion is one that lives in the memory, because the mysterious comings and goings of the murderous gang that watches every move of the visitors. One can almost hear the windows rattle in the fierce gusts that drive torrents of rain against them.

The attraction of the piece, aside from its engrossing mystery, consists largely in the faithfulness with which the part of the newspaper reporter is played by Miss Greene, who adopts none of the old time stage devices to signify that she is a newspaper woman.

Triangle January 28 Releases

Douglas Fairbanks and Dorothy Dalton Each Lead in Separate Productions.

DOUGLAS FAIRBANKS and Dorothy Dalton are the stars of the Triangle feature releases for January 28th. Fairbanks appears in a serio-comic drama of brave hearts and thrilling deeds entitled "The Americano," which was written by John Emerson and Anita Loos from Eugene P. Lyle's novel, "Blaze Derringer." The direction is by John Emerson. Dorothy Dalton has a vehicle excellently suited to her personality in "Chicken Casey," a play of theatrical and literary life by J. G. Hawks, directed by Raymond B. West.

As "The Americano" Douglas Fairbanks takes the part of a devil-may-care young American engineer who goes to the Republic of Paragonia in Central America to take charge of the national mines. He has fallen in love with Juana, the daughter of the Presidente of Paragonia, in New York, but when he arrives in the country he is amazed to find Presidente Castalar in prison, and his family held under guard in their home. Salze Espada, the treacherous minister of war. is responsible for this unhappy state of affairs. How Blaze Derringer, the Americano, thwarts the villainous Espada, releases the persecuted Presidente, and finally marries the beautiful Juana furnish the big thrills in one of the strongest screen plays that Fairbanks has yet appeared in.

Dorothy Dalton's part in "Chicken Casey" is that of Mavis Marberry, a well known actress. Her manager reads a successful novel by a young author named Everett Hale, who has made the heroine of his book a waif of the underworld named "Rags," despite the fact that he knows practically nothing about life in the slums. Mavis and Hale meet at the manager's office, in connection with the dramatization of the novel, and Mavis demands the leading part in the stage version, but is rejected by Hale, who does not consider her fitted to do a "tough" type. Mavis stages a surprise for Hale, and is introduced to him as "Chicken Casey," a dance hall ingenue in one of the most notorious Bowery dives. The author is completely taken in. He decides to reform the girl and arrange to have her play "Rags." This is brought about, and, of course, Mavis registers a big hit in the part. Hale learns of the trick that has been put over on him and leaves the theater hurt and indignant. Mavis, however. has fallen in love with him and finds a way to win his forgiveness so that a happy future is assured them both.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Picture House Near Boston Slum

New $60,000 Theater for Poor People in Congested District of Boston's West End —A First Venture of This Kind and It Will be Watched With Interest—House to Be Ready This February.

By J. J. Philliph, Boston Traveler and Herald.

BOSTON, MASS.—Moving picture men and real estate promoters will watch with interest an experiment undertaken by a group of men organized as the Lancaster Trust in erecting a picture house at 31-37 Lancaster street, West End, on the fringe of one of the congested tenement house districts of the city. This is the first time that any such venture has been developed to such a stage, but for years overtures have been made at City Hall for the erection of such building in the North End, or the making over of old buildings for that purpose. All such proposals, however, were turned down until the present West End enterprise was projected and passed upon by the mayor.

This building is a pretentious structure for that locality. The plans were drawn by Blackall, Clapp & Whittemore, and the contract was awarded to the Haynes Construction Company. The building, built of steel, brick and concrete, two stories high, with a frontage of 118 feet and a clear depth of 65 feet, will cost approximately $60,000. It will be of first-class construction, equipped with sprinkler service and hand extinguishers, with iron stairways enclosed in terra cotta, and will have a seating capacity of 1,200.

The house will be ready for business by the middle of February. When the building is ready for occupancy, a formal application to conduct a moving picture house will be submitted, and the license granted.

Theatrical people have said that it would seem good judgment on the part of the promoters to erect a building suitable for regular theater business in case the moving picture venture failed. No stage for theatrical productions appears in the plans, however.

The nearest moving picture house to the Lancaster street building is in Bowdoin square, which the immediate neighborhood of Lancaster street, which runs from causeway. That this is a strong moving picture district the moving picture men of Bowdoin square well know, yet the city authorities do not recall an application for the establishment of a house there before the Lancaster street proposition was broached. Years ago a move was made to operate a picture house on Canal street, but it was rejected. Various plans have been projected for the crowded North End, only to fall, through the opposition of school and church authorities. Year by year amusement interests have found it harder to locate their enterprises in residential districts.

Stanley W. Hand Dines His Salesmen.

Boston, Mass.—Stanley W. Hand, the Boston manager of the World Film Corporation, gave a dinner to his sales force at the Russian grill, a well known and popular eating place of Boston, on Friday, December 29. A special menu was arranged and when the company sat down to dinner they were surprised to find that each member had a number on the menu dedicated to him. After dinner Mr. Hand and his salesmen attended a performance of the Winter Garden show at the Shubert theater. Those that attended were G. A. Schaefer, D. B. Bullwinkle, "Joe" Mack, F. J. O'Brien, W. F. Kelcher, and the toastmaster "Billy Sunday" Hand, the manager of the World Film hustlers.

Manager Dan Horgan.

Boston, Mass.—Dan Horgan, whose picture is printed with this, is manager of the International Film exchange of Boston, was for several years treasurer of the L. A. Thompson Company, operating amusement plans in various cities of the United States, was advance representative for circuses and as general manager and booking agent for a large circuit of parks and theaters before he entered the film business. He had been a salesman for the International in the New England territory for this company since its inception and at one time was connected with the Pathe office. He is one of the most popular film men in New England, having friends from Maine to Connecticut.



Dan Horgan.

E. D. Rhind to Manage Bates Opera House.

Boston, Mass.—E. D. Rhind has been appointed manager of Bates opera house to succeed John Patten, who is now manager of the Harvard theater, which is controlled by the Gordon Bros. Amusement Company. This theater is located in the heart of Cambridge, Mass., New England's greatest college city.

Stanly Hand Loans Films to Seminary.

Boston, Mass.—Through the courtesy of Stanly W. Hand, the Boston and New England manager of the World Film Corp., several reels of World pictures were loaned to the students of St. John's Seminary at Brighton, Mass., and furnished an evening's entertainment that met with the approval of the student body and faculty.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Plainfield Operator Fatally Shocked.

PLAINFIELD, N. J.—The first death in the state in a moving picture theater occurred when Frank Schlick, twenty-four years old, employed as a moving picture operator at Proctor's theater, Plainfield, accidentally took hold of two electric wires connected with his machine and received a shock which proved fatal.

John Hogan, manager of the theater, noticing that the picture being projected on the screen was out of the proper focus, went to the operator's booth, and there found Schlick unconscious. The manager summoned a physician who, upon examination, declared the man dead. Schlick had been an operator about a year.

Operators Elect Officers.

Newark, N. J.—At the December meeting of the local operators' union, the regular election of officers took place. The following were the successful candidates: President, Vincent A. Schauler; vice-president, Herman Metz; secretary, M. A. Carney; treasurer, William Uessler; business agent, J. R. Walsh; assistant business manager, William H. Totten; sergeant-at-arms, Joseph Valentino; delegate to the Essex Trades Council, Michael Danton. The executive committee is composed of the officers augmented by John C. Tasto and John Higginson.

Arthur Lee in Jersey.

Newark, N. J.—Manager Lynn S. Card, of the Mutual Film, announces that Arthur Lee, of the Gaumont studios, will be in this state during January to call on the local and out-of-town exhibitors.

Gross Closes House.

Jersey City, N. J.—The moving picture house located at 152 Monticello avenue, formerly operated by Walter Gross, is now closed.

Wm. Mitchell at Terminal.

Newark, N. J.—The new assistant manager of the Terminal theater, William Fox's new picture palace, is William Mitchell. Mr. Mitchell is here as assistant to A. P. Waxman, and he is busily engaged fixing things up at the theater. Mr. Mitchell comes here from New York, where he was employed in the same capacity in various theaters on the Fox circuit.

Condon Appointed by Cameo.

Berkeley Heights, N. J.—The Cameo Cinema Products Company, incorporated under the laws of Delaware, have appointed as their New Jersey state agent William A. Condon, of this place.

C. H. Engelbrecht at Regent, Kearney.

Kearney, N. J.—The new manager of the Regent theater, opposite the Town Hall, this place, is C. H. Engelbrecht. Mr. Engelbrecht comes here from Paterson where he managed several moving picture houses.

Proctor Alters Theater.

Newark, N. J.—F. F. Proctor is having his Palace theater, 116 Market street, altered at a cost of $3,500. John W. Merrow is the architect.

BALTIMORE NOTE.

New Crescent Theater Opens.

Baltimore, Md.—After an expenditure of nearly $2,000 which has been made by the owners, the New Crescent theater, 1509 West Lafayette avenue, has reopened.

Express Company Loses Appeal

Dominion Theater at Victoria, B. C., Wins Second Verdict in Fight to Recover Damages from Express Company Consequent on Delayed Delivery of Films—The Amount Involved Is Small, But the Principle Is Important.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—Although the amount involved was comparatively small, a question of great importance to the film industry in British Columbia was involved in a case which came up recently in the Court of Appeals, in which the Dominion Express Company appealed against a judgment awarding $194 damages to the Victoria Dominion Theatre Company for loss of profits through the failure of the express company to deliver a film in time for the performances scheduled for a certain Monday. As recorded in the Moving Picture World at the time, the theater could not be opened on that day, and President J. R. Muir immediately ordered that suit be brought against the express company.

In appealing from the judgment of the lower court, the latter contended that it should only be obliged to pay damages to the amount of $50 (the amount at which the film was valued in the form of contract between the parties), but the appeal was unanimously dismissed, and the original judgment affirmed.

In the evidence it was brought out that for three years on the last boat leaving Vancouver for Victoria on each Wednesday and Saturday night, a film had been sent to the Dominion theater; and while the express company showed that on the night in question there was no special admonition to "rush" the shipment, the theater people proved that instead of being sent to Victoria the film was started for the east, and the express company only discovered its mistake in time to get the film back to Vancouver to be shipped over to Victoria for the Tuesday matinee.

Chief Justice Macdonald said that the question was whether the contracting parties could be reasonably held to have in contemplation the loss which was claimed when the contract was made. There was no direct evidence upon that point at all. Nothing was said with regard to the need for urgency, but when one looked at all the circumstances and the nature of the business conducted by the plaintiffs, he was unable to say that the trial judge had drawn the wrong inference when he came to the conclusion that the shipper must reasonably have had in contemplation that this film was needed for the Monday performance.

Mr. Justice Martin concurred, but was inclined to think that the express company's counsel had shown that an express company could not be held liable for failure to deliver a casual consignment expeditiously.

In his judgment Mr. Justice McPhillips stated that the Dominion Express Company in Canada enjoyed peculiar privileges. They were extensive and very great, and the public were to a very large extent in the hands of the company for all express business. He thought that they should expect from it the highest form of expedition in handling its business, and he would expect that the courts of law would at all times hold them to expedition in the completest sense. That is, an express company must at once forward an article consigned to it by the first available method of transportation.

Metro Transfer in Western Canada.

Vancouver, B. C.—One of the most important developments in the Canadian exchange field in recent months is brought about through the transfer of Metro features from the Standard Film Service, Ltd., of which A. H. Sawyer is president, to the Specialty Film Import, Limited, L. E. Ouimet's organization, which controls the Pathe output in Canada. Although the change has not actually been made in western Canada at this writing, it is stated that all details will be completed within a few days.

Andrew P. Keegan, Pathe general manager for western Canada, and in temporary charge of the Calgary office, has arrived in Vancouver to assist Local Manager Charles Barnard in completing the necessary arrangements, and Bert Lubin, Calgary manager for Metro, also came on to join Manager A. E. Smith of the local Standard branch.

At the Metro office doubt was expressed that the change would be made, while at the Pathe headquarters various legal documents were displayed in proof that it would be made.

N. W. Davidson has just been appointed manager of the Pathe office in Calgary.

Santa Clauses in Dominion Theaters.

Edmonton, Alberta.—John Hazza, manager of the Empress theater, carried out the children's share of the Christmas season in good style, and on Christmas day had Santa Claus himself stationed before a big fireplace which had been erected in the lobby of the theater, passing our bags of candy to all children who came in. Each was given an opportunity of shaking hands with old Santa Claus, and thanking him for what the previous night had brought forth. Mr. Hazza should be a popular personage with the juvenile element from now on, if they get to thinking he is Santa Claus' friend and principal backer.

Calgary, Alberta.—A real Santa Claus was on hand at the Regent theater at the Saturday morning children's matinee preceding Christmas, and each child attending the performance was given a present. Needless to say, many children were present.

Vancouver, B. C.—Manager Hector Quagliotti of the Colonial theater had an especially pretty lobby and foyer for the Christmas holidays, which was realistic enough to give one the shivers. Ropes of evergreens were festooned about, and resting on the top of these was cotton "snow," sprinkled with this glistening stuff—you know what I mean.

Winnipeg Theater Get First Run World Films.

Winnipeg, Man.—M. J. Williamson of the National theater has secured first run of all the new World Film pictures, which are being distributed in Canada by the newly-formed Regal Films, Ltd. The first picture under the arrangement was "Camille," with Clara Kimball Young, which was shown for an entire week. Evening prices were 20 and 35 cents.

Seats at Rex Show for Patriotic Fund.

Vancouver, B. C.—Through the kindness of Manager W. P. Dewees of the Rex theater, the members of the Connaught Chapters of the Daughters of the Empire raised a considerable amount to add to their fund for purchasing socks and other comforts for soldiers on active service. Mr. Dewees gave to the ladies fifteen hundred of his regular 15-cent tickets, and 120 box-seat tickets, and they were allowed to retain the full amount secured from the sale of them. The tickets were good for admission on either of two days during the week.

Mission City, B. C.—Manager Bannister of the Victor theater showed the British government's official pictures of "The Battle of the Somme" on two nights recently, and handled the affair in a manner which won the enthusiastic approval of the entire town.

MORE SEATTLE NOTES.

Seattle Exchange Managers Hold Second Meeting.

Seattle, Wash.—The exchange managers held their second weekly meeting Tuesday, Dec. 19. Fred C. Quimby, Pathe's northwest manager, was appointed temporary chairman to perfect the organization. Mr. Quimby says that he has already gone to work on the matter of a movie ball, which film men hope to make the biggest event of the season. The plans are to get Pearl White or Mabel Normand up from Los Angeles to lead the grand march. Tuesday's meeting adjourned in order that the managers might go to the court house in a body to lend their moral support to Mr. Smyth in his case against the city.

"It is the object of the exchange managers' association to fight such actions by the city, in order to effect better conditions for the film industry, and to bring us in closer touch with the Exhibitors' League," said Mr. Quimby, "as it really is our desire to assist and co-operate with the directors."

Exchange Notes.

Seattle, Wash.—A new manager for World's northwest territory is expected to arrive in Seattle this week. He is J. A. Koerpel, until last week manager in the Philadelphia office of the World.

With the coming of Mr. Koerpel, W. W. Drum, coast division manager of World, is to return to San Francisco. Mr. Drum has been in Seattle looking after his company's interests for several weeks.

World's two salesmen out of the Seattle office, R. C. Montgomery, who covers the Oregon territory, and Hugh B. Dobbs, Washington representative, are spending the holidays at home.

Norvin F. Haas, who was in charge of one of C. R. Coulter's road shows for the past season, is now road representative for Artcraft out of San Francisco.

H. G. Rosebaum, northwest manager for Artcraft, returned just before Christmas from a trip through the territory around Portland and Spokane, where he has been attending to bookings of George M. Cohan's feature, "Broadway Jones."

Mike Rosenberg, manager of De Luxe features, is to leave the first of next week for New York to sign up more state rights features.

Personals.

Seattle, Wash.—Fred C. Quimby, Pathe manager, left for Portland just after Christmas to work between Portland, Spokane and Seattle for a few weeks in order to bring the different parts of the territory into closer touch with each other.

Seattle, Wash.—C. F. Hill, road representative for Paramount, returned from a long trip through Oregon and spent Christmas in Seattle.

Salem, Ore.—T. G. Bligh, owner of Ye Liberty theater, Salem, Ore., was in Seattle not long ago and announced that he has redecorated his theater.

Snohomish, Wash.—I. L. Williams, owner of the Orpheum theater, Snohomish, and of the Monroe theater, Monroe, Wash., has taken over the opposition house in Monroe.

Exchanges to Charge Exhibitors for Paper.

Seattle, Wash.—It was decided at a recent meeting of the exchange managers of this territory to charge hereafter 10 cents a sheet for paper instead of donating these with the film, as has been the rule.

Exhibitor Member of Rotary Club.

Everett, Wash.—A Rotary Club has been formed recently in Everett, and C. E. McKee, manager of the Orpheum theater, has been asked to represent the motion picture trade in the organization.

The Maryland Entertains Cripples.

Baltimore, Md.—On Sunday afternoon, December 24th, the annual Christmas treat for the crippled children of the Kernan Hospital, the public schools and other institutions in this city, was given at the Maryland theater. Over 800 were present and it was held under the auspices of F. C. Schanborger, president of the company operating this house.

Walbrook Treats Children.

Baltimoro, Md.—On Saturday afternoon, December 30, along about 3 P. M., the automobiles began to line up at the Walbrook theater at North avenue and Rosedale street and deposit their burden of little crippled and other kiddies from the Kelso Home, the Kernan Home and the Hebrew Orphan Asylum, who had all been invited to attend the performance by Manager Edwin R. Beveridge.

Brodie and Goldberg Lease Gordon.

Baltimore, Md.—The Gordon Reality Company has leased to Joseph P. Brodie and Thos. D. Goldberg, well known film men of Baltimore, the Gordon theater at Baltimore and Catherine streets. These men also hold an option for the purchase of the theater, which has a seating capacity of 500. The house has been rechristened the "New Gordon' and extensive renovations are now being contemplated on both the exterior and interior. The airdome connected with this theater has been included in the lease. The Brodie theater, 1118-22 Goldberg Light street, is owned and managed by Mr. Brodie and the Goldberg theater, 3113 W. North Avenue, is owned and managed by Mr. Goldberg.

Taxes on Signs in Baltimore

New Department of Minor Privileges Has Prepared a Schedule of Charges and It Is Now In Force—New Applications Needed for Old Signs—Some of the Privileges and Charges for Them.

By J. M. Sholiman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—H. Walter Johenning, chief of the new department of Minor Privileges, has prepared a new schedule of charges and it is now in operation in Baltimore, having been approved by the Board of Estimates on Friday, December 29. Application for permission of continuing special grants must be made by all, who, before January 1st, were onjoying them. About $300,000, it is estimated, will be added to the revenue.

The following is a list of those privileges and their costs which will probably be of interest to moving picture theater owners and managers: Notices and advertisements of theatrical attractions, boxing matches, etc., which are usually posted during the night by "snipers," on buildings, poles, boxes, piles of lumber, building materials and the like will be charged $100 a year, and will be prohibited from "billing" or "posting" houses and other structures that are permanent.

"For rent" and "for sale" signs exceeding 50 square feet in size will be taxed $2.50 a year. Another tax, similar to this is provided for signs and advertisements imbedded in cement sidewalks.

Firms, corporations and individuals who rent canopies used in front of churches, theaters, halls and private residences for weddings, parties or other purposes must pay $5 a year for each canopy.

Clocks which are attached to buildings will be taxed at a rate of from 10 cents to $1 a square foot, according to the location.

Signs flat against a building will cost nothing if less than four feet long. Placard signs made of tin will cost $1 to $5 each; signs constructed in footways, $2.50 each; standard movable signs, which formerly were charged for at the rate of $2 each will cost $5 each. The charge for electric signs in the centre of the city was increased from 10 to 30 cents a square foot to from 10 cents to $1.

For the privilege of maintaining penny-in-the-slot weighing scales and chewing gum machines in front of buildings the owners must pay $5 each per annum.

Arc, incandescent or nitrogen lamps for advertising purposes, from $2.50 to $5 each.

The tax for vaults will be based on the assessed valuation of the ground, capitalized at 5 per cent. of one-half the valuation.

Gasoline tanks under footways will cost $5 for the first barrel the container holds and $1 for each additional barrel.

Building Inspector Makes Annual Visits.

Baltimore, Md.—Before issuing the annual licenses, on January 1st, for moving picture theaters, Building Inspector J. J. Byrne, of this city had his inspectors go over the field thoroughly to take notes on what was needed in the operating rooms and in the matter of exits and other requirements of these houses. The investigation was carried on by this corps of men at night and it is understood that all reports were favorable.

Film Opera at Parkway.

Baltimore, Md.—On Thursday, Friday and Saturday of last week, great throngs attacked the doors of the Parkway theater, 3-9 W. North avenue, due to the fact that Manager Bernard Depkin, Jr., held one of the most exclusive performances that has yet been in Baltimore. For the first time in the history of the motion picture industry, the whole second act of the opera "Carmen" was acted on the screen by the leading songbirds of the day and their voices rang out clear and distinct in every part of the house. Whether this is the last word in the way of syncrdonization, George R. Webb, the inventor, has yet to determine; but to say the least, he has made wonderful strides since he first introduced his invention several years ago in this city.

Garden Theater Entertains Newsies.

Baltimore, Md.—Held under the auspices of The Baltimore News and through the courtesy of George Schneider, manager of the Garden theater, on Lexington street at Park avenue, the little fellows who carry "poipers" were given a fine entertainment at this house on Friday morning, December 29. The number that attended is estimated at about 2.000.

Patron Sues for Injuries.

Baltimore, Md.—In the Superior Court on Saturday, December 30, through E. W. White, attorney, Leofil and Lilly Chrul brought suit against Martha L. Miles, owner of the Family theater, 518 South Broadway, and its manager, B. Cluster, for injuries sustained on October 27 last, when a chair collapsed. The amounts of the suit are for $5,000 and $2,000.

Children's Matinee at Gertrude McCoy.

Baltimore, Md.—Through the activities of Frederick Clement Weber, manager of the Gertrude McCoy theater, Fulton avenue at Baker street, a special matinee was given on New Year's morning for the children and as a special attraction, the fairy tale entitled "Rumpelslitskin" was shown.

Manager C. L. Bradfield Retires from Family

Philadelphia Picture Theater on Market Street Has Had Ten Years' Success as a Five Cent House—Site Has Become Valuable.

By F. V. Armato, 1441 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—C. L. Bradfield of the Family theater, 1311 Market street, will shortly retire from the management of the house (but not from filmdom) with a record of which few, if any, exhibitors can boast. Ten years of successful business at five cents admissions, in a house located on the most expensive business street in the third largest city of the country is a record of which any man might be proud. Mr. Bradfield is justly so. His policy of three reels a day has justified itself in spite of five-reel features, ten-reel super-photoplays, 20-reel serials and all the other innovations which the film business has seen in the last few years. Only because the property in which his theater is located has become so immensely valuable that a rent destructive of all profit is asked for its renewal does the film veteran relinquish the house.



C. L. Bradfield.

The Family was opened in 1906 as the Bijou Dream, a name then shared with five other houses under the management of J. P. Harris of the Western Amusement Company, which were at that time distributed along the main thoroughfares in the central part of the city. Each in turn was disposed of, or converted to other uses, until the remaining one at 1311 Market street was the sole survivor. This house in 1911 was completely overhauled, redecorated and painted and supplied with a new front. At that time it was rechristened "The Family."

However, the original admission of five cents was retained, which provided ample returns on the investment. Shows were continuous from 8:30 a. m. to 12 p. m.

The General Film Company's service has been used exclusively in the theater since the corporation was started, and Mr. Bradfield has never found reason to change it. The first three pictures shown in the house on October 19, 1906, were "Rubberneck Reuben," "Mishaps of a Baby Carriage" and "The Amateur Detective."

"Intolerance" a Great Hit.

Philadelphia, Pa.—David Wark Griffith's "Intolerance" is shattering all records for attendance at the Chestnut Street opera house. The combination of the holiday season and an attraction of such unusual merit has resulted in the happy state of affairs, from a managerial standpoint, that tickets must be reserved at least three days in advance. Manager J. J. McSween even hopes to see the house sold out for a solid week in advance.

A big choir of trained voices, the augmented orchestra and the special decorations, create an effective and atmospheric setting for the display of the picture. Commencing on New Year's Day the orchestra has been, and will continue to be, under the direction of Frederick Arundel, general musical director of Mr. Griffith's film spectacles. His presence has had the immediate result of increasing the potency and poignancy of the musical setting at least fifty per cent. His wide experience in directing music for pictures and his intimate appreciation of the requirements of synchronization, coupled with his knowledge of Mr. Griffith's purposes in arranging to supplement sight with sound, account for this happy result.

Washington Children's Shows Begin

First Matinees of the Series Designed for Children by Federation of Women's Clubs Have Now Been Held—First Shows Were Given Freely—Some Reflections on the Way Movement Is Carried on.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—The first of the series of children's matinees given under the auspices of the Federation of Women's Clubs of the District of Columbia were held on Friday and Saturday, December 29 and 30, at the various Washington motion picture theaters that have agreed to aid the Federation in its work to interest the children in attending matinees to be given each week. The ladies of the organization have declared that the ordinary shows given here are totally unsuited to the children. and that there should be times when they could go with their parents or alone and see "pure" pictures. It may, however, be said in passing that when some 1,500 children of the city were invited, and the invitation was largely accepted, to attend on Christmas morning the exhibition at one of Washington's legitimate theaters of a gigantic spectacle in the way of motion pictures, admittedly filled with love scenes of a type best suited to more mature minds, the Federation made absolutely no protest.

These two matinees, with those two of the coming week are free. Boy Scouts in uniform were in attendance at the houses as ushers, while members of the organization served as chaperons. The theaters and the programs offered were as follows:

Friday afternoon, from 2 to 5 o'clock—Avenue Grand, 645 Pennsylvania avenue southeast, "Little Mary Sunshine"; Empire, 913 H street northeast, "Dawn of Freedom"; Home, 1230 C street northeast, "Let Katie Do It"; Lyric, 3108 14th street northwest, "Youth's Endearing Charms"; Olympic. 1431 U street northwest, "The Crippled Hand"; Victoria, 505 Seventh street southwest, "The Patriot," and Howard (colored), 620 T street northwest, "Rumpelstiltskin."

Saturday afternoon, from 2 to 5 o'clock—Masonic Temple Auditorium, Thirteenth street and New York avenue northwest, "Shadows and Sunshine"; Circle, 2105 Pennsylvania avenue northwest, "Dawn of Freedom"; Dumbarton, 1349 Wisconsin avenue northwest, "Little Mademoiselle"; Truxton, North Capitol street and Florida avenue, "The Crippled Hand," and Blue Mouse (colored) 1209 Twenty-sixth street northwest, "The Patchwork Girl of Oz."

The committee in charge of selecting the films informed the public that in offering the pictures named it has been governed by the fact that there are but a limited number of suitable pictures for children on the market. and the technicalities of the motion picture business, which has caused uncertainty as to the days when "clean" pictures would be at liberty for these matinees.

"We realize," said a member of the committee, "that it will not be possible to please every one with our selections. We are not entirely satisfied ourselves, but we are endeavoring to create such a demand for pictures suitable for children that it will be worth while for all producers to strive for our standard, which means the best for children."

A number of the exchange managers and exhibitors are strong in their condemnation of these women who are seemingly working for their own ends. The publicity sought by their chairwoman is of a type open to criticism. She avows her opposition to censorship, yet she in many ways censors pictures. She declares that the pictures shown are unclean some times, but when it serves her purpose, the reverse is the case. She rushes into print so often, with her name always appended, corralling all kinds of publicity, that she has hurt rather than helped her cause so far as the industry is concerned.

Earle E. Reese to Handle Selznick Pictures.

Washington, D. C.—Earle E. Reese, a well-known Washington film man, has joined the sales force of Sidney B. Lust and will handle the Selznick productions and the other films carried by Mr. Lust's exchange through the territory. Mr. Reese was with the International Film from the opening of the Washington office until its business was taken over by the Pathe. By reason of his long connection with the business here, he needs no further introduction.

General Film Takes Space in Newspapers.

Washington, D. C.—Something of a surprise was sprung in Washington last week when it was learned that the General Film Company had contracted with the Washington Times and the Baltimore News for space in those papers as a part of an extensive advertising campaign in which the company is about to enter. It is said that the advertisements will be three columns wide and ten inches deep, will come along fairly often and will be signed by the company.

A. J. Nelson, charge of the Washington territory of the General Film, has returned from a short visit to headquarters. In speaking of his visit Mr. Nelson told of having witnessed the screen exhibition of the British war pictures which will shortly be released in seven installments, each of 2,000 feet. These, with the other series of pictures now being handled by this exchange, has necessitated the increasing of the office force, and Mr. Nelson has arranged to take on three new men to handle this business.

The President to See "War Brides."

Washington, D. C.—Sidney B. Lust has just completed arrangements for the showing of "War Brides," the Herbert Brenon picture featuring Mme. Nazimova, at the White House before President and Mrs. Wilson and their guests. Louis J. Selznick, who controls the picture, and others who are associated with him, are coming from New York for the occasion.

Arthur Melvin Comes to Local Lair.

Washington, D. C.—Arthur Melvin is the latest addition to the sales force of the Fox Film in this city. He was for several months assistant manager of the Philadelphia exchange of the Mutual, and for a year and a half had been manager for George Kleine in Kansas City. Prior to that time he was assistant manager for a little more than a year in the Philadelphia office of the World Film. He comes to Washington well recommended as being a capital fellow, well liked by all those managers whom he has served.

Gardner Mack Leaves City.

Washington. D. C.—"Gardner Mack" (Albert F. Ferguson), the first dramatic editor in this section to establish an independent motion picture department, with daily comment, in a newspaper, after a service of nearly twenty years, is leaving the field to become executive secretary of a civic orga ization in Duluth, Minn.

Mr. Ferguson is one of the best-known newspaper men in Washington. He was particularly friendly with the motion picture interests and his column in the Washington Times was very often of great help to them. He was a worker for the best that is in the motion picture business. Washington exhibitors are expressing a great deal of regret at his determination to leave the city, for they looked upon him as an ally and appreciated his efforts voiced through his column in the paper.

Whooping Cough Prevalent Again.

Washington, D. C.—It is reported that whooping cough is again prevalent in the District of Columbia, and that in December there were nearly 500 cases under treatment. Exhibitors should bear in mind the fact that a good-sized fine is provided for him who may be prosecuted and convicted under the health laws for permitting a child afflicted with whooping cough to enter a theater. It is also unlawful for a parent to allow a child with the cough to attend a public performance.

Greater Vitagraph May Move.

Washington, D. C.—The Vitagraph V-L-S-E exchange, it is rumored about the city, is on the point of closing negotiations with the owners of the property on Eleventh street northwest, formerly occupied by the International Film Service, taken over by Pathe. The Vitagraph people have for a considerable length of time been looking for larger quarters, for in their present home at 811 E street northwest, they are badly cramped.

Pennington Gets "Around the World."

Lynchburg, Va.—J. B. Pennington, a well-known film man, has just purchased the rights for Jules Verne's play, "Around the World in Eighty Days," for Virginia and North Carolina. The picture will take to the road January 1, playing legit. and picture theaters in the above territory.

Old Rut and New Idea in the Film Business

Manager Mann Has a Few Pertinent Remarks for the Good of the New Year's Business—Will Interest Exhibitors.

WASHINGTON, D. C.—Creative genius is highly desirable in the management of a motion picture theater according to George M. Mann, manager of the Famous Players exchange. "There are a great many exhibitors today." said Mr. Mann, "that are letting custom and tradition keep them in a rut. Just because an idea, a certain method or plan was successful a few years ago is no reason it will win out today.

"Each day in this business old records are broken and old methods cast in the shade by the searchlight of new thoughts—by modern efficient methods of advertising and running of theaters. If you're in a rut, get out as quickly as possible. Don't stick to the trodden path that carries you around in circles, but forge ahead to where the bright lights spell SUCCESS.

"Fearless independenee combined with deep study and originality in the method of the running of theaters has won thousands of successes, where sticking to tradition has only collected barnacles and cobwebs. The exhibitor of motion pictures who creates ideas, and then carries them out, builds about him that great mental fortification which competitors dare not enter, while the copyist survives only long enough to prove to the originator of his ideas that his territory is a fertile field upon which to build that house which will gobble up the profits of the less active competitor, by establishing a theater backed by the creative brain of its promoter."

M. M. Roth Buys Orpheum.

McDonald, Pa.—The Orpheum theater, McDonald, was recently taken over by M. M. Roth, who is carrying out a number of improvements in the house. The former owner was Lewis Sucatgky, who has retired from the exhibiting business.

James Delves Undergoes Operation.

Pittsburgh, Pa.—James Delves, secretary of the Pennsylvania Motion Picture Exhibitors' League and of the Pittsburgh local of the Motion Picture Exhibitors' League of America, was taken suddenly ill with appendicitis and was operated upon at the Homeopathic Hospital, Pittsburgh, on Dec. 19. His condition is reported as favorable. The entire trade extended its sympathy and expressed its hope for his speedy recovery. Mr. Shearer, treasurer of the League, looked after affairs during Mr. Delves' absence.

Interesting Snap Shots.

A Natopolis, who operates the Palace theater, at Altoona, and the Palace theater, at Johnstown, Pa., was a recent visitor in Pittsburgh and while here secured for both his houses the Billy West comedies at the Unicorn exchange.

H. B. Kester, owner and manager of the East Liberty Cameraphone theater, Pittsburgh, has returned from a holiday trip to his former home in Canada. He was accompanied by Mrs. Kester.

The Rowland & Clark theaters entertained Grace Valentine, the well-known Metro star, at the Regent theater on the evening of January 4, following the show. Miss Valentine was accompanied by her company, which is playing an engagement at a local theater. The party witnessed the Metro production "The Brand of Cowardice," in which are featured Miss Valentine and Lionel Barrymore.

Pittsburgh's Screen Club's Social Meeting

First Get-Together Except for Mere Business Since Last Summer—Election of Officers Scheduled for Same Time.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Pittsburgh Screen Club has issued invitations for an important business and social gathering at the club headquarters in the Lyceum building, Sunday afternoon, January 7. The event was the first annual smoker and it was expected that a large crowd would be in attendance. This was the first function of its kind held by the Screen Club since last summer, the activities of the organization having been limited to the regular monthly business sessions. On Sunday afternoon the club also held an election of officers to fill present vacancies.

Local Operators Elect.

Pittsburgh, Pa.—The Pittsburgh local of the motion picture machine operators' union at a recent meeting elected the following new officers to serve for the ensuing year: President, Charles Sheppard; vice president, John A. Rhodes; secretary, Joseph Dean; treasurer, H. Brooks; business agent, Ralph Freeman; delegates to I. C. C. T. Council, Sheppard and Freeman; guard, M. L. Old.

Al. W. Cross Gave Xmas Show to Moose.

Pittsburgh, Pa.—Al. W. Cross, manager of the Hudson Feature Film Company, provided an elaborate Christmas entertainment at the Moose temple, Pittsburgh, for the children of the Moose members. A finely selected program of pictures appropriate to the occasion was shown by Mr. Cross.

D. R. Cratty Joins Unicorn.

Pittsburgh, Pa.—D. R. Cratty, formerly manager of the Penn Poster Mounting Company, Pittsburgh, has become traveling representative out of the local office of the Unicorn Film Service. Mr. Cratty is well-known and popular among the exhibitors of this territory and he is assured of success in his new position.

William Osborne Transferred.

Pittsburgh, Pa.—William Osborne, formerly connected with the Philadelphia office of the World film, has recently joined the Pittsburgh branch of the same company in the capacity of road representative.

New Andrews Theater Opens.

New Bethlehem, Pa.—The attractive new Andrews theater, New Bethlehem, Pa., was thrown open to the public recently in an auspicious manner. The house is modern throughout in its construction and equipment, is tastefully decorated and furnished and has a seating capacity of 467. The Andrews is under the able management of Bert A. Hoffman, formerly of Reynoldsville, Pa.

New Melanos Theater.

East Pittsburg, Pa.—Plans are under way for a new moving picture theater to be erected at East Pittsburgh, Pa., in the near future. The builders are N. A. and C. A. Melanos, well-known exhibitors of this section. Harry S. Bair, of Pittsburgh, is designing the house and contracts will be let at once for its construction. The building will be fireproof and modern in every detail. A spacious stage will be installed for vaudeville and a balcony arrangement will be carried out. The seating capacity will be about 800. According to present arrangements the house will be completed for opening about June 1.

Liberty Theater Plans Changes.

Pittsburgh, Pa.—A number of alterations are to be made soon at the Liberty, Penn and Shady avenues, Pittsburgh, the handsome big theater recently taken over by Rowland & Clark. Architect Harry C. Bair is in charge of the work. The lighting system of the house has undergone some changes that make for a great improvement in this particular.

The latest Mary Pickford production, "The Pride of the Clan," will be shown at the Liberty the entire week of January 8. The unusual interest displayed in "The Pride of the Clan" justifies a longer run than has been given any offering at the Rowland & Clark theaters for some time, the management states. It will be shown from January 15 to 23 at the other Rowland & Clark houses.

Remodeled Lyric Again Bright.

DuBoise, Pa.—The Lyric theater, DuBoise, has been re-opened after a month's suspension of business for the purpose of remodeling. The improvements make the Lyric one of the most attractive and up-to-date houses in the locality. A beautiful new lobby was built, the theater redecorated throughout and two new projection machines installed in addition to other equipment. The owner of the Lyric is J. P. Keveder, who personally looks after the details of managing the house. High-class feature pictures are shown exclusively and Mr. Keveder reports a very satisfactory business.

Greensburg's New Strand Theater to Open

Date for Premier of Magnificent Picture House Set for January 12—Will Have Seats for 1,300 Persons and Cost $65,000.

Greensburg, Pa.—Announcement has been made that the magnificent new Strand theater, Greensburg, Pa., will be opened on January 12. The house is one of the finest in Western Pennsylvania and has a seating capacity of 1,300. The cost of its erection was $65,000. The Strand has been in the course of construction for over a year, as neither time nor expense was spared in the work. It is of imposing proportions and beautiful architecturally. The equipment, fixtures and decorations are the best obtainable and no detail appears to have been overlooked.

The Strand will set a high standard in its film attractions also, offering Paramount, Fox and Triangle pictures, with a change of program three times a week. The opening attraction will be "Little Miss George Washington," featuring Marguerite Clark. The owner of the Strand is M. Manos, a well-known exhibitor, who also conducts the Lyric theater in Greensburg. The Lyric will be continued under his management, in connection with the new Strand.

Arcadia Made Artistic.

Brownsville, Pa.—Extensive alterations were recently completed at the Arcadia theater, Brownsville, and the interior of the house is quite artistic and tasteful in appearance. Beside the re-decorations, two new projection machines and other equipment was installed. The improvements necessitated an outlay of over $2,000. Manager Elson Hommel reports steadily increasing business

Griffith is Guest of Honor at Pittsburgh

Managing Director W. M. Patch of the Pitt Theater Gives a Brilliant Luncheon at the William Pitt Hotel on January Third.

Pittsburgh, Pa.—A brilliant luncheon was given in honor of D. W. Griffith, producer of "Intollerance" and "The Birth of a Nation," at the William Penn hotel, Pittsburgh, at noon on January 3, by William More Patch, managing director of the Pitt theater. Men prominent in theatrical and amusement circles and leading newspaper men of the city were present. A brief address was made by Mr. Griffith. The magnificent production, "Intolerance," is having a long and highly sucessful run at the Pitt theater, and Mr. Griffith made his visit here to witness the enthusiastic reception which is being tendered the picture by the people of Pittsburgh.

New Theater in Ligonier, Pa.

Ligonier, Pa.—A new moving picture theater is being erected at Ligonier by R. A. Witt, a well-known business man. The house promises to be modern and attractive, being of fire-proof construction with a handsome tile front. Contracts have been let for up-to-date equipment and furnishings. Mr. Witt, the owner, has had considerable theatrical experience in the capacity of manager and is familiar with the exhibiting business. His brother, H. G. Witt, will be associated with him in the undertaking. The new theater will be ready for opening sometime in March.

Frankie Mann Coming.

Pittsburgh, Pa.—Manager Mayer Silverman, of the Liberty Film Renting Company, has issued an interesting announcement to the effect that Miss Frankie Mann, leading woman of "The Sex Lure," the new Ivan production, will visit Pittsburgh and appear in person at the various theaters at which the picture is shown throughout this territory.

Preparing for Coming Buffalo Screen Ball

Some of the Special Features That the Committee on Film Ball Is Promising—Elaborate Music and Japanese Decorations.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—The musical programme for the Buffalo Screen Club ball at Elmwood music hall on the evening of January 29 will be on an elaborate scale. The orchestra of forty men will be under the direction of Joseph A. Ball, musical director of Shea's theater. The Buffalo Park band has also been engaged for the evening. C. A. Taylor, Metro, general chairman of the ball, will go to New York to confer with his company with a view to having Francis X. Bushman, Beverly Bayne and other stars attend the ball.

Harry Marsey, chairman of the decoration committee, announces that the hall will be transformed into a Japanese garden. The boxes will be beautifully decorated.

Constance Denison Almy, a ten-year-old prodigy, will play the harp and interpret Graecian dances. Another feature will be the staging a film success. A director, cameraman, special lights, settings and other paraphernalia will be supplied at the ball by one of the large producing companies.

Shoes to Advertise "Shoes."

Buffalo. N. Y.—Two hundred pairs of shoes recently decorated the lobby of the Linden theater, Buffalo, when the Bluebird feature, "Shoes," was played at that house. L. E. Barger, manager of the Linden, co-operated with a local shoe dealer to supply the footwear. The word "Shoes," made of large pasteboard letters, was placed on each entrance of the theater. A big banner was used in front of the house. The enterprise of Manager Barger was rewarded with a good attendance.

Had to Cut Out Vaudeville.

Niagara Falls.—"We gave up vaudeville recently because we found it unnecessary," said J. C. Berkey, who conducts the Elite moving picture theater of Niagara Falls. Mr. Berkey was a recent visitor in Buffalo. This is a ten-cent house, with evening shows and matinees seven days in the week. Mr. Berkey recently installed a new Powers' 6-A machine and also decorated his house. He used a special display of flags and banners and got out several one sheets, when he showed the Universal serial "Liberty." Mr. Berkey has first-run of the regular service of the Universal and General at the Falls. He also has been using Fox features on Tuesday; Bluebird features on Thursday; "The Crimson Stain Mystery" on Friday, and the Red Feather features and "Liberty" on Sunday.

J. W. Fuller to Manage Local Pathe.

Buffalo, N. Y.—J. W. Fuller has been appointed manager of the Pathe exchange, Buffalo. He was formerly with the World Film, St. Louis. His representatives are Samuel Taubman, who is covering the Southern tier. and N. I. Filkins, city salesman. H. S. Gans is cashier of the Pathe office.

The Pathe exchange will be moved from 47 West Swan street to 269 Main street about January 15 on the floor above the World Film offices. The new quarters will be quite superior to the old location. One of the largest vaults in the city will be a feature. The poster and shipping departments will be united and the offices will be divided by partitions.

The Pathe exchange, Buffalo, will transact all business and take over all the releases of the International film in this city. The local International office, of which Basil Brady was in charge, will be closed. Mr. Brady visited New York this week. His plans in the film business will be announced later.

G. H. Christoffers' Father Ill.

Buffalo, N. Y.—G. H. Christoffers, manager of the Mutual Film, Buffalo, was called to New York last week on account of the serious illness of his father.

Louis Green Has Charge of Local K-E-S-E Offices.

Buffalo, N. Y.—Louis Green has joined the K-E-S-E Company's forces. He took charge of the Buffalo offices of the company on January 8. Mr. Green has handled the World, Exclusive and Clara Kimball Young films and has had a wide experience in the moving picture business. In his early days he was employed by Mitchel H. Mark at the Academy theater, this city. Mr. Green is a member of the Buffalo Screen Club.

Manager James K. Morgan Resigns.

Buffalo, N. Y.—James K. Morgan has resigned as manager of the Pathe exchange, Buffalo. He was a popular member of the Buffalo Screen Club and active in the affairs of that organization. His successor at the Pathe office has not been announced. "Pearl of the Army," a Pathe serial, has been booked three days a week by Manager Moses of Shea's Hippodrome, Buffalo. Irving W. Goodfield, inspector auditor of the Pathe, was a recent visitor in this city.

Star Shows "Birth of a Nation."

Buffalo, N. Y.—During the week before Christmas the Star theater, Buffalo, managed by Dr. P. C. Cornell, played "The Birth of a Nation" to good houses. The regular policy of the Star is to feature the big road productions.

H. H. Ziems Leaves Happy Hour.

Buffalo, N. Y.—H. H. Ziems will resign as manager of the Happy Hour theater, Buffalo, on January 1. He expects to take another position in the film business.

Hughes Feature Eliminates Road Men.

Buffalo, N. Y.—The Hughes Feature Film Service, Buffalo, has eliminated road representatives and is trying the experiment of reaching the exhibitors by means of the mails only. It is claimed that the saving of the new method means lower prices.

Frank Vine Takes Charge of Unicorn.

Buffalo, N. Y.—Frank Vine is temporarily in charge of the Unicorn office, Buffalo. He will conduct a vigorous campaign on the Billy West pictures and the new program which the Unicorn will announce shortly. Mr. Vine has been with the General, World, Pathe and International. C. H. Barolet will arrange for screenings of the West comedies in Rochester, Syracuse, Utica and Auburn. He is well acquainted with the exhibitors of the State.

A Versatile Exhibitor.

Buffalo, N. Y.—On account of his practical experience in vaudeville Harry T. Dixon, manager of the Sun moving picture theater, 566 Broadway, Buffalo, is able to put on successful special features for the amusement of his patrons. Mr. Dixon formerly toured the country as a whistler and bird imitator. He also had a vaudeville booking agency. Mr. Dixon frequently gives brief, entertaining talks to his audiences regarding the pictures he is showing. He is distributing a business card bearing a tabloid sermon on an amusing subject.

Buffalo, N. Y.—John Cordingly, proprietor of the Gem theater, Oswego, N. Y., will spend the winter in California. He will return in the spring.

Cincinnati Film Doings

By Kenneth Crain, 610 First Natl. Bank Bldg., Cincinnati, Ohio.

Orphans See "Snow White."

CINCINNATI, O.—A unique New Year's party was held on January 1 at the Strand theater, with the management and Howard Saxby, a well-known Cincinnati writer, as hosts, and a thousand Cincinnati orphans as guests, to see the film presentation of "Snow White," featuring Marguerite Clark, and some Burton Holmes moving picture travelogues. The youngsters thoroughly enjoyed their big party, which was one of the largest of its sort ever held in a local theater, and the Strand management and Mr. Saxby congratulated themselves on having started the New Year in the best possible way.

Big Audience Watch for New Year.

Cincinnati, O.—Many of the large downtown picture houses, following a lead set by the vaudeville theaters for some years, and by some of the picture houses last year, gave an extra midnight show on New Year's Eve, beginning at 10:30 o'clock, and nearly all had large houses, consisting of those who desired to be downtown for the celebration of the New Year at the earliest possible moment. All of the Libson houses, the Strand, the Walnut and the Family, adopted this plan, and the size of the audiences indicated the approval of the public very effectually. Marguerite Clark in "Snow White" at the Strand, Clara Kimball Young in "The Foolish Virgin" at the Walnut, and "The Female of the Species," a Triangle attraction, with the first installment of the new Bushman-Bayne serial, "The Great Secret," at the Family, were attractions of holiday caliber.

Botzum Bros. to Build Big Theater.

Canton, O.—The construction of one of the largest moving picture houses in the city is planned by Botzum Brothers, in connection with the remodeling of the property at Market avenue and Second street. The theater will occupy the north half of the property, extending 120 feet deep, and the plans contemplate its equipment and decoration in the most modern style. It will have a large seating capacity, making it a leading house in that respect.

Massillon's New Tax.

Massillon, O.—The City Council of Massillon has passed an ordinance fixing $20 as the minimum annual tax upon moving picture theaters, and $40 as the mixmum, applicable to the larger houses. There are four theaters in the city, all of which are covered by the new ordinance, the Lincoln, the Grand, the Dreamland and the Lyric.

Auditorium Theater's Xmas Tree.

Dayton, O.—Manager Gil Burrows and the employes of the Auditorium theater were given a truly "Merry Christmas" on the great holiday, which was, as usual, one of big business for the popular house. Mr. Burrows and his staff gathered for their celebration at a Christmas tree, on the invitation of President Elmer Rauh, anticipating the usual remembrances in the way of small gifts, and Mr. Rauh gave each employe a five-dollar gold piece, Mr. Burrows receiving a larger cash evidence of the company's appreciation of his services.

High Prices in Piqua.

Piqua, O.—The prices charged by May's opera house for the engagement of "Civilization" for three days beginning January 1, set a record, in all probability, for the smaller cities of Ohio, and certainly for Piqua itself. The Ince production showed at one dollar for the better seats, and large reservations indicated that the public was not afraid to spend its money at that rate for so famous an attraction. A large orchestra, with a special musical program.

Ontario News Letter

By W. M. Gladdish, 1263 Gerrard St. East, Toronto, Ont.

Regal Films' Canadian Forces.

TORONTO.—Regal Films, Limited, Canadian distributors of World Brady-Made pictures, with headquarters in Toronto, have been consolidating its Canadian territory. According to S. B. Taube, the Ontario branch manager, the Regal business has opened up better than expected and it is on a good, substantial basis in his opinion.

The Montreal branch crew consists of Manager Charles Berman, formerly of Toronto who previously held the World franchise in the Dominion; Ed. English and Pat Doyle. The latter, who is calling on Quebec theater managers, is also well known in Toronto.

The Winnipeg branch is managed by Les Kauffman, who is assisted by H. Nathanson. Sam Finc, a popular Toronto road man, worked through northern Ontario for the Regal and finally reached Winnipeg, where he has been temporarily attached to the local Regal staff.

M. Kauffman and Jack Berman are working on the road from the Toronto office.

Executive matters, to a considerable extent, are in the hands of A. Aronson, secretary of Regal Films, Limited, who is a New Yorker.

The Regal company has secured "War As It Really Is," the war feature taken by Donald C. Thompson, for Canada. The first Canadian showing of this picture was at the Toronto Regent during the week of January 1.

The Regal company will also distribute the releases of the Educational Film Company in the Dominion. When the Regal opened its office doors a few weeks ago, it had more than 500 reels in stock in the Toronto branch, nearly all of which was new stuff for Canada.

The president of Regal Films, Limited, is E. L. Ruddy of Toronto, who is also the owner of the new Toronto Regent theater. It was therefore natural that the Regent would use World attractions. The first release was seen during the week of January 8 in "La Boheme."

Notes About Universal.

Toronto, Ont.—The headquarters of the Canadian Universal in Toronto were visited between the holidays by Manager Hanna of the Winnipeg Universal office and Manager Finch of the Vancouver branch.

During the closing hours of 1916, the employes of the shipping and poster department of the Universal head office here presented cigarette cases and cigarettes to General Manager Clair Hague and Ontario Manager Bud Lennon as tokens of their appreciation of treatment received.

Harry Price, formerly Blue Bird representative in the Canadian West, has rejoined the Famous Players' organization and has been sent to Montreal.

Bill Bach, Canadian publicity manager for the Universal, has started preliminary advertising work for "20,000 Leagues Under the Sea."

"Intolerance" in Canada.

Toronto, Ont.—Basil S. Courtney of Toronto, who controls the "Birth of a Nation" throughout Canada, has secured the Canadian rights of D. W. Griffith's "Intolerance." The premier presentation of the latter feature in the Dominion will take place in Toronto late in January and, in the meantime, a special road company is being organized for its showing from Coast to Coast. This company will include a twenty-piece orchestra, choir, operators, mechanics, etc.

"Daughter of Gods" Coming.

Toronto, Ont.—Toronto is also scheduled to see Fox's super-feature, "A Daughter of the Gods," at the Royal Alexandra theater during the week of January 9.

Election Now Safe, "Nation" Film Can Show

Nova Scotia Authorities Lift Ban on Griffith Spectacle Imposed Before Election at Request of Negro Voters.

From Frederick F. Sully, 68 Lansdowne Ave., St. John, N. B.

HALIFAX, N. S.—Another triumph of the moving picture industry over the whims and fancies of a certain portion of the public mind is being revealed here this month with the exhibition of "The Birth of a Nation," for two weeks at the Academy of Music, beginning January 15. Something more than a year ago, following a protest from the colored population of the province, exhibitors were refused permission to screen the picture in any portion of Nova Scotia. This was just previous to the provincial election. The then incumbent officers were running for re-election, and as the colored population represented a vote of about 5,000 in the province, the compliance with their request was deemed expedient at the time. Now that election is over and the present office holders will rule supreme for four years, the ban has been lifted and "The Birth of a Nation" will have a triumphal procession into the city from Winnipeg, a jump of almost the breadth of the continent.

Nova Scotia is the last of the provinces to accept the great American war picture. Theaters in New Brunswick, Ontario and the West have played and are still continuing to play to capacity houses at the original admission charges. These prices will still hold in Halifax. The general policy of the Academy of Music has been stock company, but Manager J. F. O'Connell has closed negotiations with Walter C. McKay of the St. John opera house for a two-weeks' engagement of the Academy of Music Stock Company while "The Birth of a Nation" is being shown in Halifax.

The colored population of Nova Scotia is almost super-sensitive. Through the Halifax papers and other publications they are continually voicing a protest against the issuing of literature or other material that may in any way reflect on the race.

Changes at Academy of Music.

St. John, N. B.—With the completion of the engagement of the Academy of Music stock company at the St. John opera house, January 27, the auditorium will be shut down for two or three weeks, while the new lessee, J. M. Franklin of Halifax, is expending $10,000 on general improvements. The entire orchestra floor will be torn out, the rear lowered and the front elevated. New folding opera chairs will be installed, and the seating capacity will be increased from 1,050 to 1,200.

Walter C. McKay, who has been resident manager for Fred G. Spencer for the past three years, and a theatrical executive of wide experience, will remain in the same capacity for Mr. Franklin, who will devote his time to the management of the Strand in Halifax. Mr. McKay has been actively connected with motion picture and theatrical enterprises for the last fifteen years. He was resident manager for a large house in Lowell, Mass., and for several years was general manager for the Thompson & Woods attractions, with headquarters in Boston. During his stay in St. John he has made a wealth of friends, who are glad to know he is to remain.

Fred J. Spencer's New Strand Details.

St. John, N. B.—A Boston architect arrived in St. John last week to further arrange details with Fred G. Spencer for the new $100,000 Strand theater, ground for which is to be broken on King's Square, opposite B. F. Keith's new Imperial, in April. The Strand, which is to

Star Now Charges 10 Cents.

St. John, N. B.—A. B. Farmer, who has had the distinction to hold to the five-cent admission longer than any other exhibitor in the Maritime Provinces, has finally fallen in line and accepted the doctrines of the high cost of living. The Star, which is the oldest motion picture hall in the city, changed its policy from five to ten cents admission on January 1. Mr. Farmer promises a bill that will compare favorably with any other theater in the city. Children under fourteen are admitted for five cents, and matinees will be five cents to all.

Columbia Theater Opens.

Toronto, Ont.—The Columbia theater, St. Thomas, Ont., formerly the Columbia Hotel in old wet days, has been opened by its owner and manager, Mr. Maclean. The new house has a seating capacity of 800 and the mechanical features include two Simplex machines and fibre screen. Manager Maclean has taken the Universal service.

Ontario Theater Notes of Interest.

Walkersville, Ont.—The Family theater, Walkersville, Ont., was recently destroyed by fire.

Toronto, Ont.—J. O'Connor has taken over the Peter Pan theater, Queen street East and Waverley road, a neat Toronto suburban theater. This house was formerly controlled by L. Plisson.

Timmins, Ont.—J. Bardesseno, of Timmins, northern Ontario, has opened the New Empire theater in the silver mining belt of the "Upper Country." He has booked the "Battle of the Somme" and the special Famous Players' attractions, "An Alien" and "Madame X."

Brookville, Ont.—Messrs. Nugent and Martin opened the New theater in Brockville just before Christmas.

Sudbury, Ont.—Hugh McNenly, manager of the Grand theater, Sudbury, Ont., recently visited Toronto when he announced that the ownership of his theater had passed from the Algoma Amusement Company to the Grand Opera House Company of Sudbury. He reported that business in the North Country was permanently good. He contracted for two Paramounts weekly while here.

Stratford, Ont.—W. I. Kemp, Classic theater, Stratford, Ont., enjoyed a patronage of 1,400 in a six-hundred-seat house on a recent Saturday. The magnet was "The Yellow Menace," he reports.

Louis Rosenfeld Comes Here.

Toronto, Ont.—Louis Rosenfeld, for several years the Famous Players branch manager in St. John, N. B., has been transferred to Toronto where, it is announced, he will manage the local office for Ontario. Mitchell S. Bernstein, of the home office, has been sent to take charge of the St. John branch.

Children's Matinee at the Regent.

Toronto, Ont.—The first children's matinee to be held in a downtown theater of Toronto was the special performance given at the Regent theater on Saturday, December 30, starting at 11 a. m. The attraction was the Paramount release, "Oliver Twist," with Marie Doro in the leading role. The venture was such a success that Manager Roberts has decided to hold Saturday morning shows regularly in future. The performance brought out many of the better class of children who were accompanied by parents or other adults.

Censorship Unintelligent Says Editor

E. C. Hopwood of the Cleveland Plain Dealer Makes Noteworthy Speech Before the Screen Club—"Yellow" Papers and Pictures.

By M. A. Malaney, 616 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Comparing the present condition of the film industry to the situation in which the newspapers found themselves some years ago, when the so-called "yellow pages" were first circulated, E. C. Hopwood, managing editor of the Cleveland Plain Dealer, delivered a ringing speech before the Cleveland Screen Club last week, that will long be remembered.

Mr. Hopwood said:

"I judge the motion picture industry is in the same condition as the daily papers were during the "yellow" period. Newspapers, conservative or otherwise, thought they had to be yellow to compete with the "yellows." The papers gradually saw ahead of themselves and they are down to a sound basis now, with the yellow generally forgotten.

"Without criticising the picture business, I think the average theater manager feels that he must show certain pictures to compete with success. This may go on, for some time, but the public, in the final analysis, is the critic. There must be some credence placed in the statements of many that audiences are tiring of plays with the problems of sex and the social evil dragged through them."

Mr. Hopwood then stated that, in his opinion, there must eventually come an agreement between producers as regards the high salaries paid stars, declaring they seem to be out of all proportion to the services rendered. He also gave his views of the censorship question.

"I regard it first of all, as un-American. Public opinion is quite powerful. This is true as far as newspapers are concerned, and should be the same towards the motion pictures. You cannot expect patrons to make many return visits to your theaters if the plays you show are disgusting. You quickly get the indication of their sentiments at the box office.

"Censorship in Ohio is unintelligent."

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Tie-Up in Rockford.

ROCKFORD, ILL.—The city council failed to do anything with the moving picture question. The real issue has been lost in a sea of technicalities. There is a chance to delay the settlement of the matter by amending and re-amending ordinances, as each change must lie on the table until another meeting.

School Pays Tax Under Protest.

Decatur, Ill.—Internal Revenue Collector John L. Pickering has collected from the school board at Decatur the federal tax on moving picture theaters. The payment was protested because educational films were shown, although admission was charged. Fees were collected for 1915.

Xmas Benefits in Illinois.

Springfield, Ill.—Illinois exhibitors did their share in helping the unfortunate to Christmas pleasures. The Grand opera house at Rockford took up a collection of edibles which were accepted in lieu of the regular admission. Manager M. W. Stults of the Princess at Monmouth gave a free show to the pupils of the city and county. He showed "Gloriana." Tickets to the Star theater at DeKalb were found in sacks distributed from the community Christmas tree. They were good for children only. Manager W. W. Watts of the Gaiety at Springfield helped the Good Fellows by giving a potato matinee. Manager Louis Landau of the Washington theater at Belleville not only gave a free show for the deserving, but saw that automobile owners furnished transportation. Manager Hodgson of the Oak Park theater at Oak Park, had a Christmas tree with a regular Santa Claus.

Galva May Repeal Blue Law.

Galva, Ill.—A movement is on foot to repeal the ordinance which now prohibits Sunday moving picture shows.

Local Pioneer Operator Dies.

Bloomington, Ill.—Bert Dillingham. 30 years old, operator of the first motion picture machine in this city, is dead. He was connected with the Castle theater for some time.

Theater at Canton, Ill., Changes Name.

Canton, Ill.—The lease of the Varietie theater has been purchased from the Ideal Amusement Company by the Garden Theater Company, which will rename it the Garden, the old Garden going out of business. The Garden Picture Company is composed of Theodore Bass, president; J. B. Ross, vice-president and manager; George Ross, secretary and treasurer. R. M. Kingsland is acting secretary and treasurer. Ross will continue as manager in the new house.

Praise for Mae Marsh.

Springfield, Ill.—The work of Mae Marsh in the Triangle film, "The Wharf Rat," won the approval of Vachel Lindsay, poet and motion picture critic. "It is the best work I have ever seen Miss Marsh do," he said. "The Wharf Rat" deserves a place in the catalog of truly fine motion picture plays.

New Illinois Theaters and Changes.

Clinton, Ill.—The new "K" theater was opened with "Friday the Thirteenth."

Wood River, Ill.—The "Kilkare" theater was opened on Christmas eve.

Rockport, Ill.—B. B. Horton and Rex Brown have opened a moving picture show in the opera house. They will give performances once a week.

Macomb. Ill.—The Tokoyo theater on the south side of the square has been reopened by B. F. Grubb of Fairfield. Horace Turner will have charge of the projection.

Donovan, Ill.—R. E. Elliott has opened his new opera house. It is likely a moving picture show will be installed.

Taylorville, Ill.—Joseph McCarty has purchased the Empress theater.

Mendon, Ill.—A new moving picture theater will be erected here, it is reported.

Sullivan, Ill.—Frank Smith has leased the Jefferson theater.

Monticello, Ill.—Frank Norris has purchased the Star theater from Mrs. Della M. Fox. He will move to the new theater on Washington street as soon as it is completed.

Michigan Film Notes

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

No Picture Show Yet in Zeeland.

ZEELAND, MICH.—A municipally owned moving picture theater here or one conducted by some local organization appeals to Mayor John Moeke, he told this to the city council, when after thinking it over for two weeks he decided not to issue a permit to run a theater to Arthur van Kley. Zeeland is the largest town in the state without a moving picture theater.

Decrease in Number of Theaters.

Grand Rapids, Mich.—Reports of the city electrical department show that there are now twenty-six moving picture theaters in the city where six months ago there were thirty-one.

Monitor Film's First Picture.

Grand Haven, Mich.—"Surfman No. 1," is the title of the first picture produced by the Monitor Film Manufacturing Co. The coast guard of this city takes an important part. President L. Grandis Grossman has taken an option on thirteen acres of land for the erection of a studio.

No Sunday Shows in Marquette, Mich.

Marquette, Mich.—Efforts for Sunday moving picture shows in Marquette failed, the city commission voting to table a petition with 150 signatures which asked for Sabbath performances.

Marquette is without Sunday amusements as the result of the enforcement of a state law which is regarded in many communities as a dead letter.

New Colonial Theater Opens.

Iron Mountain, Mich.—Mayor S. Edwin Cruse, acting for the city, congratulated the owners and managers of the new Colonial theater upon the night of its opening performance. The Colonial, which is under the management of Martin Thomas, seats 931. A feature is the music of Sereno's orchestra.

Children's Shows in Battle Creek.

Battle Creek. Mich.—Continued demand for more selected films for children in Battle Creek has resulted in a plan to have pictures believed to be especially suitable designated by W. G. Coburn, superintendent of schools, and Mrs. C. R. Brewer of the Woman's Club. W. S. Butterfield, head of the Butterfield Circuit, has promised to aid in the movement by showing selected programs one day a week.

Michigan Theater Changes.

Escanaba, Mich.—The lease on the Strand theater has been taken over by A. T. Campbell, owner of the Grand theater at Menominee. Among the changes made by the new owner is the installation of a $6,000 orchestra organ. Campbell has had nine years' experience in the photoplay business, going to Menominee from New York City. He will retain control of his Menominee house, placing a brother in charge.

Ludington, Mich.—The Lyric theater has been sold to L. F. Peterson, who for ten years has been leader of the orchestra there. His musical training will play an important part in his policy and he plans to give a consistent photoplay and accompaniment program. He will devote each Saturday and Sunday to special features at an increased admission.

Flint, Mich.—W. S. Butterfield has awarded the contract for the erection of his new 1,500-capacity theater at East Kearsley and Harrison streets. It will cost about $100,000 and is to be completed by August 15.

Battle Creek, Mich.—Ernest Latimore has resumed the management of the Bijou theater, after a short absence, Edgar Momand having been transferred to the Bijou theater at Saginaw.

Saginaw, Mich.—Tableau musical comedies at the Palace theater has given way to a policy of moving pictures.

Battle Creek, Mich.—The Park theater has been sold to John D. Davis, an attorney. He will not operate the house himself.

Lansing, Mich.—A first at the Vaudette theater destroyed two reels of films. The loss was slight.

Ishpeming, Mich.—The Ishpeming theater gave a potato matinee to help the poor.

Ontonagon, Mich.—J. J. Clark of Mass. has been making arrangements to open the Crystal theater here.

WISCONSIN FILM NOTES.

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Ellis C. Bostick Managing Merrill Theater.

MILWAUKEE, WIS.—Ellis C. Bostick has been appointed manager of the Merrill theater. Bostick formerly was an exhibitor at Pekin, Ill., where he owned the Court theater.

Cohodas Exchange Opens in Wisconsin.

Shawano, Wis.—S. M. Cohodas and H. Cohodas have opened an exchange in Shawano, Wis., for the handling of feature films, under the name of Wisconsin-Michigan Feature Film Company, for the states of Wisconsin and Michigan, and will buy in the open market for their territory nothing but high class productions. They are now negotiating for several big productions for the two states named. Would like to hear from all good state right features.

Wisconsin Theater Changes.

Waunakee, Wis.—J. C. Patterson of Lodi has opened a moving picture show here and will give performances twice a week.

Sparta, Wis.—Mr. and Mrs. Bell, proprietors of the Royal theater, have opened their handsome new brick theater on South Water street.

New London, Wis.—E. M. Taylor of Iola has purchased the Grand theater from G. E. Lutsey. E. H. Parks, an experienced exhibitor of Iola, will manage the house for the new owner. A number of changes in the appearance of the house are contemplated.

Madison, Wis.—The Strand theater has installed a new ventilating system.

Milwaukee, Wis.—The Alhambra theater had a good Christmas attraction with the apropriate "The Traveling Salesman."

Milwaukee, Wis.—Omar Smith, organist at the Merrill theater, gave a recital of Christmas music at each performance in the course of Christmas week.

Marinette, Wis.—"Gretchen, the Greenhorn" was the attraction at the Ascher theater when the Woman's Club had charge of three shows to aid a local charity.

Prairie States News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Gets Damages for Defective Film.

OMAHA, Neb.—Because a film was defective and caused loss of patronage to the theater, a jury in Judge Sears' court gave the Monroe theater a verdict of $75 damages against the Kansas City Feature Film Company. George A. Monroe, proprietor of the house, asked for $100, declaring that a certain copy of "Tess of the Storm Country" would not permit of satisfactory projection.

New Theater in Dickinson, N. D.

Dickinson, N. D.—The new Ray theater has been opened under the supervision of Mrs. W. G. Ray. The lobby, 18x35, is in mahogany and white. The auditorium, which is 28x60 feet, has a seating capacity of three hundred. The interior is done in brown with wall panels of hand-painted tapestry paper in brown and pale tan. The columns and ceiling are in ivory and old gold. There is a general Japanese garden effect which is aided by the ceiling basket clusters of soft brown and side lights of Japanese globes. The idea of harmony is carried out in the lobby display, the photograph frames and the poster frames being of the same color scheme as the interior decorations. Wilford Leonberger will be in charge of the projection. The new Ray will be operated at ten cents admission.

Notes from the Dakotas.

LaMoure, N. D.—The Electric theater has added seventy-five to its seating capacity.

Havelock, N. D.—Plans to operate a moving picture show here were made by Charles Noakes and Fred Pfahl.

Detroit's Minutes of the Year

Michigan Exhibitors and Exchange Men Have Prospered—State League Has Not Come Up to Expectations, But Hopes for a Better Record of Usefulness in the Year to Come—New Theaters and Improvements Contemplated.

By Jacob Smith, 03 Free Press Building, Detroit, Mich.

DETROIT, Mich.—With a New Year staring us in the face it is well at this particular time to look over the "minutes" of the past year. The year 1916 has been a prosperous one for Detroit's exhibitors and exchanges, as well as for exhibitors scattered throughout the state. The class of pictures have been an improvement over previous years, prices have been higher, a better class of men have come into the business, theaters themselves have been materially improved and in other ways there have been improvements, in the handling of theaters and in the various transactions that enter into the conduct of this industry.

Exhibitors' State League.

True, the state association of exhibitors has not prospered as much as it should; but there is no use in crying over spilt milk. We can only take the facts and try to make a better showing in 1917. Every exhibitor realizes the importance of a strong state organization, and especially during 1917, owing to the meetings of the State Legislature.

Just suppose that a number of drastic and unreasonable bills are introduced into the State Legislature. To you, Mr. Individual Exhibitor, if you are not a member of the state organization, what will you do to have those bills rejected? Are you just going to growl about them and take your medicine? You can't stop fanatics from introducing unreasonable and unjust bills into the Legislature, but you can have them "killed" by proper protests, which should be of the co-operative nature. The bill stands a much better chance of going by defeat if the exhibitors in the north, south, east and west sections of Michigan are ORGANIZED.

New and Modern Theaters.

Many new theaters have been erected during 1916, and they have all been of the modern and progressive type, with every attention given to ventilating, heating, fresh air, conveniences, etc., for its patrons. A number of theaters are in course of construction for 1917, and we find that they are being made larger and even finer than those of 1916.

So each year we become a little more progressive—a little more friendly with our competitors—and more thoughtful of the comfort and safety of our theater patrons.

In this particular time we also desire to call attention to the fact that Mr. Jacob Smith, with offices at 503 Free Press Building, Detroit, continues as our Michigan correspondent. He has served this paper and the exhibitors of Michigan well during the past year, and we are assured that he will keep up the good work in the twelve months to come. Exhibitors, exchange managers and anyone interested in the motion picture business, are always welcome at the office of Mr. Smith and he will be only too glad to serve them in any way he can.

Two Splendid New Theaters.

Detroit, Mich.—Christmas week was an important one for two Detroit enterprises—the Rialto Theater Company and the Del-The Amusement Company. The Rialto theater opened Dec. 21 at Gratiot and Mt. Elliott avenues and is doing a splendid business. It is Detroit's second amphitheater—it seats about 1,600 and is certainly beautiful. J. C. Ritter, proprietor of the Boulevard theater, is president and general manager, while Arthur Hoganson is house manager and assistant to Mr. Ritter.

The Del-The theater is at Mack and Holcomb avenues, seats 1,200 and is also a beautiful playhouse for motion pictures. Space at this time will not permit full technical descriptions of these theaters, but you can expect to see them soon in the columns of the trade's greatest weekly, The Moving Picture World.

Detroit Business Notes.

Detroit, Mich.—The Enterprise Theater Equipment Company, Detroit, celebrates its first anniversary this month. Ray J. Branch is proprietor and he reports a splendid business. During the year he installed thirty-seven Motiographs, twenty-three Hertner transverters and six Powers machines. He says prospects are great for 1917.

Grant Heth, who is the sales agent in Michigan for Minusa screens, says that for the past thirty days he has been busy installing twenty-six Minusa screens throughout the state. The latest installation was made at the new Del-The Theater, owned by Fred De Lodder.

Bert M. Graham, for the past two years special representative for the Universal Film Manufacturing Co., Detroit, has been appointed manager of the Detroit branch of the Tri-State Film Exchange, agents for Art Drama productions.

"Daughter of the Gods" Opens at the Washington.

Detroit, Mich.—"A Daughter of the Gods" opened Sunday, December 24th, at the Washington theater, Detroit, to tremendous business afternoon and evening. Only two shows are given and prices for the matinees run from 25 cents to one dollar, with 25 cents to $1.50 at night. The seat sale thus far has exceeded expectations, there being a practical sell-out for all performances. The newspaper comments were very favorable towards this picture, most of them claiming it to be the greatest screen production ever brought to Detroit. The public is also showing great interest in the picture and apparently has no objection to the big prices. Liberal space is being used in the newspapers to boost the run, while twenty-four sheets can be seen on billboards in every section of the city. The engagement of "A Daughter of the Gods" is for four weeks. The Washington is now working under its new policy of big productions, two shows daily and big prices.

Clara Kimball Young Here for Xmas.

Detroit, Mich.—Clara Kimball Young spent Christmas in Detroit and we are proud of her for it. Miss Young, accompanied by her secretary, arrived Sunday morning, December 24th, and went to the Hotel Statler, where rooms were reserved in advance for her. In the afternoon and evening she appeared at both performances of "The Foolish Virgin" at the Broadway-Strand theater.

At 6 o'clock a complimentary dinner was tendered her by Harry I. Garson, Mayor Oscar B. Marx, Sheriff Milt Oakman, other city officials, John H. Kunsky, A. J. Gilligham and other leading exhibitors. On Christmas morning she entertained 1,200 kiddies at the Broadway-Strand theater with a motion picture show consisting of comedies, followed by a distribution of presents from a huge Christmas tree which she had placed on the stage. It is estimated that Miss Young spent $1,000 of her own money in this act of charity. At the afternoon and evening performances she again appeared on the stage of the theater and addressed a few remarks to crowded audiences.

STATE RIGHTS

Thos. H. Ince Feature

Five (5) Reel Special
Released February 22nd, 1917

Big Box Office Attraction

EXHIBITORS: You know what we mean when we say an INCE SPECIAL. You all know the "Napoleon" of the Photodrama. If you don't, take a look at "CIVILIZATION." "Enough said."

KESSEL & BAUMANN

Thos. H. Ince's Features Coming

STATE RIGHT BUYERS: Secure your territory quickly. Do it now while there is a chance. Other five-reel THOS. H. INCE FEATURES will follow closely. Keep your "Eye" on this Ad.

NEW YORK MOTION PICTURE CORPORATION

A. KESSEL, President CHARLES O. BAUMANN, Vice-President

Long Acre Building, New York City, N. Y.

STATE RIGHTS

Mack Sennett Comedy

Two (2) Reel Special

Entitled

"Nick of Time Baby"

Released February 15th, 1917

"SURE FIRE HIT"

BOX OFFICE ATTRACTION

EXHIBITORS: Be sure to book this first big two-reel MACK SENNETT FEATURE. "SURE FIRE HIT"—will unquestionably "pack 'em in." A great big feature and in only two reels—one of those "get 'em in and out" variety—"one that'll get the money."

KESSEL & BAUMANN

Mack Sennett Two Reel Features Coming

STATE RIGHT BUYERS: Make your arrangements and secure your territory now. Don't wait, or you stand a chance of being "shut out." Other two (2) reel MACK SENNETT FEATURES will follow closely. Watch for the announcement.

KEYSTONE FILM COMPANY

A. KESSEL, President CHARLES O. BAUMANN, Vice-President

Long Acre Building, New York City, N. Y.

Hilliard Theater at Creston, Iowa, Opens

New Picture House Has a Projection Room in Shape of Tiny Brick Cottage on Ground Floor—Two Lobbies—Tables for Refreshments.

By Dorothy Day, Register-Tribune, Des Moines, Iowa.

CRESTON, Iowa.—The new Hilliard theater, Creston, Iowa, recently opened with a most novel feature as a drawing card. The projection room, in the shape of a tiny brick cottage, is on the ground floor. Fire protection is assured with thirteen-inch walls and a brick chimney to carry off the gases of the booth. Artificial vines and flowers entwining a trellis work, partly cover the walls. The two new Power's 6-B machines are supplied with current from two 50-ampere transverters. Unique operating booths are a hobby of Rosenfield and Samish, the proprietors.

Another feature of the New Hilliard is the two lobbies. The outer one is very ordinary, but the inner is given over to tables for refreshments, with railings dividing the exit and entrance doors. The lobbies are at right angles to the theater proper, as the building is L-shaped. The seating capacity is 750.

The opening night was a great occasion for the people of Creston. Special music and flowers were features.

Interstate Film Corporation.

Des Moines, Iowa.—C. W. Jeffries has opened the Inter-State Film Corporation with offices at 702 Mulberry street, Des Moines, Iowa. Arrangements have been made to handle the Budd Fisher, Mutt and Jeff cartoon comedies and "The Marriage Bond," featuring Nat Goodwin for Iowa and Nebraska. Plans are now under way to handle the better class state right features. Mr. Jeffries is well known in the territory, having been associated for the past eight years with the exchanges in Minneapolis, Omaha and Des Moines.

"Romona" at the Majestic.

Des Moines, Ia.—The Majestic theater on Eighth street reopened the day before Christmas with the Clune production of "Romona." The house was attractively decorated with Indian blankets, etc., the lobby was made up to represent the front of the old missions, and the ushers were dressed as Mexicans. The new management secured a company of five Australians especially for the engagement to furnish the music, together with the pipe organ. Business was good all week. Next week the Majestic will show "Civilization" for at least two weeks, to be followed by Nazimova in "War Brides."

Family Theater Remodeled.

Des Moines, Ia.—The Family theater belonging to J. Milosiowsky, owner of the Palace, has been remodeled on the inside, beautiful with a canopy, and has a new manager, H. D. Grove, formerly the manager of the Casino theater in Davenport.

Three Houses Now Dark.

Des Moines, Ia.—Three theaters in this city closed their doors the past week or so. The Elite, a big house on the East Side, recently changed management and went through a course of renovation, but a few weeks after the change the doors were closed. Two suburban houses, the Alamo on Sixth avenue, and the Rex on Twentieth and Clark, have closed up. Des Moines fans seem to prefer taking the car down town to a short walk to the local suburban houses.

Local Business Notes.

Des Moines, Ia.—"The Girl From 'Frisco" serial is going big here. For the first time in the history of serials in this city "The Girl From Frisco" has been booked second run in the downtown district, and the General Film exchange manager says that they only lack one of running the serial in half of the suburban houses. The Royal theater on Eighth and Locust is somewhere about the seventeenth episode and business increasing every week, while the Family will start its second run in the near future.

Des Moines, Ia.—The newly formed Interstate Film Corporation gave a private showing of their first feature for distribution in Iowa and Nebraska at the Casino theater last Sunday morning. It was Nat Goodwin in "The Marriage Bond."

Iowa Theater Notes.

Riverside, Ia.—Yaro Willinger has purchased the Subway theater of Riverside from A. A. Hahn.

Osceola, Ia.—The Campbell Brothers' Amusement Company, which owns a motion picture theater, a skating rink, etc., in Memphis, Mo., has secured a six-year lease on the Osceola opera house, where it will show features, booked independently, and the General films. One of the brothers visited Des Moines during the holidays while their road show was showing in Mason Cty.

Corydon, Ia.—It is reported that Luggar & Patterson have sold the Corydon opera house.

Corning, Ia.—B. G. Buffington recently sold the Lyric theater and the opera house of this city to C. M. Perrigan.

Guthrie Center, Ia.—Powd McLuen of the McLuen theater in Guthrie Center, originated a clever advertising scheme to make the beginning of his serial, "The Iron Claw," well known. A few days before Xmas he sent out a package to all of his patrons labeled "Do not open until Xmas Day." Of course everybody opened the package at once, and inside of many wrappings they found an invitation and a cordial holiday greeting. The invitation was a ticket of free admission to the opening episode of "The Iron Claw" on Tuesday, the 26th. The ticket admitted two, but no children, and the house was jammed all evening. McLuen evidently has found the Pathe serials a paying proposition, since the Pathe exchange inform us that he is already signed for "The Shielding Shadow."

Indiana News Letter

Circle Has 2,000 Youngster Guests.

INDIANAPOLIS, IND.—The Circle theater was invaded Friday by a youthful army in quest of the truth about Captain Nemo and his submarine, the Nautilus. More than 2,000 children, representing various city and state institutions, were the guests of Barret McCormick, manager of the theater, at a presentation of the big marine film, "Twenty Thousand Leagues Under the Sea," from Jules Verne's famous story. In addition to the picture there was a special Yuletide concert by the Circle orchestra.

B. J. Vought Buys Out Partner.

Columbia City, Ind.—B. J. Vought has purchased from his partner, W. L. Pracht, the latter's interest in the Columbia City Amusement Company, which operates the Lyceum and Palace theaters, and the airdome in the summer. Mr. Pracht will remain in Columbia city for a short time to assist Mr. Vought in the business. The Columbia City Amusement Company, since taking charge of the theaters about a year ago, has presented high class, clean worthly pictures for the entertainment of the public.

Old Colonial Passes Out.

Brazil, Ind.—One of this city's first moving picture theaters passed out of existance last week when carpenters began the work of wrecking the interior of the building at 105 East National avenue. The theater, known as the Colonial, was established by Robert Kidd, and for some time was the only show in the city. Since the organization of the Brazil theater company, which took over nearly all the motion picture shows in the city, the Colonial has been seldom used.

Sunday Shows in Valparaiso.

Valparaiso, Ind.—The motion picture houses in Valparaiso will be opened next Sunday for the first time on the Sabbath. The theater managers announce that they will give a percentage of the receipts to charity, and do not expect any interference by the authorities. The managers claim there is a demand on the part of the public for Sunday theaters.

New Irwin Theater Company.

Goshen, Ind.—The Irwin Theater Company, of Goshen, has filed papers of incorporation to engage in the motion picture business. The capital stock is $10,000. The incorporators are May Irwin Baker, Francis E. Baker and B. F. Deahl.

New House in Newcastle to Open.

Newcastle, Ind.—The Strand, one of Newcastle's new moving picture theaters, will be opened soon. The little theater, which has a seating capacity of 250, is located in the Burr block on East Main street. It is under the management of R. Swearingen, formerly of Muncie.

Reopening of Gaiety at Bluffton, Ind.

Bluffton, Ind.—Workmen have finished remodeling the interior of the Gaiety theater and the management is planning to have a formal reopening of the playhouse soon. The numerous changes that have been made enable the theater to rank as one of the prettiest motion picture houses in this section of the state. The lobby has been greatly enlarged, and has been redecorated with lattice work and garlands of flowers. The ladies' rest room, which is one of the new features, is particularly cozy and convenient.

E. Garrison Comes to Manage Theater.

Goshen, Ind.—Mr. and Mrs. E. Garrison and daughter, Miss Pearl, have moved here from Albion, Ind., to take charge of the Lyric theater, which Mr. Garrison recently purchased from James Polezoes. Miss Garrison will assist her father in the management of the theater.

Chas. McDermond Now Owns Orpheum.

Attica, Ind.—Charles McDermond is now sole proprietor of the Orpheum theater here, the partnership existing between him and his uncle, George McDermond, having been recently dissolved.

Colonial Theater Sold.

Warsaw, Ind.—Julius Weingartner, of Fort Wayne, Ind., has purchased the Colonial theater here from Gerard and Cohen, and will take charge at once.

New Indianapolis Theater Co.

Indianapolis, Ind.—The Royal Motion Picture Show, of Indianapolis, has been incorporated with a capital stock of $5,000. The directors are John H. Hartman, B. Eggert and M. W. Jeffery.

NORTHWEST NOTES.

Deering, N. D.—H. F. Koch will open the opera house here as a picture theater on January 20. Universal features and serials will open the house.

Kildeer, N. D.—The Auditorium theater, managed by J. H. McMadden, was destroyed by fire last week.

Thief River Falls, Minn.—W. H. Seitzler has sold the Princess theater here and has gone to Minneapolis to look up a new venture.

St. Paul, Minn.—George Granstrom, of the New Franklin theater, Minneapolis, has also taken over the management of The Park, Selby and Snelling avenues, here.

Lyle, Minn.—Henry Gordon has sold the Joy theater to capitalists of Mason City, Iowa.

Wykoff, Minn.—Edward Johnson and Edwin Kruegar have become owners of the local picture theater.

Paramount Buys Local Exchange.

Minneapolis, Minn.—The Paramount Pictures Corporation of New York announced the purchase of the Famous Players Star Feature Film Company from Bert Barnett, Sr., and Bert Barnett, Jr., here. This exchange, one of the oldest in the city, is located in spacious quarters on the seventh floor of the Produce Exchange building and exhibitors and exchangemen of the city were greatly surprised to hear that the Barnetts had sold their interests. C. L. Peavey, former manager of the Pittsburgh Paramount and Detroit Artcraft offices, assumed the management of the Paramount exchange. C. J. Ver Halen will remain in the capacity of publicity manager of the exchange. The Barnetts have not announced any plans for the future, but will leave for New York, their former home, Dec. 28.

Xmas Gifts and Surprises.

Minneapolis, Minn.—Manager Henry E. Friedman of the Pathe exchange was presented with a humidor full of Le Vengas and a complete desk set of frosted brass by his office assistants Christmas day. Following a presentation speech by Miss Loretta Kennedy Mr. Friedman began the distribution of his presents to his staff of co-workers.

Manager Otto M. Davies of the Minnesota Metro exchange distributed monetary presents to his office force Christmas.

The wholesale cigar company on the first floor of the film exchange building did a big business last week owing to the fact that several exchange managers presented exhibitors and friends with "Inflammable and inhalable" gifts with bands around them.

Manager W. K. Howard of the Vitagraph, the youngest exchange manager in the northwest, was forced to use all his youthful strength in delivering a pile of Christmas presents to exhibitors and employes.

"Sunset Princess" Released.

St. Paul, Minn.—The Great West Film Company has announced the release of "The Sunset Princess," featuring Wallace D. Coburn and Marjorie Daw, the second week in January. The feature has been in the process of preparation for release since July.

George W. Malone Joins "U."

Minneapolis, Minn.—C. C. Knapp and George W. Malone have joined the sales force of the Universal Laemmle exchange, Minneapolis. Manager J. F. Cubberley of the Universal reports a big demand for "The Purple Mask" serial.

Theater Changes and New Houses.

The Beyerstadt Brothers have purchased the Empress theater at Rochester, Minn., and now control both Empress and New Garden. The Empress was reopened Dec. 19 with Paramount pictures and a 20-cent admission price.

Ferroe & Knutson have purchased the opera house at Milan, Minn.

W. T. Hickey's new Armory theater at Ripon, Wis., played to over 1,000 people on its opening night last week. "The Battle Cry of Peace" was the feature being shown.

G. S. Harding is completing his Elko theater at Bemidji, Minn., and expects to have it open by Feb. 1.

Staples, Minn.—The New Palace theater here, seating about 700 persons, will be opened shortly showing Paramount pictures five days of the week. H. E. Poole is manager of the new house.

Among Exchange Men.

E. S. Flynn has left the Supreme Feature Film Company exchange and is now covering the Iowa territory for Elliott & Sherman in the interests of "Ramona."

Andy Campion has resigned as manager of the Unique, Minneapolis.

Manager H. E. Friedman of the Pathe exchange has booked "Pearl of the Army" in the New Aster for first run in Minneapolis.

Minneapolis Filmdom News of Holiday Week

The Big Surprise Was the Pathe and International Deal—Business Brisk Due to Fair Weather—Big Showing Made by "The Crisis" and Other Hits.

By John L. Johnston, 604 Film Exchange Building Minneapolis, Minn.

MINNEAPOLIS, Minn.—Surprise has followed surprise here for the last few weeks, but Pathe's taking over of the Hearst enterprise was the big thing. Hugh C. Andress resigned as manager of the Hearst International Exchange, 606 Produce Exchange building, Dec. 30, and Mr. Felkin of Chicago was sent here to take his place. Mr. Felkin arrived in time to witness Andress' private showing of "Patria" at the New Grand, Minneapolis, and get acquainted with several exhibitors, when word came from New York that, beginning January 1, the Pathe exchange would handle the International's business. Mr. Felkin returned immediately to Chicago and has announced his intention to enter another field. Mr. Andress has not made known his plans for the future. Manager Henry E. Friedman of the Pathe exchange, although busily engaged in boosting Pathe productions, expressed himself as delighted with the merger with the International and he has begun preparations for exploiting the new films. Mr. Andress' showing of "Patria" attracted a good crowd of exhibitors from the Twin Cities and the film won much favorable comment. Mr. Andress has represented the International here since May, when he began an aggressive campaign on "The Mysteries of Myra." Mr. Andress handled the work of the office alone and deserves special credit for the work he has done for the Hearst interests.

Holiday Business Good.

Minneapolis, Minn.—Fair weather during holiday week did much to bring big business to the downtown theaters of both Minneapolis and St. Paul. In Minneapolis "The Black Butterfly" and "Gamble in Souls" drew good houses at the Strand, "Snow White" proved an excellent drawing card at the New Garrick, while "The Crisis" and "Purity" did a good business at the Lyric and Metropolitan respectively. At the St. Paul Strand "The Sunbeam" and "Black Butterfly" drew well. Mary Miles Minter in "Faith" attracted good houses to the Blue Mouse. "A Woman Alone," "The Hands of the Enemy" and "The Road to Love" did well at Starland, Alhambra and New Majestic respectively.

Ormi Hawley Here in Person.

St. Paul, Minn.—Ormi Hawley will appear in person at the Blue Mouse here shortly, when "Race Suicide," in which she is featured, is run. Manager O. A. Rowe has also bid for "The Libertine."

"Crisis" and Other Big Features Going Strong.

Minneapolis, Minn.—The past week's calendar has been completely smothered by big events in the film world hereabouts. "The Crisis" opened at The Lyric, the Paramount exchange was sold, "Purity" began a two weeks' run at the Metropolitan, Margueite Clark in "Snow White" was offered at the New Garrick at increased prices, Cristmas and 20 below zero weather followed by snow and rain all had their place on the program.

"The Crisis" was shown to about a thousand invited guests at The Lyric on Friday evening, Dec. 22, and opened at the theater Sunday, Dec. 24, to S. R. O. business at a dollar top. Despite some of the stiffest opposition Minneapolis has seen in many months the big Selig feature, controlled by Elliott and Sherman of Minneapolis, continued to draw big houses at each performance during the opening week. A thirty-piece orchestra conducted by George Koehler, who wrote the special musical scores for the feature, adds to its attractiveness and the picture is being shown in a completely re-decorated theater. Manager Frank A. McInerny of The Lyric sought eight of the prettiest girls in Minneapolis for ushers for "The Crisis." E. A. Brehaney is the manager of the "Crisis" company, F. A. McInerny, house manager; John Lewis and R. M. Volkmar, operators; Joseph Kugler, agent and the ushers are: Misses M. Stay, Ruth LeBeaux, Denice, Lorain Schiagel, Clara Mackaben, Illen, Hazel Moe and Mrs. Webb, C. J. Bulliet is publicity manager.

H. A. Sherman, president of the Sherman-Elliott Co., has announced that a Western "Crisis" company is being organized to open a run at Omaha late in January. Mr. Sherman has also stated that the opening of the feature in Boston has been postponed for a short time. W. N. Selig attended the opening of the feature here as did Governor Burnquist of Minnesota, his staff and city officials.

Strand Signs Contracts for Big Films.

Minneapolis, Minn.—The signing of contracts for the Clara Kimball Young, Mary Pickford and other feature releases, in addition to Triangle and Metro service, has brought the Minneapolis Strand theater into the line of the best theaters in the west. The Strand, owned by the Saxe Brothers of Milwaukee, and managed by James A. Keough, has climbed the ladder of popularity in Minneapolis in leaps and bounds, the varied program, the attractiveness of the theater, special music and lavish publicity bringing about success. The Strand, located on Seventh street, between Nicollet and Hennepin, seats a few more than 1,300 persons comfortably and displays pictures from 11 A. M. until 11 P. M. The Strand put out 10,000 copies of a large weekly newspaper, edited by C. G. Branham.

Distribution of Selznick Pictures.

Minneapolis, Minn.—Before returning to New York Ben S. Cohen, personal representative of Lewis J. Selznick, announced that in the future all Selznick products will be distributed throughout this territory by Messrs. Harry Rathner and Myron Conhaim, managers of the Unity and Supreme exchanges, Film Exchange building.

Emily Stevens at Two Houses.

Minneapolis, Minn.—Emily Stevens, Metro star, had the pleasure of playing to enthusiastic audiences at two different theaters in two different types of plays two weeks ago. "In the flesh" Miss Stevens was at the Metropolitan and "in the film" she appeared at the Strand in "The Wager." By arrangement of the WORLD correspondent Miss Stevens attended a performance of the latter and was greeted by a capacity house of admirers. It was the first time Miss Stevens had seen "The Wager" and she was greatly interested. Miss Stevens saw the film from the balcony, parquet and projection room, where the various pieces of equipment were explained by Publicity Manager Branham and Operator Sloan. Later in the week Miss Stevens returned to the Strand to see Mae Marsh in "The Wharf Rat" and Douglas Fairbanks in "The Matrimaniac."

From the Exchanges.

Mendel Gottlieb, manager of the Favorite Film Corporation, has secured state rights on "The Libertine." C. G. Branham is handling the publicity campaign on the feature.

Ben Rosenberg has announced that he has secured rights for showing "Around the World in Eighty Days" for the E. L. K. Film Company.

Guy Crandall has opened an exchange at 322 McKnight building and has among other features "Home Sweet Home," a Griffith film.

Fred Larkin, former Anoka exhibitor, has opened the Feature Distributing Company exchange at 814 Produce exchange building.

Globe on Canal Street Opens

New Orleans' New Fichtenberg House a Thing of Beauty—Fireproof and Perfectly Appointed—Occupies One of the Most Valuable Sites on Canal Street—No Steps to Balcony—Premier Show.

By N. E. Thatcher, 3801 Canal street, New Orleans, La.

NEW ORLEANS, La.—The opening of the new Globe theater on Canal street has been the event of motion picture history here so far this season. The Globe is a Herman Fichtenberg enterprise and a very meritorious one at that. It would be a hard matter to find a more beautiful and more perfectly appointed motion picture house anywhere, the only regret being that the seating capacity is smaller than a theater of such magnificent finishings should have. In the construction of the building nothing that would add to its attractiveness and the convenience of the patrons was omitted. It occupies one of the most valuable lots on Canal street and is in the center of the business district. It is absolutely fireproof, being constructed of steel and concrete throughout. It is finished in the most tasteful manner.

The walls and ceilings are of caenstone finish, made soft and restful by a flood of subdued light; the corridors are cork floored and all of the metal trimmings are of Benedict nickel or German silver, and there is an air of simple elegance in every nook and corner of the building. Telephone booths, ladies and gentlemen's rest rooms are among the minor provisions for the patrons. A mammoth Austin organ and a baby grand piano are provided for the musical accompaniment of the feature pictures, and these instruments are presided over by Professors Seels and Huffman, both musicians of note. A novelty in the seating arrangement is that no stairs are required to gain access to the balcony. Seats in that section are reached by means of an easy incline which leads through the loges and constitutes, practically a part of the main floor. In every particular, novelty, completeness and richness of furnishings and appointments dominate the theater.

Upon the occasion of the formal opening of the house with the presentation of "The Common Law" Clara Kimball Young's first Selznick-Picture release, a veritable bower of the richest blooms was provided for the lobby in the floral offerings of the friends of Mr. Fitchenberg. Many of the designs were most elaborate, and they were so great in number that they overflowed to every nook and corner of the available space in the theater.

Clara Kimball Young Helps Charity.

New Orleans, La.—Clara Kimball Young with a company of players, under the direction of Charles Giblyn, has just completed taking a series of scenes to be made a part of a forthcoming release on the Selznick program. This was Miss Young's first visit to New Orleans, and she is delighted with the photographic possibilities of the city and with the very cordial recepton whch she was accorded. Every social distinction which she found it possible to accept was provided for her and she had a very busy time between the enjoyment of southern hospitality and the duty of picture making. She steadfastly declined to appear in a public manner in any theater in which her pictures were being shown, much to the regret of the managers. However, she entered with delight into a project to aid in procuring Christmas presents for the poor children of the city. She manifested interest in the operation of the annual doll and toy fund project which is an institution in New Orleans, and she wanted to help. Under the direction of the photoplay editor of the Times-Picayune, Miss Young appeared with some of the prominent ladies of the city on Canal street amid a shower of coins in the automobile in which she was riding. Thousands of people thronged the streets and it required the constant efforts of a squad of police to clear the way for the machine. A very substantial addition was made to the public fund by Miss Young's effort and many a poor little fellow had her to thank for a merry Christmas.

D. L. Cornelius to Be Here Permanently.

New Orleans, La.—D. L. Cornelius, managing director for the Saenger Amusement Company, has been here making arrangements for taking up his residence in New Orleans. He expects to be settled here with his family not later than Jan. 15, and after that time he will direct his chief efforts to the management of the new Strand theater which is slated for opening on Feb. 15. The new Strand is to be quite the most pretentious theater that has yet been opened in the south and everything that goes with the showing of all that is best in photoplays in the best possible manner is to be provided.

Manager Stephens' Anniversary.

New Orleans, La.—On last Saturday S. T. Stephens rounded out his first year as manager of the local Mutual Film exchange and he was made the guest of honor at a dinner in a little quaint Italian restaurant where every effort is directed toward food and not toward sumptuous furnishings. About the table were the heads of all the departments in the Mutual exchange, and two or three of the close business friends of Manager Stephens. The sumptuous feast was thoroughly enjoyed by every one present. The after dinner hour was spent in felicitations.



S. T. Stephens.

Under Manager Stephens's direction the local Mutual exchange has been placed in an enviable position in the motion picture field here. Not only has the business of the office been steadily and largely increased, but the strongest sort of a working organization has been built up by Mr. Stephens. He has the happy faculty of cementing his organization into one big and contented family, with the result that any of his men would fight for "Steve" before they would fight for themselves. He is the oldest exchange manager in point of service in the city and he has surrounded himself with some of the best men in the business. It is said that out of the seventy-five theaters now operating in the city the Mutual has accounts with sixty-eight of them, and the country business shows about the same average. If it falls off any, Al Dunning, the nestor of the road men in this territory, is sent out.

Exhibitor Bloomsteil Extends.

Donaldsonville, La.—William Bloomsteil of this city will open motion picture theaters in Houma and Thibadeaux and conduct them in conjunction with his local theater. Bookings have already been made for the new houses.

Buys Lomo Theater.

Hattiesburg, Miss.—Vernon Baird has purchased the Lomo theater here and has already improved the service by adopting a program of feature productions for each night in the week.

Parent Co. Takes Over Local World Film.

New Orleans, La.—An important change in the motion picture field here was the taking over of the New Orleans exchange of the World Film by the parent company last week and the auditor for the company has just completed his examination of the books. The local World exchange has been for the past several months under the control of the Southern World Film Corporation, which was an affiliation of the S. A. Lynch Enterprises of Atlanta, Ga. Mrs. Anna H. Sessions was made manager of the exchange when the transfer was made, and she proceeded to make the office show such a marked increase in receipts and decrease in operating expenses that the World officials decided to take advantage of a provision in the lease and terminate the relations with the Southern World Film Company, taking over the business for themselves. Mrs. Sessions and her present force of employes will continue to administer the affairs of the local World exchange.

Auslet-Woodward Theater Corporation.

Booneville, Miss.—The Auslet-Woodward Theater Corporation has been formed with Jack Auslet as president and general manager, C. C. Woodward secretary-treasurer. Its main office is at Booneville, Miss. This firm has taken over the Princess theater at Booneville, Miss., and the Lyric at Louisville, Miss. They are booking the operat house at Baldwin and contemplate leasing several other theaters in Mississippi and to build one at New Albany and Pontotoc. Mr. Auslet is an old experienced showman and has had considerable experience in the motion picture business both as manager of theaters and handling of feature pictures and working for exchanges. This firm reports excellent business since they have inaugurated a feature every day at their houses. Paramount, Pathe, Mutual, World, and special pictures are shown in their houses, also Fox productions.



J. I. Dodson, Leading Salesman.

Kansas City, Mo.—J. I. Dodson was the lucky man whose hard work won him the prize for the largest increase in business in the last four weeks of the year, in the Universal territory under the direction of R. C. Cropper, at Kansas City. Mr. Cropper's district includes Kansas City, St. Joseph. Omaha, Oklahoma City, Sioux Falls, Cairo, Fort Smith and Wichita exchanges.

L. H. Chandler with "U."

Kansas City, Mo.—L. H. Chandler is

now traveling for the Universal out of Kansas City. Mr. Chandler was formerly with the Federal Film Company there.

Edward E. Hiller Goes on Road.

Kansas City, Mo.—Edward E. Hiller, for the past two years booker at the Pathe exchange, Kansas City, Mo., starts on the road early this year, with Southern Missouri and Central Kansas territory. Mr. Hiller has received an ideal training for a road position. He for years traveled for a road show; then he managed the Varsity moving picture theater at Lawrence, Kan., and then went into the Pathe office. He knows all the exhibitors in his new territory; and he is personally acquainted with most of them, having sold films to them in the Pathe office.

Local Exchange Notes.

Kansas City, Mo.—J. B. Gruwell has been transferred to the Chicago office of K-E-S-E, after two years on the road from Kansas City territory.

The Metro exchange at Kansas City has added 50 per cent. to its office quarters, because of increasing business.

Local International's Head.

Kansas City, Mo.—J. S. Applegate, the manager of the new International exchange recently established in Kansas City, has had a short, but successful career in the motion picture game. Until a year ago he was in the automobile business, having traveled for several companies from the factories and from various branch houses over the country. One day about a year ago, his friend M. Sheridan, of the Pathe office at Denver, asked him why he did not go into the motion picture business, and he decided to try it. He obtained a position as traveler with the Pathe office at Denver, and was on the road for five months, and was then given the management of the office. In the early fall of this year, however, he was offered the management of the new International office which was to be opened in Kansas City, the company having decided that the St. Louis office was too far away to give quick service to the great Southwest. Mr. Applegate accepted the position and opened the new house in Kansas City the first of November.



J. S. Applegate.

One of the ideas which Mr. Applegate has used very successfully in the management of the office, is his careful selection of the traveling salesmen and watchful interest over their efforts on the road. Each salesman is given special attention and help in his territory, and is expected to make a good showing. Mr. Applegate gives as much of his personal attention as possible to the weekly results of each salesman's trip, and he knows just what each is doing. In this way, when the company some day asks him for a man to put in charge of a new office, he is in a position to say just who is the man best qualified for such a place.

The new branch is opening in fine shape, the new serial "Patria" receiving a number of bookings before it was even released. The other features which the company has released are going in fine shape, and are being booked in the best houses in the territory.

Mr. Applegate weighs two hundred fifty pounds in his stocking feet, and says he is not ashamed of it.

Still More Rigid Censorship Likely

In Kansas City, Result of Emotional Explosion Over Sensational Films and Posters May Be a Sterner Supervision of Pictures, Lobby Displays and Advertisements—Bishop Interested—Situation in State.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The rigid censorship of all pictures to be shown in Kansas City by the censor board, the intrusion of various civic bodies into the matter of watching for improper pictures, the enlistment of police powers to control and regulate lobby displays, stricter supervision and control of newspaper and other advertisements—these are some of the immediate results likely to follow the recent "explosion" with reference to censorship in Kansas City. And now comes another, semi-official, but quite as serious.

Bishop Lillis Issues a Circular.

Two weeks ago Bishop Lillis, the head of the Catholic church in this district, delivered a sermon on the moving picture show, in which he deprecated the tendency on the part of some exhibitors to present pictures that appeal to degraded tastes, and that give too close familiarity with crime. Apparently this sermon was a warning, and a forerunner of possible drastic suggestions. For last week the bishop issued a circular, in which he called upon Catholics to use all their influence against exhibitors of improper pictures, particularly against shows that were advertised as for adults only. One paragraph of the circular is especially significant. It follows:

"We are convinced that city officials, if supported by public opinion and sympathy, will cheerfully assist in eliminating all films of debasing character by influencing legislation and by enacting laws that will subject these shows to stricter supervision and to heavy fines in case of violation by the ones who at present feel themselves above the law and who brook no interference from outraged society. And we are equally convinced that if parents, Catholic organizations and church societies realized their rights and were mindful of their obligations the photoplays that now are questionable and sources of evil, would soon become the agencies of incalculable good. The most effective protest that the people can make against offensive and indecent picture shows is their refusal to attend them."

The Situation in the State.

Here is the situation: First, some of the church bodies are insisting on an extension of the censorship control, the enforcement and utilization of a section of the old law providing for organization of local censorship bodies to co-operate with the state censorship board. Second, many educational bodies are urging that some new basis of control of improper pictures be discovered and established. Third, the federation of women's clubs is urging that the censorship be taken away from the department of public instruction and put in the hands of an unofficial body—a committee made up of citizens, from whose decisions appeals can be made only to the courts. Fourth—and here is the crucial point—most of the legislators have a more or less well-developed idea that the present censorship law, in form and in practice, is unjust, and falls of its purpose.

It is obvious that there is a big chance to get action by the Kansas legislature that will remove a great deal of the obnoxious character of the present law—and perhaps to remove the law altogether.

"Family Night" Shows.

Here is another phase of the subject. Sudden and widespread interest is being taken in the experiment in Kansas City, Kan., and in Kansas City, Mo., of providing special programs for "family night" at the neighborhood theaters. The Parent-Teachers' associations, perhaps the most powerful organization in the two states, when it gets started on a project, has conceived the notion of having special programs agreed upon for one or two nights a week, to which the children shall be urged to come. These programs are to be approved, on a plan arranged in each instance by the exhibitors and committees of the associations. Where such arrangements have been made, the exhibitors have not been disturbed by the censorship with reference to their other programs—indeed, the close touch that the plan gives with the parents and teachers, seems to enable the exhibitor to provide programs for all nights that are popular and acceptable. Such censorship, or co-operation in selection of programs, has not proved irksome.

This plan is being urged upon communities in the two states by the state Parent-Teacher organizations; and it is notable that it seems to disregard censorship of shows for other than the family-night occasions.

In Missouri, the proposal of the newly elected governor to impose a tax on moving picture theaters has been rejected by the governor's advisory commission.

Must Have Been One of Bowles' Ideas.

Kansas City, Mo.—Thirteen salesmen and heads of departments of the Kansas City Universal office were guests of R. C. Cropper, district manager, at the theater, and a New Year's party at the Edwards Cafe. The entertainment features culminated in the mysterious and sensational appearance of a girl in a purple mask, descending a stairway at the critical part of the program, a purple spotlight playing upon her. The "Purple Mask" had been released only a few days previously. The fact that the Universal bunch was dining in the large room where hundreds of other people were enjoying their New Year's celebration, gave the scene particular significance.

Harry Burton's New Idea.

Brookfield, Mo.—Harry Burton has been "cashing in" with a new idea, for which he has the co-operation of the Pathe exchange at Kansas City. This is the showing of slides bearing the pictures of stars in coming attractions, but without the identifying names of these stars. Mr. Burton offers prizes to the persons who can guess the names of the stars. The picture slides are shown two weeks or more before the film is to be run, and before any of the "paper" is set up. The prizes are awarded at the opening night of the program in which the stars appear.

Missouri and Kansas Theater Changes.

Braymer, Mo.—Harry Pill has bought the Braymer opera house, now a moving picture theater, from Clifton Barcus.

Cowgill, Mo.—F. A. Strawhackett has bought the Nelson property here; it consists of a handsome building, which houses the electric light plant, the Cowgill Garage, and the moving picture theater, and all these enterprises will now be operated by Mr. Strawhackett.

Cameron, Mo.—Mr. Jarboe, formerly of Carrollton, Mo., has opened his new $10,000 moving picture show house here.

Buckiln, Mo.—Wiggin & Burke have bought the Iris theater from J. F. Hammill.

Boonville, Mo.—W. S. Merrill has bought the Stevens opera house, and is managing it.

Selden, Kan.—J. A. Phillips has opened a new show here; he has shows now at Oakley and Colby, and is the professor in the high school at Colby.

Topeka, Kan.—J. W. Wristen has bought the Iris from H. S. Montgomery.

Snow Hits Mountain Business

Rocky Mountain Film Distribution Snowed Under—Two Weeks Storm Blocks All Lines and Theaters Can Get No New Films—Reserve Programs at a Premium —Serials Have Been Refused to Inaccessible Places.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, Colo.—An almost uninterrupted snowstorm of two weeks' duration, interspersed and followed by a protracted spell of zero weather, has wrought havoc with the film industry in the Rocky Mountain region. Film service is demoralized to an extent never before experienced in this district.

Even at best the task of handling of films in this district is fraught with hazards which the exchange managers and exhibitors only can realize. Some idea of the difficulties encountered by them can be had, however, when it is known that three days and nights are required to transport films one way to some of the more distant points in the state. And this with conditions favorable.

Now that mountain passes are blockaded by great snow drifts and train service either wholly suspended or badly crippled, it is next to impossible to run a film exchange or operate a theater.

There is hardly an exchange in Denver that has not at least one feature tied up back of a snow blockade, and some ten or a dozen pictures are temporarily out of commission.

Advance bookings have been knocked into a cocked hat and the forces of the various exchanges are working night and day trying to bring order out of chaos. Theaters, big and little have been hit by the unprecedented condition, and many houses in the mountain towns have been able to keep open only by the fact that they had reserve programs on hand before the storm began. Some of these theaters change programs daily, but now are running one program until another can reach them, whether it is one day or a week.

The vaults of local exchanges, which ordinarily contain hundreds of reserve reels, are emptied through the necessity of filling in where programs have either failed to reach their destination or have been held up on the return trip. Even should the weather moderate to such an extent that regular train schedules can be resumed, it is estimated that several weeks will be required in which to straighten out the tangled mass.

A saving feature of the present difficulty is the fact that few serials have been affected by the transportation tie-up. Taking warning from their experience of last winter, when different episodes of several serials were held up back of a snow blockade in the Durango district, thus spoiling the sequence of the screen story being run in scores of other houses, the exchange managers this year refused to book serials in the inaccessible regions.

To add to their other difficulties the exhibitors throughout the state, including Denver and the other large cities, have had a very poor holiday season. A dull spell is not unexpected just prior to Christmas, but this year it reached unprecedented proportions and conditions have not since improved. Unfavorable weather undoubtedly is the cause of the slump, and when the temperature moderates it is expected that business will return to normal.

Denver Screen Club Ball February Third

Club Sets New Date—Mary Miles Minter, Anita Stewart and Wallace Reid Expected —Clara Kimball Young Hoped For.

Denver, Col.—The weekly luncheon and meeting of the Rocky Mountain Screen Club, held during the holidays, was the largest and most enthusiastic in the history of the organization. Every exchange manager and most of his assistants and nearly all of the local exhibitors, in addition to a number of out-of-town visitors, were present.

The date of the big Screen Club ball, which has been set on numerous occasions and then changed for one reason or another was definitely fixed for Feb. 3. Mary Miles Minter, Anita Stewart and Wallace Reid will be the guests of honor. All these stars have promised to come to Denver to participate in the festivities. Others may be added to the list later on.

It is expected that Clara Kimball Young and her company of players will be here for the purpose of staging scenes for "The Easiest Way," in which case they also will be invited to attend. Wires have been sent to the Selznick management seeking information concerning the date of the arrival of the company, but as yet no response has been received, and, therefore, it is indefinite as to whether or not Miss Young and her company will participate.

Harry Noland and H. E. Huffman, president and secretary, respectively, of the Screen Club, desire, through the MOVING PICTURE WORLD, to invite any and all moving picture people who happen to be in this vicinity on or about Feb. 3 to stop over in Denver and be the guests of the club at the grand ball. Any who can avail themselves of the invitation are requested to wire or write either of these officers so that arrangements can be made for accommodations and for their entertainment while in the city.

J. Albert Hall, who played the part of the police captain in "The Yellow Menace," was among the guests at the Screen Club luncheon. He is appearing in a vaudeville sketch at the Orpheum in Denver. He entertained the members with stories of his experiences while performing for motion pictures and of studio life in general.

James Thompson of the Majestic theater of Grand Junction and A. B. Anderson, a Pueblo exhibitor, were among the other out-of-town guests who made short speeches.

Swanson-Noland Theater Newspaper a Hit

In Grand Junction, Colo., the Movie Fan, a Newspaper Boosting Majestic Theater Attractions Becomes Leading Local Weekly.

Denver, Colo.—For a theater to print a newspaper as a medium to advertise its attractions is not a new enterprise. But for such a publication to grow to the proportions that it is the leading weekly in a town of 15,000, with the demand for advertising space so great that scarcely enough room is left to publish the moving picture news, for which it is gotten out, is a condition quite unusual.

Such, however, is the case in Grand Junction, Colo., where the Swanson-Noland Company operates the Majestic theater, one of a string of moving picture houses in this region, and in addition publishes a weekly called The Movie Fan.

The Movie Fan was gotten out originally to exploit the attractions at the Majestic, and advertising was solicited to help defray the expenses of this kind of publicity. Out of the venture has developed a paying newspaper proposition.

Each week the paper furnishes new evidence of the enterprise of its owners and James Thompson the local manager. The latest plan to be staged by the theater through its weekly is a contest among school children whereby every pupil of the elementary grades who attains an average of 80 per cent in his studies will be admitted free to especially arranged matinees at which children's pictures are shown.

The first of these matinees was staged Jan. 6 and another Jan. 10. June Caprice in "The Ragged Princess" was the attraction at the first, and Baby Marie Osborn in "Sunshine and Shadows" was shown at the second matinee.

The Majestic management could not hope for financial return through this enterprise because the performances were special and no one could buy his way in. The theater's gain is more than a financial one. It has won the friendship of the children, their parents and their teachers, and has helped to popularize The Movie Fan.

Local Fox Office in First Place.

Denver Colo.—While not boastful, the Fox organization in Denver is plainly proud of its achievement in capturing first prize in the nationwide "Business Getting Contest" recently staged among the exchanges of the Fox Film Corporation in the United States.

When it is considered that the film rental game in the Denver territory has drawbacks that are uncommon to any other territory in the country, the local Fox office is deserving of great credit for their victory over every Fox exchange in America. The indefatigable work of Manager A. W. Eden was largely responsible for bringing the prize to Denver, but he is reluctant to accept the credit, and says that it was the assistance given him by his corps of aides that did the work. And to prove that his statement was not idle chatter he divided the cash prize among his office force when the money arrived last week.

Denver, Colo.—Samuel L. Baxter, veteran moving picture exhibitor, owner of the Isis theater, has won out in the competition among local theater owners for the privilege of the first showing in Denver of "A Daughter of the Gods." Mr. Baxter has booked the big Fox feature for a fifteen-day run. Admission prices will range from 25 cents to one dollar.

San Francisco Newslets.

The new theater nearing completion at Ellis and Mason streets is to be known as the Casino, instead of the Strand, as was originally proposed.

Louis Lurie, of the Rialto theater, was recently called to Los Angeles on business.

Sol L. Lesser has exhibitors guessing as to where "War Brides" will be shown first in this city. He has it booked for presentation at 25, 50 and 75 cents, but has not announced the name of the house.

The Turner & Dahnken circuit has approved plans for extensive improvements at its house at Reno, Nev., including the installation of a storm front and an addition to the stage.

The Regent theater at Fillmore and Clay streets is now being conducted by J. B. Lyons.

The Electric theater at Church and Market streets has been reopened by O. B. Olson, the projection equipment having been installed by Walter G. Preddey.

Corcoran, Cal.—The Neev theater has been opened under the management of R. A. Neev.

Garden Grove, Cal.—The Columbia theater is to be opened as a moving picture house by Tone & Wood.

A. A. Berrard, the new owner of the Modesto theater, Modesto, Cal., was a recent visitor here.

G. A. Metcalfe has shipped a motor-generator set and projection equipment to Shelton & McClain, who will shortly open a house at Tonopah, Nev.

The stage of the Cortland theater, on Cortland avenue, is to be set back twenty-five feet and other improvements made in the house.

H. F. Davis, formerly of this city, has purchased the Rex theater at Vallejo, Cal., from Thomas Smith.

The Turner & Dahnken Circuit has booked "Lonesome Town," featuring Kolb and Dill, for presentation at the Tivoli theater during the week of Jan. 14.

E. H. Emmick Goes to Los Angeles.

San Francisco, Cal.—E. H. Emmick, president and general manager of the Peerless Film service, has gone to Los Angeles and plans to make his headquarters there, leaving the San Francisco office in charge of H. Salmson. He has arranged to handle all of the De Luxe Lasky Film Corporation's productions in Southern California, Arizona and New Mexico, and will enlarge his distributing facilities. Mr. Salmson returned recently from Los Angeles delighted with the Christie comedies he saw and has since succeeded in booking these over the entire Turner & Dahnken circuit.

Supply Man Back from Seattle.

San Francisco, Cal.—Walter L. Stern, who has been at the Seattle office of G. A. Metcalfe for several months, has returned to the home office, arriving just before Christmas. A good business is being done despite the reports of exhibitors of a light holiday trade.

Cameramen Gather at Submarine Wreck.

Eureka, Cal.—The recent spectacular wreck of the U. S. Submarine H 3 on the beach near Eureka, Cal., brought cameramen from San Francisco to the scene in a hurry, the trip to the northern city having been made by Bertin E. Moisant, of the Mutual Weekly; L. C. Hutt, of the Pathe News; E. Carl Wallen, of the Hearst International, and Ralph R. Earle, who has been making scenic pictures for Pathe of late. The accompanying picture shows the quartette of crank grinders on the beach with a newspaper photographer, the submarine showing plainly in the breakers in the background, while in the distance can be seen the vessels waiting for an opportunity of assisting the disabled diver.

Film Shippers Should Take Care

In San Francisco Inspectors of United States Bureau of Explosives and the Transportation Companies Investigating Packing Cases—Legislature Meets Soon—It is Wiser to Be Careful in Film Transportation.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Cal.—Trouble is in store for the shippers of films who insist on sending out this article packed in cases that are badly battered or worn or insecurely fastened. Inspectors of the United States Bureau of Explosives and of transportation companies have been quietly investigating the condition of shipments, and recently held up twenty cases at the Ferry depot. Most of these cases were fastened with pieces of rope, or with straps of webbing that were badly worn. Members of the Film Exchange Board of Trade are exercising care in making shipments, and it is stated that most of the films that have been held up are the property of outside exchanges to whose attention the need of extreme care has not been brought.

This matter is of particular importance at the present time, as the State Legislature meets within a few days and it is desirable that no regulations be passed to further hamper the shipment of moving picture film or the carrying of the same as hand baggage. The agreement made last spring between this organization of film exchange men and transportation companies is very satisfactory to film exchange interests, and it is hoped that it can be continued unchanged. In order to maintain this agreement effectively it is particularly desirable that the membership of the Board of Trade be enlarged to include all of the important shippers and the indications are that this will be accomplished very shortly.

Local Vitagraph to Move.

San Francisco, Cal.—The local Vitagraph exchange, for the past two years located at 986 Market street, where the entire second floor is occupied, will move about the middle of January to the fifth floor of the Musical building at 985 Market street. The new quarters will be fitted up in splendid shape and will contain more than double the amount of floor space now being occupied. A large exhibiting room will be a feature of the exchange and reviews will be given when desired by exhibitors. The building to which the Vitagraph exchange will move is admirably adapted for film exchange purposes, being of fireproof construction, with a wide entrance and both freight and passenger elevators.

T. L. Haines, Jr., Makes a Trip.

San Francisco, Cal.—T. L. Haines, Jr., of the local branch of the Atlas Educational Film Company, recently made a trip to Los Angeles and vicinity in the interests of the projection machine and camera business of this firm, which has become quite large.

New Exchange for Film Row.

San Francisco, Cal.—The De Luxe Lasky Film Corporation, which is located at the present time in the Humboldt Bank building on Market street, is to remove to 107 Golden Gate avenue about the first of February, to the quarters now being occupied by the Fox Film. Arrangements have been made by E. H. Emmick of San Francisco and Los Angeles to handle its features in the Los Angeles field, and offices will be opened in the Los Angeles Investment building, but later it is planned to secure a location on Olive street. Ralph Clark, for a long time manager of the local office of the World Film, but more recently with the California M. P. Corporation, has been appointed special traveling representative out of the San Francisco office and is making his first road trip. The first release, "The Conquest of Canaan," has been booked solid to the end of March, as has also been the "Witching Hour."

Artcraft Takes More Room.

San Francisco, Cal.—The Artcraft Pictures Corporation has found it necessary to take over another office in the Pacific building in view of the activities in connection with the George M. Cohan productions. The second Mary Pickford release is expected here shortly and a review for exhibitors will be given as soon as it is received. Western Division Manager Arthur S. Kane has been here for some time, but will leave shortly to visit the branches at Salt Lake and Denver. J. J. Patridge is now covering Arizona in the interests of this concern, and the Northern California territory is being covered by a recently acquired addition to the force, N. F. Haas.

New Fillmore Theater to Be Enlarged.

San Francisco, Cal.—The New Fillmore theater of Kahn & Greenfield, although in use for about two years only, has proved too small and arrangements have been concluded for enlarging it to a capacity of about 2,000.

Irving Lesser Spends Holidays in Home City.

San Francisco, Cal.—Irving Lesser, for several months manager of the Los Angeles branch of the All Star Feature Distributors, Inc., spent the Christmas and New Year holidays here, and during his stay his brother, Sol L. Lesser, made a hurried business trip to the southern city.

Fire Inspectors Visit Operating Booths.

San Francisco, Cal.—Inspectors for the Fire department have been making the rounds of the moving picture houses of late and a number of operators have been ordered to remove fire extinguishers from places near the projection machines to positions outside the booths. They claim that in the event of fire operators would not be able to reach the extinguishers by the machines, but that were these hung just outside the door they are always available.



Camera Men, from Left to Right: Bertin E. Moisant, Mutual Weekly; L. C. Hutt, Pathe News; E. Carl Wallen, International; Ralph P. Earle, San Francisco.

Portland's New Year's Prospect

A Visit to Some of the Suburban Exhibitors—Recent Manufacturing Plants Are Expected to Help Business—Methods of Film Distributors Are Condemned—Desire for the Co-operation of the Exchanges.

Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—About the first of each year it's customary to go around and get the views of exhibitors on the business they expect to do during the next twelve months and to listen generally to rhapsodies of optimism. So the writer set forth the other evening and propounded to a few exhibitors the question: "What is the prospect for 1917?" and each made answer as herein stated.

George Maple, who manages the Ideal at 24th and Thurman, for the Ideal Amusement Company, said: "Tell the Easterners, particularly the film distributers and producers, the truth about the situation in Portland. There has been too much boosting, with the result that those who fix the prices on films have put the cost 'way up, and exchanges have assumed a 'take it or leave it' attitude that is hurting the business in the Rose City. Let me say the prospect for 1917 depends a great deal upon the manufacturers and exchanges, and if these people maintain their present attitude, the prospect is not promising. The exchange is too far from the exhibitor. The manager sits in Seattle or San Francisco and fixes the price, and if the exhibitor complains of poor business, he makes no attempt to investigate the trouble or suggest a remedy. The exchange makes it a point to stay away from a complaining exhibitor until he finally cancells."

Other exhibitors expressed the same views as Mr. Maple on that point.

The fact is that during the past year moving picture men in this territory have had a hard row to hoe and prosperity that has come to the West in mercantile lines has apparently had little good effect on the exhibitor. However, Portland theater men are optimistic. With the millions of dollars now being invested here by ship-building concerns and thousands of men being employed in them, Portland has a most wonderful year ahead of it. Most of the exhibitors say the money is in the town and the only question is: "Will the manufacturers turn out the film for which the patron wants to pay his good money to see, and will the exchange act reasonable in its distribution?

The Victoria Dons Holiday Garb.

J. B. Washtock had his theater, the Victoria, all warmed up and a comfortable crowd waiting for the opening when the writer called. He said the shipbuilding industry had brought many new families to his district and he anticipated a much bigger 1917 business than that of the year just passed. Mr. Washtock has fixed his house up in style, with cretonne lamp shades and curtains, and has made the foyer and lobby a bower of evergreens for the holiday week.

Graeper Says Prospect Is Good.

W. A. Graeper, of the Union Avenue, had a good crowd for the cold snowy evening and was showing a dandy program, featuring "The Parson of Panamint." Mr. Graeper expressed his belief that the coming of the many new industries to Portland would undoubtedly make 1917 a good year.

Tivoli Has a Contest.

The Tivoli was doing nicely notwithstanding that most of the youngsters in Albina were just around the corner coasting down Russell street hill. Mr. Phillips is running a contest that he says is arousing interest. He was most optimistic about the effect of the ship building plants now operating in Portland, saying that one firm was going to put on 1,000 men on February 1.

Exchanges Should Be Here.

John Adams, the new owner of the Broadway at 19th and East Broadway, is operating under a more high-class policy than the former owner and is meeting with dandy success. The unreasonable demands of the exchanges upon exhibitors, the location of many feature exchanges in Seattle when Portland is a logical distributing point for the Pacific Northwest, are handicaps to the industry here, he declared. He cited that a Seattle exchange had demanded that he put up nearly a hundred dollars as a deposit before he could get service. He reiterated the sentiment that the prospects for general business were most encouraging and that exhibitors would get in on the profit if exchanges would co-operate with them.

"Pitt" Has Faith in Coming Year.

E. T. Pittmon, Rose Bud theater, also has faith that the betterment of general business conditions now taking place will have a good effect on the moving picture business. To show that he has confidence of getting returns, he exhibited a sample week's program. There was "Rip Van Winkle," with Thomas Jefferson, "The Shine Girl," Pendleton Roundup, "The Right to Be Happy," and a couple of serials, all costing good money.

Tebbetts Expects Boom Soon.

W. E. Tebbetts, Alhambra theater, was the next exhibitor interviewed. He anticipated that the opening of the steel mills and ship yards would make itself felt in his neighborhood about March. He said there was every indication that money was loosening up, and that mercantile establishments were already doing a much larger business than last year at this time.

Ayres Is Optimistic.

W. A. Ayres, of the Sunnyside, is satisfied that general business for the coming year will be better than last, and stated that his December receipts as compared with those of the year before indicated that.

Manufacturers, Please Note.

This is a frank statement of the situation in Portland gathered from an inspection of the outlying districts where theaters used to flourish in the early days of the industry. If Portland exhibitors would get together and make suggestions for the mutual betterment of the industry, the following would undoubtedly be among them:

Establish feature exchanges in Portland; it is the logical distributing point for many theaters in the territory. Cooperate with exhibitors; no mercantile establishments treats its customers with as little sympathetic understanding as the exchanges do, and prospers in the long run. Send out real stories in films, not merely miscast stars. Improve the general programs, some of them have woefully degenerated. Lay off on costume plays, they don't go here no matter how good they are.

All this comes from exhibitors in a booming town where everything is prospering in business and manufacturing.

James' Broadway Has Fine Opening.

Portland, Ore.—James' Broadway, the new name for the old T & D, at Broadway and Stark, had a most auspicious opening December 23. "Idle Wives" being the initial show. A thoroughly renovated house greeted the patrons, the big foyer being tastefully done over in bright and pleasing colors that create home-like atmosphere.

The lamp room is now on the first floor and makes the foyer more cozy by taking up a lot of waste space. The picture is a foot smaller all around than that which was thrown by the T & D, and the projection is excellent. Mr. James has employed a bevy of black-haired girls as ushers who are costumed in old rose.

Christmas Day the big 2,200-seat house stood 'em up all over.

New Theater for La Grande.

La Grande, Ore.—Mrs. M. B. Gardinier is putting in a theater, 60x110 in size, in a building two blocks from the Arcade. The new house will seat 672, all on the ground floor. It will be called the Colonial. It will open January 20. The equipment was furnished by the Service Film Company, the Film Supply Company, Heywood Brothers & Wakefield, all of Portland.

The Arcade, which Mrs. Gardinier has leased to Meyers & Lieter, will be improved when the lease expires and the seating capacity will be increased to 700.

G. F. Traveller Weds.

Portland, Ore.—Invitations have come this way for the wedding of H. C. Feldman and Miss Mae O'Neill at Salt Lake City, December 27. The couple will reside in Seattle. Mr. Feldman has been road man for General Film about a year, working out of Portland, Seattle and Spokane.

C. O. D. for Alleged Damages.

Portland, Oregon.—Pathe exchange recently had a can of its own film returned with a C. O. D. attached for a sum in which the exhibitor claimed to have been damaged by the alleged tardy arrival of his paper for a future show. This was an unheard of proceedure, the exchange claimed, inasmuch as the trivial damage, if any, had not been liquidated nor ascertained. The matter was placed in the hands of the exchange men's board of trade and replevin proceedings would have been started had not the exhibitor released the C. O. D. on demand.

Bill Mead Weds.

Portland, Oregon.—Bill Mead, former traveling representative of Triangle in this territory, passed through Portland recently en route to Los Angeles on his honeymoon trip. He was married December 13 to Miss Elizabeth Heinlen.

Mr. Mead has severed his connection with Triangle and his journey to California is to engage in film pursuits there. He was undoubtedly a big factor in making the Pacific Northwest Triangle office successful and popularizing the service in the

Heard on Portland's Film Row.

Eddie Hudson, of Pathe, has gone to Butte. He was two years with the Portland office. E. E. Goehlor, road man for the same firm, has resigned his position to become an automobile salesman, his former occupation.

H. O. Strom has opened the theater at Houlton, Oregon. He also operates the Strand at St. Helens.

Sons of Vets' Band With "Pearl of the Army Sign."

Portland, Oregon.—The new Pathe serial "Pearl of the Army" had an auspicious opening at the Hippodrome December 17 when it was shown at the big house in connection with "The Shielding Shadow" which is nearing completion.

On the Saturday preceeding the serial's opening, the management of the Hippodrome and the Pathe exchange staged a parade with appropriate banners and led by the sons of the Spanish American War Veterans.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four*. The MOVING PICTURE WORLD is the *one* paper you need.

Spokane News Letter

By S. Clark Patchin, E. 1811, 11th Ave., Spokane, Wash.

Box Parties at Picture Theaters.

SPOKANE, Wash.—Spokane society folk are giving moving picture theater box parties at the Clemmer and Liberty theaters. This is bringing considerable business to the two theaters. One of the principal ones given recently was that given by Waldo G. Paine, vice president and traffic manager of the Spokane & Island Empire Railroad Company to a party of friends at the Liberty, and that by Miss Genevieve Steele and Miss Estelle Cullitton, given to sixteen guests at the Clemmer. These are generally followed by tea or lunch at one of the leading restaurants or cafes.

Film News and Notes of Spokane.

Spokane, Wash.—Ralph Ruffner of the Liberty theater has resumed his midnight matinees, which he found so successful for a time last winter. He presented Douglas Fairbanks in "His Picture in the Papers," and it was greeted by capacity audiences.

Miss Lottie Kruse, a Spokane girl, and former pupil of Mrs. Pauline Dustan Belden, who went to California last March to enter Griffith's studio, is another Spokane girl to make good in moving picture productions. Miss Kruse has signed a one-year contract, according to word just received by friends, for the ingenue lead in the Continental Producing Company. She is working in a 12-reel picture entitled "The Spirit of '76," which, it is said, will require six months for completion.

The hearts of twenty-five orphan children of the Episcopal Church Home for Children, and many boys and girls of All Saints Episcopal Cathedral, Holy Trinity and St. James Churches who have no mothers and fathers were gladdened Saturday, December 30, with gifts and entertainment at the Clemmer theater. This arrangement was made by Dr. H. S. Clemmer and Bishop Herman Page of the Episcopal Church.

Spokane, Wash.—"Purity," the moving picture production which has been refused admission to other towns of this section, was shown at one performance in Coeur d'Alene, Idaho, recently, when the mayor, S. H. McEuen, and Councilmen Nelson and Kilbourne visited the theater as a censor board and ruled that the picture was immoral. It was taken off. Mayor McEuen declared that the picture was not fit for any one to see.

SEATTLE NOTES.

"The Unborn" at the Strand.

Seattle, Wash.—L. J. Schlaifer, who has bought the state rights in Washington, Oregon and Idaho, of "The Unborn," has rented the Strand theater for this week for the showing of his picture.

New Theater at Lewiston, Idaho.

Seattle, Wash.—A. H. Hilton is soon to open a new theater in Lewiston. The name by which the house will be known has not yet been decided upon. Lyle Putnam opened Mr. Hilton's old house, the Star, two days before Christmas with "The Hidden Scar."

Levy Signs Triangle for Melbourne Theater.

Seattle, Wash.—Eugene Levy, owner of a string of theaters in Western Washington, signed a contract this week for Triangle to be shown at his Melbourne theater in Tacoma.

Spokane Business Last Year Was Good

Theater Managers Are for the Most Part Content—Local Exchange Managers Look for a Satisfactory Coming Year.

By S. Clark Patchin, E 1811 11th Avenue, Spokane, Wash.

SPOKANE, WASH.—Moving picture exhibitors, and exchange managers as well, look for a prosperous new year and speak well of the business of the year just closed. Despite pessimism on the part of some because the state went dry last January 1, all but two of the exhibitors are optimistic and all look for a better business for the ensuing year.

Ralph Ruffner, manager of the Liberty theater, said: "Throughout 1916 business was excellent and standing room audiences were the order of business a great part of the time. We have booked a number of the leading productions to be shown in the immediate future and look for a still better year in 1917."

C. E. Stilwell, president of the Stilwell theaters, which are the Class A, Casino, Rex and Unique, and of which B. W. Copeland, formerly proprietor of the Rex is manager, said: "Since starting the chain of theaters, also since taking over the Class A in the spring, business has been good. It has been excellent at the Unique throughout the year and business has been good since we took over the Casino. I look for business to be much better for the ensuing year, according to present indications."

James McConahey, manager of the Best Show, said: "The so-called wise ones and the knowing ones predicted that the sides of the moving picture houses would budge with attendance, but for the 12 months of 1916 our business has not been up to the standard and in fact was the slowest for four years. The high cost of living takes the money of the people and they do not have the money to spare to attend theaters even at five cents."

J. W. Allender, manager of the Lyric theater, said: "Business is all right and I look for it to be much better in the future. Prohibition made it a little worse for the first five or six months, but that has been overcome and things are improving."

A. H. McMillan, manager of the Majestic theater, said: "Our business shows a substantial increase over last year, and prospects are very bright for the future."

E. M. Densmore, manager of the Gem theater, in the Union Park section, reports business has been good for the year and that it is looking better for the future.

Dr. H. S. Clemmer, of the Clemmer theater, said: "The year 1916 exceeded the year 1915 in gross receipts and I have no hesitancy in predicting a greater increase in business in 1917."

What Exchange Managers Think.

W. Potter, manager of the local exchange of the Universal Film & Supply, said: "Business was much better in 1916 than in 1915, and is picking up all the time. I am looking for a successful year, for 1917, in this territory."

George Ekre, manager of the General Film exchange in Spokane, said: "Our business was pretty fair for the year and prospects are still brighter for 1917."

R. C. Madden, manager of the Mutual exchange in Spokane, said; "Business has been fine and the future is bright, as many new theaters are opening in this territory. I look for a great improvement starting with the new year."

Peter Carroll, manager of the Pathe exchange in Spokane, said: "We have had more business in this territory than we have been able to supply. We have not a reel of either first, second or third choice film in the place at this time for Spokane houses. I contemplate increasing my force by adding a stenographer and another clerk."

H. J. Rosebaum, northwestern manager of the Art Craft Film Corporation, of Seattle, spent a couple of days in Spokane on business and in conference with Ralph Ruffner, of the Liberty. He said: "While we are just getting started indications are bright for a prosperous new year."

Seattle Exhibitor Loses Appeal Case

W. H. Smith of the Strand Has Been Fined for Running "War's Women" Last September—County Supreme Court Sustains Sentence.

By S. J. Anderson, East St., Seattle Wash.

Seattle, Wash.—The appeal brought by W. H. Smyth to prevent the city of Seattle fining him for running "War's Women" at his Strand theater last summer, was lost at the trial on Dec. 19 in the Supreme Court of King county. It will be remembered that it was stated in the Sept. 2 issue of the WORLD that, after the picture had been passed by the censorship board and had been running five days, Mayor H. C. Gill, accompanied by the chief of police, entered the theater during the performance, ordered the picture off, and had Mr. Smyth arrested and fined $50, charging that in showing "War's Women" the latter was violating the city ordinance.

When Mayor Gill was campaigning for the office he now holds, the Seattle Exhibitors' League paid for the making of a film showing the candidate at work, and put it on at all their theaters. It was Mr. Smyth who called for Mr. Gill in his own car, acted as director for the picture, then took the finished film around to the theaters. And yet Mr. Gill did not even take the trouble to tell Mr. Smyth a few hours before the show opened that he would not allow the picture to be run longer.

At the trial no witnesses were allowed to appear for Mr. Smyth. He was permitted to answer two questions asked by his attorney, viz., "Did you show the picture" and "Did you see it before showing it?" Mr. Smyth answered both questions in the affirmative. When the question as to whether the picture had been passed by the censors came up, the prosecuting attorney objected and Judge Everett Smith sustained the objection, stating that the censors were not recognized as an official board and that what they said had no weight—this in spite of article 3 of the city ordinance, which gives an exhibitor the legal right to show any picture which has been passed by the censors. Mr. Smyth was allowed to answer no more questions put by his attorney, and judgment was given on article 1 of the city ordinance, which prohibits an exhibitor from showing an obscene and lescivious picture, while article 3 was totally ignored.

Film men and exhibitors of the city realize that it is such a trial as this, in which one of their number is branded as a criminal, which hurts the motion picture industry, and it is rumored among the exchanges that they will lend moral and financial aid to Mr. Smyth in an appeal to a still higher court; while all those connected with the trade are going to work for a definite understanding with the city authorities, so that an exhibitor after meeting all legal requirements with regard to a film, may have some assurance that there is no danger of suddenly being pounced upon and fined.

Calendar of Daily Program Releases

Releases for Weeks Ending January 20 and January 27

(For Extended Table of Current Releases See See Pages 430, 432, 434, 436.)

General Film Company

Current Releases

(Serial No.)

MONDAY, JANUARY 15, 1917.

SELIG—Delayed in Transit (Comedy—Two parts).. 21633-34
VITAGRAPH—The Mystery of Lake Lethe (Drama) 21635
SELIG—Selig-Tribune No. 5 (Topical)..... 21636

TUESDAY, JANUARY 16, 1917.

ESSANAY—The Little Missionary ("Black Cat Feature") (Drama—Two parts)..... 21637-38
KALEM—Cupid's Caddies (Comedy)..... 21639

WEDNESDAY, JANUARY 17, 1917.

ESSANAY—One on Him (Comedy) and Yosemite Valley (Scenic) 21640
KALEM—The Homesteader's Feud (Episode No. 23 of "The Girl from 'Frisco") (Two parts—Dr.).. 21641-42

THURSDAY, JANUARY 18, 1917.

SELIG—Selig Tribune No. 6 (Topical)..... 21643
VIM—Title not reported..... 21644

FRIDAY, JANUARY 19, 1917.

KALEM—The Black Circle (Episode No. 14 of "Grant. Police Reporter") (Drama)..... 21645
VITAGRAPH—The Professional Patient (Comedy).. 21646
VIM—Title not reported..... 21647
KNICKERBOCKER STAR FEATURE—Title not reported 21648-49-50

SATURDAY, JANUARY 20, 1917.

ESSANAY—The Sinful Marriage (Sixth of "Is Marriage Sacred?") (Two parts—Drama)..... 21651-52
KALEM—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama)..... 21653
SELIG—Cupid's Touchdown (Comedy)..... 21654

General Film Company

Advance Releases

MONDAY, JANUARY 22, 1917.

SELIG—Title not reported.
SELIG—Selig-Tribune No. 7 (Topical).
VITAGRAPH—The Lover's Knot (An episode of "The Skipper Series") (Drama).

TUESDAY, JANUARY 23, 1917.

ESSANAY—What Would You Do? ("Black Cat Feature"—Two parts—Drama).
KALEM—Title not reported.

WEDNESDAY, JANUARY 24, 1917.

ESSANAY—Canimated Nooz Pictorial No. 23 (Cartoon-Com). —Alaskan scenic on same reel.
KALEM—Title not reported.

THURSDAY, JANUARY 25, 1917.

SELIG—Selig-Tribune No. 8 (Topical).
VIM—Title not reported.

FRIDAY, JANUARY 26, 1917.

KALEM—Title not reported.
VITAGRAPH—The Burlesque Show (An episode of "The Dangers of Doris") (Comedy).
VIM—Title not reported.

SATURDAY, JANUARY 27, 1917.

ESSANAY—The Magic Mirror (Seventh of "Is Marriage Sacred?") (Two parts—Drama).
KALEM—Title not reported.
SELIG—Title not reported.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending January 20 and January 27

(For Extended Table of Current Releases See Pages 430, 432, 434, 436.)

Universal Film Mfg. Company

SUNDAY, JANUARY 14, 1917.

	(Serial No.)
REX—No release this day.	
IMP—Midnight (Drama)	02083
POWERS—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon Comedy) —Wonders of the Orient as Seen by Dr. Dorsey (Educational)	02084
BIG U—The Call for Help (Two parts—Drama)	02085
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 3—"The Capture—Two parts —Drama)	02086

MONDAY, JANUARY 15, 1917.

RED FEATHER—The Double Room Mystery (Five parts—Drama)	02087
NESTOR—Treat 'Em Rough (Comedy)	02088

TUESDAY, JANUARY 16, 1917.

GOLD SEAL—The Prodigal Widow (Three parts—Drama)	02089
VICTOR—The Masked Cupid (Comedy)	02090

WEDNESDAY, JANUARY 17, 1917.

IMP—A Slave of Fear (Two parts—Drama)	02091
L-KO—Heartsick at Sea (Comedy)	02092
UNIVERSAL—Animated Weekly No. 55 (Topical)	02093

THURSDAY, JANUARY 18, 1917.

VICTOR—Putting One Over on Ignatz (Comedy)	02094
POWERS—No release this day.	
BIG U—Bloodhounds of the North (Two parts—Drama)	02095

FRIDAY, JANUARY 19, 1917.

VICTOR—His Little Room Mate (Two parts—Comedy)	02096
UNIVERSAL—Screen Magazine No. 5 (Topical)	02097
NESTOR—No release this day.	
BIG U—The Little Rebel's Sacrifice (Drama)	02098

SATURDAY, JANUARY 20, 1917.

BISON—Brute Force (Two parts—Drama)	02099
JOKER—Barred From the Bar (Comedy)	02100
LAEMMLE—Homeless (Drama)	02101

SUNDAY, JANUARY 21, 1917.

REX—The Bubble of Love (Two parts—Drama)	02102
POWERS—Mr. Fullerpep—He Goes to the Country (Cartoon-Comedy)	02103
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Edu.)	02103
L-KO—The Fatal Key (Comedy)	02104
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 4, "Facing Death") (Two parts—Drama)	02105

MONDAY, JANUARY 22, 1917.

RED FEATHER—Heart Strings (Five parts—Dr.)	02106
NESTOR—A Macoroni Sleuth (Comedy)	02107

TUESDAY, JANUARY 23, 1917.

GOLD SEAL—Souls United (Three parts—Drama)	02108
VICTOR—The Honeymoon Surprise (Comedy)	02109

WEDNESDAY, JANUARY 24, 1917.

LAEMMLE—No release this day.	
L-KO—The Battle of "Let's Go" (Two parts—Comedy)	02110
UNIVERSAL—Animated Weekly, No. 56 (Topical)	02111
BIG U—The Red Goddess (Drama)	02112

THURSDAY, JANUARY 25, 1917.

BIG U—A Wife's Folly (Two parts—Drama)	02113
IMP—Black Evidence (Drama)	02114
VICTOR—The Black Nine (Comedy)	02115

FRIDAY, JANUARY 26, 1917.

IMP—The Fugitive (Two parts—Drama)	02116
REX—No release this day.	
VICTOR—Hell by the Enemy (Comedy)	02117

SATURDAY, JANUARY 27, 1917.

BISON—The Daring Chance (Two parts—Drama)	02118
JOKER—Love Me, Love My Biscuits (Comedy)	02119
LAEMMLE—The Blood-Stained Hand (Drama)	02120

Mutual Film Corporation

SUNDAY, JANUARY 14, 1917.

	(Serial No.)
VOGUE—A Lisle Bank (Two parts—Comedy)	05276-77
GAUMONT—Reel Life No. 37 (Subjects on reel: The Kid Glove Industry; Producing Pickies; Care of the Teeth; Irrigating Fish Wheels) (Mutual Film Magazine).	

MONDAY, JANUARY 15, 1917.

MONOGRAM—The Adventures of Shorty Hamilton, No. 1, "Shorty and The Yellow Ring" (Two parts—Drama)	05278-79
MUTUAL STAR PRODUCTION—Beloved Rogues (Five parts—Comedy-Drama) (No. 165)	

TUESDAY, JANUARY 16, 1917.

GAUMONT—Tours Around the World, No. 11 (Subjects on reel: From Gibraltar to Algeciras; In Tunisia; Bois de Boulogne (Largest Park of Paris) (Travel)	05280

WEDNESDAY, JANUARY 17, 1917.

MUTUAL—Mutual Weekly, No. 107 (Topical)	05281
GAUMONT—See America First, No. 71 (Subjects: A Trip Up Mt. Lowe, Cal.; Mr. Common Peepul Investigates) (Cartoon-Comedy)	05282

THURSDAY, JANUARY 18, 1917.

CUB—Jerry's Big Doings (Comedy)	05283

FRIDAY, JANUARY 19, 1917.

MUTUAL—Uncle Sam's Defenders, No. 3, "A Jack Tar in the Making" (Topical)	05284

SATURDAY, JANUARY 20, 1917.

AMERICAN—Almost a Friar (Drama)	05285

SUNDAY, JANUARY 21, 1917.

VOGUE—Tailor's Trimmings (Two parts—Com.)	05286-87
GAUMONT—Reel Life, No. 38 (Subjects on Reel: Oranges in California; The Air; The Hyro-ski; Automatic Apple Graders; How to Remove Shattered Glass) (Mutual Film Magazine)	05288

MONDAY, JANUARY 22, 1917.

MONOGRAM—The Adventures of Shorty Hamilton, No. 2, "Shorty in The Tigers' Den (Two parts—Drama)	05289 05290
MUTUAL STAR PRODUCTION—The Gentle Intruder (American—Five parts—Drama) (No. 166	

TUESDAY, JANUARY 23, 1917.

GAUMONT—Tours Around the World, No. 12 (Subjects on Reel: Bordeau to Pauillac, France; Monastery of St. Thessalonica. Greece; Gorges of the Nive, French Pyrenees) (Travel)	05291

WEDNESDAY, JANUARY 24, 1917.

MUTUAL—Mutual Weekly, No. 108 (Topical	05292
GAUMONT—See America First, No. 72 (Subject: Historic Virginia) (Scenic) Absent Minded Willie (Cartoon-Comedy)	05293

THURSDAY, JANUARY 25, 1917.

CUB—Jerry and the Outlaws (Comedy)	05294

FRIDAY, JANUARY 26, 1917.

MUTUAL—Uncle Sam's Defenders, No. 4, "Afloat and Ashore" (Topical)	05295

SATURDAY, JANUARY 27, 1917.

AMERICAN—A Double Revenge (Drama)	05296

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Stories of the Films

General Film Company

KALEM.

THAT TERRIBLE TENDERFOOT (Jan. 2).—The Screaming Sculls, a bad lot of bums, terrorize the town of Blazing Berry Gulch. They take particular delight in making the tenderfoot dance for them. Noticing that the ringleaders supply of shells has been exhausted the diminutive tenderfoot knocks him out with a blow.

The proprietor of Blazing Berry Gulch's lone booze emporium hires the tenderfoot on the spot as a bouncer. In a short time Grizzly Gus, the "Wolf" of the Prairie, appears upon the scene properly heeled with shooting irons. The tenderfoot bouncer entices him into a rear room of the thirst parlor and nearly despatches him by dropping a bag of sand upon his head. This endears him to Polly, the darling of the town, and arouses the hatred of the "Wolf."

When the "Wolf" succeeds in capturing Polly and carrying her off to his lair, the tenderfoot takes up the trail and in a hand to hand encounter he exacts his revenge for the insult to Poly

THE FALSE PROPHET—(No. 21 of "The Girl from Frisco"—Two Parts—Jan 3).—The cast: Barbara Brent (Marin Sais); John Wallace (True Boardman); Ace Brent (Frank Jonasson); Daniel (Ronald Bradbury); Saint Sam Doolittle (Edward Clisbee). Directed by James W. Horne.

A faker, calling himself Daniel II, with his three "saints" comes to Santa Loma with warnings that the end of the world is near and calling to the populace to give up their worldly possessions and prepare for the day of doom. He quickly gathers an ignorant following about him and Barbara seeing the manner in which they are being duped, attempts to expose him.

But her first efforts result in serious danger for she is mobbed by Daniel's followers for her "sacrilege." But Barbara works quietly away with the aid of Wallace, and on the day that Daniel had prophesied for the end of the world springs her coup with the result that following some stirring dramatic scenes the prophet and his "saints" are lodged behind bars.

THE HOUSE OF SECRETS (No. 12 of "Grant, Police Reporter"—Jan. 5). The cast: Tom Grant, of The Chronicle (George Larkin); Nina (Ollie Kirkby); Mr. Black (Robert Ellis); Davis, Submarine Commander (Harry Gordon); Mansfield (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Grant, police reporter on the New York Chronicle, is out on Long Island hunting quail, when his curiosity is aroused by the furtiveness of three armed men led by a woman on horseback who are conveying a covered load of something by motor truck along a deserted road he happens to cross. His curiosity leads him to investigate.

The trail leads to an abandoned house. Grant sees barrel after barrel of gasoline stored in the cellar of this mysterious looking house. After the truck leaves he investigates and has a pitched battle with a wireless operator he surprises at work on the top floor. The operator presses a button thereby precipitating Grant into the basement. Breaking his bonds he again surprises the secret operator and in a struggle on the roof top Grant throws his adversary over and sits down at the wireless mechanism to unravel the mystery.

He manages to pick up a message that astonishes him. He is in communication with a submarine lying on the bottom of the nearby harbor that expects to take on a supply of gasoline and oil, an act that a neutral country cannot tolerate. Meantime Nina, the girl spy in the employ of the foreign government, has summoned the submarine crew by wig wag signals.

Grant manages to call the Brooklyn Navy yard before the raider's crew arrives. Then begins a fight; in and out of windows, across slippery roof tops, the chase takes the reporter, culminating in his daring leap for the wireless frame. Uncoupling the cross piece he swings down and out, describing a huge circle through the air until the momentum of his swing enables him to hook his legs around the limb of a tree on the opposite side of the yard. Scrambling to the ground he captures his prisoners just as the marines from the navy yard rush up.

THE MOGUL MOUNTAIN MYSTERY (No. 113 of "The Hazards of Helen"—Jan. 6). The cast: Helen, operator at Lone Point (Helen Gibson); Bert Morgan (P. A. Pembroke); Squirt Booth (George Routh) his accomplices (Wm. Burns and Gus Pullian); "Lefty" (W. Foster); division superintendent (G. A. Williams). Written by S. A. Van Petten. Directed by Walter Morton.

Bert Morgan and **"Squint"** Booth are freight agents for rival railroads concerned in getting the contract for hauling the gold ore produced by the Mogul Mountain mine. The contract finally falls to the road employing Morgan upon his promise to have cars in operation over an abandoned spur track within three weeks' time.

"Squint" learns that there is a law on the statute books which says that a railroad's right of way reverts to the owner of the adjoining property if no trains are run over the rails within five years. He purchases the adjoining farms but falls under the suspicion of Helen, the telegraph operator at Lone Point. Helen telegraphs her suspicions to the division superintendent who looks up the law and determines to send a special train over the abandoned spur track before four o'clock of the same day that the five-year period would expire.

"Squint" has left one of his lieutenants on guard at the mine to watch developments. Learning that the "special" has started and realizing that he must prevent its completing the trip at any cost, he forces Helen, on duty, to stand by while he telephones his aide to release the brakes on an empty car at the mine.

As "Squint" and his confederates rush out of the station Helen runs down the track towards the onrushing runaway car. In her desperation she can only think of one thing to do and Fate wills that a lineman repairing the telegraph wires shall be the one to aid her. Proceeding a bit further up the track she orders the lineman to climb a pole and to lock his legs around the cross arm in such a manner that his hands and arms are free. Helen then climbs to the top of the pole and as the runaway car, bearing a box of dynamite that "Squint" has placed in it, rounds the curve she reaches up her arms for the lineman to grasp.

With the pole swaying beneath its extra weight, the lineman takes a firm grip on Helen's wrists and swings her out over the track and drops on to the runaway car as it passes. In a few minutes she has recovered her breath and is tugging at the brake wheel. She stops the runaway within inches of the oncoming special, thereby earning the gratitude of both Morgan and the division superintendent.

RIVAL ROMEOS (Jan. 9).—The cast: The rivals (Ham and Bud); the girl (Ethel Teare); the marriage broker (Henry Murdoch). Written by S. A. Van Petten.

"I'd rather get married than batch with you as the cook," said Ham to Bud on a summer's morning, when Bud's stew proved particularly tasteless. "You've got nothing on me," Bud retorted. "I was thinking of acquiring a wife myself." Whereupon without further ado our boon companions step forth in quest of wives that can cook—and live on nothing per week.

Ham calls at a marriage broker's office in search of his dream girl. When he is shown the portrait of a raving beauty and told to procure a marriage license and wait that afternoon in the park for her, he does a little raving himself, after paying the fee exacted by the broker. Bud calls later in the day and is shown the identical picture that had set Ham's heart to pounding. He, too, takes up his station in the park to wait for his bride-to-be.

After an all night vigil, Ham and Bud awake to a realization that they have been gloriously stung! Whereupon they make a bee line for the marriage broker's office, capture the girl and start for the Rev. Hookem's cottage. Ham appears to lead in the race for the altar but his license proves to be of the canine variety and Bud steps to the front waving a regular license. At this critical juncture, the unscrupulous broker takes a hand in the farce and proclaims himself the lawful husband of the girl. Ham and Bud exchange kicks and return to their bachelor quarters, sadder but wiser.

THE RESURRECTION OF GOLD BAR (No. 22 of "The Girl from Frisco"—Two Parts—Jan. 10).—The cast: Barbara Brent (Marin Sais); Ace Brent, her father (Frank Jonasson); Congressman Wallace (True Boardman); Dick Dingle (Ronald Bradbury); an old prospector (Edward Clisbee). Written by Robert Welles Ritchie. Directed by James W. Horne.

It is Barbara Brent's birthday and under her breakfast plate her father has just placed a jewel box. As he sits waiting for Barbara to appear, he recalls the circumstances of her birth, and in memory he is living again in the boom mining town of Gold Bar. As though it were yesterday, he pictures his rapture over the tiny bundle the nurse has placed in his arms and his triumphal entry into the open street that the miners can feast their eyes upon his daughter. His anguish over the death of Barbara's mother; the sudden pinching off of the gold vein and the desertion of the town by all of its inhabitants, recur vividly to him.

Barbara coaxes her father and Congressman John Walace, her fiance, to take her to the deserted town of Gold Bar as a birthday treat. Arriving, with provisions for several days' stay, they come across an old prospector who has lived all these years near the scene of the strike. He is suffering from hunger and exposure. They make him comfortable and then set out to explore the deserted grocery of Dick Dingle, now a convict. One of the floor boards gives way under Barbara's weight and when she draws up her foot, she finds a gold nugget clinging to the heel of her shoe. A search reveals a sack of nuggets which the jolly conspirators bury near the creek where they will be unearthed by the old prospector.

Events now follow one another in rapid succession. While the prospector is off to bank his discovered gold, Barbara, her father, and her finance, actually discover gold and file a claim in the name of the old prospector with Barbara as his partner. News of the find spreads like wildfire and there is a general rush for the deserted town by eager goldseekers. In a fight to prevent the stealing of their claim, Barbara and the old prospector hold off Dingle, who has been released from prison, and his confederates, until Wallace can return from the land office. Dingle is taken in hand by the sheriff and prosperity once more returns to Gold Bar.

ESSANAY.

AMONG THOSE PRESENT—(Two Parts—Jan. 9.)—The cast: Robert Ricketts(Richard C. Travers); Grace Stanton (Gertrude Glover); Colonel Stanton (John Cossar).

Colonel Stanton refuses to permit Robert Ricketts to marry his daughter, Grace, because Bob, a young millionaire, is an idler. As police commissioner, however, the colonel has not been so busy himself in the work of rounding up a notorious society burglar. The papers roast him unmercifully. Ricketts and Grace set out to capture the Raffles in order to prove that Bob is not altogether worthless. In laying their net at a society function, suspicion, by freak chance, falls upon Ricketts. The young millionaire is thus spurred to furious effort in apprehending the real robber, and finally does. Then Bob and the colonel make a little deal. Bob gives the colonel credit for capturing the burglar in return for his consent to the marriage of the young couple.

CANIMATED NOOZ PICTORIAL NO. 22—(Jan. 10)—Canimated Nooz films a wrestling match in this number. After many tedious hours the contest is called off in order to give the contestants a chance to assume more comfortable positions. Sleep checks are given the spectators. Admiral Cheeseanrye of the Swiss navy hears President Wilson's vivid descriptions of the American navy and desires to inspect it. Sec. Joe Daniels whistles and the navy steams out from behind a rowboat. The first of a series of Alaska and the Yukon scenic shares this reel. It takes the spectator from Vancouver, British Columbia, to Taku glacier.

THE WIDE, WRONG WAY—(Fifth of "Is Marriage Sacred?"—Two Parts—Jan. 13).—The cast: Constance Crawford (Marguerite Clayton); Hugh Chilvers (Edward Arnold); Wilson Ardmore (Sidney Ainsworth); Amos Crawford (Thomas Commerford).

Constance Crawford and Hugh Chilvers are of different dispositions. She, standing at the portal of life, is eager to venture forth; he, who has seen all there is to be seen, desires to settle down. Hence, when they marry each other a barrier of uncongenialty arises between them. Constance listens to the evil counsel of Wilson Ardmore, Hugh's best friend, and seeks those pleasures she loves without her husband. The result is inevitable. The young wife is threatened with dire compromise when her sister, Agnes, who has had a past, rushes forth to rescue her. Agnes finds Constance in the net of the man who had brought sorrow into her life—Chilvers' best friend. Ardmore suddenly realizes the great wrong he is about to perpetrate, however, and brings happiness to Agnes as well as a better understanding between Constance and Hugh.

VIM.

THE BOYCOTTED BABY—(Jan. 4).—Among the prohibitions contained in the ordinances of Cordelinville are "Lovers" and "Babies," and the law is prosecuted in this village by the Women's League, but lovers know no laws and Babe Hardy and Kate Price are no exception. Meanwhile a woman arrives in town with a baby and seeing the notice hides the baby. Babe and Kate find the motherless child and decide to take it home.

The Women's League in a body visits Kate's home to protest against further love-making in Cordeliaville. Babe is at the house when they arrive and they find a sheepish expression on his face which perhaps is explained when the new-found baby begins to cry. The scandal is worse than if a murder had been committed in the village of Cordeliaville, and it takes many an explanation and unlooked for circumstance to straighten out the mix-up.

KNICKERBOCKER STAR FEATURE.

TEMPTATION AND THE GIRL (Three Parts—Jan 5).—Philip Langdon, a young physician in the East, becoming addicted to whisky, loses his practice and friends, together with his sweetheart Marjorie. He goes West and becomes a schoolmaster. One of his pupils is Neeta, the daughter of a half-breed who secretly sells whiskey to the Indians. The pupils each bring gifts to the teacher, and, deciding she will bring something a man will enjoy, she gives him some of her father's whiskey, which he throws away. She refuses to forgive him until he consents to accept her gift. He drinks it and the old craving returns with renewed vigor. While under the influence of the whiskey he wanders in the mountains for several days. Neeta, realizing what she has done, follows and finds him. They confess their love, and next day, she returns home, but is regarded as an outcast.

Philip recovers and decides to marry Neeta, but his friend, Dick, tells him he could never hope to introduce her to his people, and that he should return to the East and marry Marjorie. Neeta overhears the conversation, and refuses to marry him. The next day, as he and Dick start out along the mountain trail, Neeta hides in the underbrush. Dick sees her, and becoming repentent, tries to attract Philip's attention to Neeta. However, she threatens to kill herself if he does. Feeling that it is Fate, he lets matters take their course, and Neeta watches as the man she loves disappears forever.

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NESTOR.

TREAT 'EM ROUGH (Jan. 15).—The cast: Jack (Eddie Lyons); his wife (Priscilla Dean); Dave (Lee Moran); his wife (Edith Roberts). Written by Bess Meredyth. Produced by L. W. Chaudet.

Jack and Betty are married; so are Dave and Helen married. But several years before, rumors were rife to the effect that Jack cared for Helen and Dave cared for Betty. So that as Jack gives Betty a very scanty kiss the latter feels in her heart that Dave would have been far more affectionate to another. And in the case of Helen, the same sentiments abide. And the two men are business partners, too.

Helen protests against Dave's going on a fishing trip with Jack. She therefore writes a note to Jack pleading with him to dissuade Dave from going and signs herself, "for auld lange syne, Helen."

Betty, finding herself without money, goes to the office, sees the signature, takes a taxi by mistake with Dave and they arrive in time to see Jack caring carefully for Helen, who has sprained her ankle. There is trouble to pay until a young grizzly happens along and solves the difficulties.

L-KO.

A LIMBURGER CYCLONE (Two Parts—Jan. 10). Phil, a waiter, is in love with a cabaret dancer who returns his affections. One day a customer orders a limburger cheese sandwich and when it is taken from the icebox by Phil it hops all over the place. Odd adventures follow until Phil captures the recalcitrant cheese. Meantime the odor of the cheese has caused many patrons of the joyshop to faint.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

The bar man conceives a plan whereby he can put Phil out of the way and win for himself the heart of the admired cabaret dancer. He takes $500 from the till and informs Phil it is the bequest of his late lost uncle. Then the bar man informs the landlady that Phil has robbed the till and the chase for him begins. But ere this he is safely wedded to his cabaret charmer and when the capture is effected the two are thrown in jail, there to spend their honeymoon.

A terrible cyclone, however, interrupts their bliss, and their prison, among other things, is blown over the cliff. The picture finds an explanation, denials and accusations are made by the whole crew lying in the ruins.

HEARTSICK AT SEA (Jan. 17).—Mr. Dinty Doozleberry gets a letter from his uncle which informs him that he has left him $2.60, and so he starts to Hong Kong, China, to collect. A man and his wife are on the boat on which Mr. Dinty Doozleberry takes passage and trouble starts when he tries to serve them soup. Of course, he's put in the kitchen when he can't pay his fare. The chase after Mr. Dinty Doozleberry finally is staged on an aeroplane and funny situations are the result.

IMP.

JOHN BATES' SECRET (Jan 13).—Richard Weinart, a gentleman of means, in double life is a noted safecracker down as Edward Stevenson. His daughter, who cares only to aid the poor, visits the slums and comes in contact with many criminals. After she has a talk with some of them, they inform her that they can't be straight on a salary of $5 a week. They also tell her to get evidence on Edward Stevenson, but they do not know that he is her father, and she does not know of her father's double life.

The girl goes home and tells her father of her day's experience. After hearing her story, he leaves for his office to assume his other role. He has his costume changed and has left the office when his daughter enters. She remains there, waiting for him to return, and as he opens the door, she gets one look at him, and realizing that he is her father, faints. He gives her water and leaves the office as she is almost recovered.

He goes to the gang of criminals and tells them that they cannot longer beat the law. Later, they catch Stevenson, and he shoots himself.

A SLAVE OF FEAR" (Two Parts—Jan. 17).—The cast: Robt. Warner (M. K. Wilson); Bud Stevens (Earl Page); Mike O'Connor (Lou Short); Kate O'Connor (Agnes Vernon).

Robert Warner, a big but timid man, is a victim of Bud Stevens, known as the "Bully." Robert is in love with Kate O'Connor, whose father is a policeman, but he is too bashful to declare himself.

Kate signifies her intention of going to work in the factory where Robert and Bud are employed, and, just as Robert anticipates, Bud shows him up to be a coward before Kate. To his mother Robert confesses his chagrin at the treatment he receives from Bud, and the mother tells him the story of his father who believed in using brute strength. Robert decides that he will not follow in his father's footsteps.

One night while he is calling upon Kate, Bud arrives and insults him before the girl and her father. This is too much and Robert decides that he will teach Bud a lesson, and, securing a gun, waits for him. He follows Bud for some distance and to his astonishemnt sees Bud receive, at the hands of his friends, the same treatment that he had given him. Later, he discovers the trio in the act of robbing a store and quietly takes Budd's knife which he had inadvertently left near the window he pried open.

The next day Robert uses the knife in the presence of Bud, who immediately demands his knife, asking Robert where he got it. Robert informs him that he picked it up from the place where Bud left it. Bud now realizes that Robert has the upper hand and persuades his companions that they should "clean up" Robert. Meantime, Robert has told Kate about the robbery and she in turn has told her father, so that when Bud and his companions call at Robert's home they are taken in custody—and Kate decides that her love is for Robert.

VICTOR.

THE MASKED CUPID (Jan. 16).—An irate husband thinks of giving his wife a new frock and returns home to say so when their maid's steady decides to steal some jewels. Adventures meet Mr. Husband on his way home and the officers, following him, arrive in time to get him and the steady, who hasn't succeeded in getting the jewels, but some baby clothes which Mr. Husband does not know are in the course of "construction."

PUTTING ONE OVER ON IGNATZ (Jan. 18).—The cast: Maudie (Alida Newman); Tottie (Peggy Custer); Bud (Al McKinnon); Monty (Eugene Walsh); Ignatz (Walter Belasco). Written and produced by Capt. Leslie T. Peacock.

Maudie, a leading woman, has a tooth set with a diamond which is reputed to be the gift of royal blood. The manager of the company absconds with all the cash, leaving the entire chorus stranded far from home. Bud, the comedian, collects all the money in the crowd, which does not amount to $1, and sends one of the boys with Maudie to Ignatz's store to make a small purchase.

Ignatz is impressed by the tooth. Later, Bud sends Monty, the juvenile, to the store and Bud with Maudie visit Ignatz and tell him that Maudie has lost her diamond tooth worth $1,000, and offers him $500 if he can find it. She thinks she lost it in his store. They promise to return at a certain time to see if he has been successful in finding it.

Then comes Monty who tells Ignatz that he has found a diamond tooth in the bag of walnuts which he has purchased, and Ignatz persuades him to sell it for $250. With the money, the troupe proceed to the station. Ignatz appears and they are forced to run for their train, pursued by their tearful victim.

HIS LITTLE ROOM-MATE (Two Parts—Jan. 19).—The cast: Carter (Carter De Haven); his father (Ed. Clark); the girl (Madge Kirby). Scenario by Harry Wulze and Malo Havey. Produced by Carter De Haven.

Carter, at college, plays a trick on a professor by putting a skeleton in his bed. In doing so he knocks a vase out of the window. It strikes a girl below and she loses her memory. Carter thinks she is dead and carries her into his room. She recovers, however, and he finds himself the guardian of a pretty orphan, who can recall nothing of her past. Carter has a terrible time keeping her hidden from the sight of the professor and his classmates; and is forced to spend his nights sleeping out on the campus.

One day, the maid, who secretly hopes to make a hit with Carter, discovers hairpins on the floor of his room. She hurries to the professor and relates the story of her find. The professor listens and goes with her to make a search.

In the meantime Carter has been forced to furnish a wardrobe for his adopted daughter, and the situation becomes so trying that he tries to make her leave. But, as she does not know where to go, or he where to send her, he is forced to keep her secretly in his room. The professor learns the truth and orders Carter and the girl to leave. They do so, but not until Carter has had a battle with the professor and has taught him some manners. Carter marries the girl and takes her home, fearing she will turn out to be a missing mother of a pair of twins. His father and mother will not accept the girl as their daughter-in-law, till the real father proves to be an old friend of Carter's father, and a wealthy oil magnate. Then everything is settled in a satisfactory manner.

BISON.

BRUTE FORCE—(Two Parts—Jan. 20).—The cast: John Clayborn (Geo Pearce); Lee Sanderson (Jas. Farley); Bess Harding (Jane Bernoudy); Hank Harding (Mr. Hahn); Tess (Miss Hallenbeck). Scenario by Earl R. Hewitt. Produced by A. W. Rice.

John Clayborn has been absent from a small mountain town for some time. He returns and he is an ordained minister. Tess' uncle, old Hank Harding, who owns a large farm, is not much enthused over ministers as he likes his whiskey too well. Harding's daughter, Bess, is so devoted to her father that she will not leave him to marry Lew Sanderson.

Lew does not appreciate the arrival of Clayborn, as he realizes that Bess likes him as does Tess, but Clayborn considers the latter but a child. Bess promises her father that she will not marry so long as he lives, so Lew builds three or four stills on Harding's place and then informs the revenue officers that Harding is operating stills.

During his calls, Clayborn visits the home of one of the men who is dying and has worked for Lew and has been mistreated. He tells him of the plot and Clayborn arrives at the station just in time to meet the officers and explain that it was only a trick against Harding. Lew, who has laid his plans well, has taken a couple of jugs of moonshine to Harding's, plied him with drinks, until he is in a drunken stupor. Clayborn secures the aid of Bess and they destroy the stills, but the old man, hearing a noise, takes his gun and shoots Clayborn in the arm.

That night, Lew sends word for Bess to meet Clayborn at a certain house and sends word to Clayborn to meet her at the same place. When the minister arrives, he is beaten and taken to the loft; when Bess arrives she learns of the ruse that has been played upon her and Lew demands that she marry him or he will have her father sent to prison. He threatens Clayborn with damaging Bess' name if he will not marry them. Just as he is on the point of performing the ceremony, the officers fire the house.

Clayborn rescues Bess from the burning loft, and, at the risk of his own life, drags Lew from the burning building, but he later dies. Tess for a time is heartbroken because she has lost the minister, he and Bess being happy in their love.

JOKER.

WHEN DAMON FELL FOR PYTHIAS—(Two Parts—Jan. 11).—Besides being president of the Senate, and the husband of the shrewdish woman in Syracuse, Damon was a ninety-horse power souse. His legislative assignment was confined to keeping his jug full, and this was no easy task with half the country working for prohibition. Dionysius, a man who never ventured near the bright lights, issued a proclamation that any guy caught making booze on or after the Fourth of July would be sent up for life.

Damon's best friend was Pythias, a noble soldier who loved the clanging of swords and women's laughter, and was married to Calanthe, a Roman beauty. One day Dionysius spied Calanthe, and asked his prime minister who the chicken was. He was told that she was Pythias' wife.

"Call Pythias to me," said Dionysius. "I have an idea." And straightway he sent his soldier to capture a band of moonshinere. But Pythias routed the moonshiners, and brought the ringleader back in chains, much to Dionysius' discomfiture. Also to the dismay of Damon, who saw his source of happiness thus rudely shattered. In desperation, he formed a conspiracy with the blind piggers to take Dionysius' life, but woe followed him. The good sword doubled up, and Damon was caught like a rat in a trap and thrown into jail.

Pythias knew that Mrs. Damon would never forgive her spouse if he did not say good-bye to her before being deprived of his head, and offered to stay in jail as hostage for him while Damon went home to bid farewell to his better half. But Damon had litle heart for the business, and when he espied Calanthe, he straightway forgot all about his duty to die. At last the sight of his wife recalls Damon to duty, and he arrives at the palace just as faithful Pythias is about to lose his head. Dionysius ie so overcome with the spectacle of such friendehip, that he forgives the two on the spot.

BARRED FROM THE BAR—(Jan 20).—The cast: Bill (William Franey); Tessie (Lillian Peacock); The Boss (Milburn Moranti); leader of Anti-Saloon League (Gale Henry). Scenario hy Karl L. Coolidge. Produced by William Beaudine.

Bill has been admitted to the bar and is now serving drinks for himself. He's in love with Tessie Tuff, hut the boss tells him of the day when he was lured to the big city by one, Gale, and there left to starve. So, Bill spurns Tess and goes out to carry a banner for the saloon and collides with a banner carrier for the Anti-Saloon parade.

Bill gets to his feet, not knowing he has grabbed the wrong banner and therehy brings the women of the Anti-Saloon League into the saloon and the boss recognizes his own long lost wife in Gale, the leader of the ladies. Tess fails to see the joke and a fight ensues.

RED FEATHER.

THE DOUBLE ROOM MYSTERY—(Five Parts—Jan. 15).—The cast: William Newman (Edward Brady); Morris (Edward Hearn); Georgianna (Gertrude Selby); McHugh (Hayward Mack); Willy (Ernest Shields). Scenario by E. J. Clawson. Produced by Hobart Henley.

Morris, a hardened criminal, is imprisoned for larceny and has engaged William Newman, a police court lawyer, to defend him. As recompense, Morris gives Newman his vest in which are sewed four valuable diamonde. Newman is attracted by a girl who elaves for the proprietrese of his boarding house. Georgianna, who is afrald of Newman, is arrested for the theft of eeveral cheap rings belonging to the proprietress, which have been mislaid. While in prison Newman promises to pay her bail, if ehe ie willing to meet his advances.

Newman cuts the diamonds from the vest, as he is determined to get away with all instead of one, acording to the agreement. The new hole in the vest le discovered, and Morris is brought before the chief. The two are left alone and Morris hits the chief and disappears through the window.

Georgianna's case is dismissed, but she thinks Newman is reeponsible for her being set free. On arriving at his rooms a fierce struggle eneues. A knock is heard and she is told to hide behind the couch. Morris enters the room and ehoots Newman, who falls dead.

Georgianna is held for the murder, Morris having escaped into the room adjoining Newman's, in which McHugh, a newspaper reporter, is dressing.

Willy, a roustabout in the boarding-house, and an admirer of Georgianna's, becomes suspicious. He stacks furniture and looks through the transom when the furniture falls with a clamor. Morrie is terrified and is about to draw his revolver when McHugh hits him with a bottle and then handcuffs him. Leaving Willy to guard the captive, he dashes to the police station and to his office to write up his scoop.

Meantime, Bennett, another reporter, arrives and looking over the transom sees Morris still handcuffed and Willy guarding him. He phones for help, and is disappointed hecause of not heing the first to get the story. McHugh feeling sorry for them sends Willy and Georgianna, who has been set free to live with an uncle of his.

BIG U.

THE JEWEL OF DEATH (Two Parts—Jan. 7).—The cast: Afga (William Clifford); Djalma (Paul Machette); Col. Van Alsten (Paul Machette); Nellie Van Alston (Belle Bennett); the Nautch girl (Edna Maison); Sir Hugh Wheeler (Louis Fitzroy); Nana Sahih (Henry Schaum); Gen. Havelock (Bud Osborne). Scenario by Jamee Dayton. Directed by W. J. Fahrney.

The story opens in a Hindu temple of Buddha in Northern India, where six priests are performing the rites of their ancient religion. A hand of Tartar coolies steal in and attack the devotees. The sacred eye of Buddha, a magnificent emerald, flashes fire, and the coolies fall back in awe. One overcomes his fear and gouging the stone from the head of the idol escapes. One of the priests, just as he is dying, curses the despoilers and pronounces a malediction upon the possessors of the stone.

Djalma, the high priest, discovers the dead bodies and vows to devote hie life to the recovery of the sacred stone. The curse soon shows its effects. The coolies, who have reached the desert, quarrel, and one kills the others. In the jungle he becomes a madman, and throws the emerald away. It hangs suspended in the air, and as he dies it settles on his breast. It is found by a caravan who take it to Sir Hugh Wheeler, the English commandant, who purchases it for his niece. The merchant who sells it dies euddenly. The evil power still follows the stone. On the parade ground at the English headquarters, a priest harangues the Sepoy troopers, telling them that they are being defiled hy using greased bullets. They throw down their arms and hegin the Sepoy rebellion.

Nana Sahib offers safe conduct to all English troops and residents, then villainously elaughters the soldiers, including Sir Hugh, while the women and children are taken back inside the gates. Djalma, the high priest, sees the fate of Sir Hugh, and smiles as he observes the fatal toll of the stone. All of the white people are slaughtered, except a little baby, which a native woman secretes, and gives to the high priest for adoption. Djalma names him Afga and swears that he will eventually restore the stone to its sacred resting place. Twenty-five years elapse, and each owner of the emerald has some calamity befall him. Colonel and Mrs. Van Alston give their daughter, Nellie, the emerald. This is observed in a vision by the high priest, Afga, shortly after he has promised the dying Djalma that he will work unceasingly to restore the stone.

Afga's astral body journeys to London, while Nellie sleeps and worships the gem. Nellie, in a dream, sees him and the idol, and connects the absence of the idol's eye with her emerald. She awakes, to find the stone suspended in mid-air, and faints from fright. Nellie's illness puzzles the doctors. Colonel Van Alston is ordered to India, and takes his wife and daughter with him. In viewing the sights at Cawnpore they come to the Temple of Buddha. Afga and Nellie meet, and Afga gaining the Colonel's consent to cure Nellie, lays his hands on her brow and she becomes well.

Meanwhile native devoteee of the Goddess Thug, observing the valuable stone on Nellie'e neck, attempt to strangle her. Afga observes this in a vision, and eaves the girl by turning the leader into a dog. The following day Nellie goes to the temple, and meets Afga. He takes her before the idol and tells her the story of the emerald. She returns it and he replaces it in the head of the Buddha, where it flames with fire. Then Afga folds Nellie in hie arms.

SHATTERED IDEALS (Jan. 11).—Wilful Rose insists upon marrying "Good-For-Nothing Jack," instead of Ned, her parent's choice, and her father orders them from the house. Three years elapse and Jack has proven himself unworthy. Rose is prevailed upon to come home. Jack tells her to take the child with her.

The family later move West and Ned is foreman of their ranch. Jack is seen near his wife's home. Observing her grandfather put a bag of money in his buggy, little Rosie, Jack's daughter, full of mischief drives off. Jack and his friend, Bill, overtake her and Bill wishes to throw the child over a cliff and Jack, still unaware that it is hie child, interferes. Jack is wounded and dies. As the father-in-law appears with Ned, the child is taken home to her widowed mother.

THE CALL FOR HELP—(Two Parts—Jan. 14).—Roger Wilson, a New Yorker, when informed that his gold mine, in Mexico, is not paying hecause of mismanagement, informs Herbert Warring, in love with his daughter, Marie, that she may become his wife if he succeeds in putting the mine on a paying hasis. Warring departs for Mexico, Pedro, a Yaqui, in charge of the mine, is informed of Warring's selection and that he is to assist him.

Warring thinks the force too large and fires some of Pedro's men. The Yaqui is enraged. The Wilsons are expected in Mexico. Pedro plans to hold up their train. A ruse gives Warring the information and he arrives with his men as Pedro fires on the train. He wins the hand of Marie and ownership of the mine.

BLOODHOUNDS OF THE NORTH—(Two Parts—Jan. 18).—The cast: The Embezzler (William Lloyd); His daughter (Pauline Bush); The Refugee (James Neill); Captains of Mounted Troopers (M. J. MacQuarrie and Lon Chaney).

In an out-of-the-way spot in the mountains refugees from the United States and Canada, who are wanted for various crimes, have gathered. A man wanted for embezzlement arrives with his daughter Pauline. The embezzler is a natural leader and, to James' chagrin, becomes the leading spirit in the colony. Two members of the Northwest Mounted Police, Lon and Mac, are on the embezzler's trail. The embezzler, without James' knowledge, stations his men and instructs them to fire on the police. Mac is wounded. The embezzler's daughter takes him to her cabin. On one occasion the girl leaves the cahin and confers with her father. Lon follows and learns that her father is the man they are seeking.

Believing that he has the girl at his mercy, Lon makes advances. Mac interferes because he, also, has fallen in love with Pauline. Lon then tells him of the girl'e father. Mac goes to James and demands the surrender of the embezzler. James compliee, and Mac arrests Pauline's father. The girl then appeals to Lon, promising him everything if he will save her parent.

Lon lifts his revolver to shoot Mac. However, other refugees mistake Lon'e intention. Lon is shot, and as they shoot at Mac the embezzler is killed. They are about to finish their work when another one of the mounted police comes up and covers them, while Mac disarms them. The girl looks from her dead father to Mac, whom she has already learned to love.

THE LITTLE REBEL'S SACRIFICE—(Jan. 19).—Edith Eldridge, daughter of Colonel Eldridge, disguises herself as a boy to enlist in the Confederate Army. Her identity is discovered and she is rejected. Federal raiders burn the Eldridge house and Edith's father is killed. To avenge the murder, Edith turns spy for the Confederates. She goes to the headquarters of General Johnson. The General pleads with her to give up her perilous undertakings, but she insists. Alone she enters the Union lines near the quarters of Lieutenant Phillips. She feigne illness and the officer carries her to the quarters. Lieutenant Phillips falls in love with Edith. She secures the outline map of the Union fortifications and makes her escape.

As a result of the information the Confederates attack. Edith seee both her brothers killed. She witnesses the danger of a Confederate ammunition wagon and attempte to drive it across the stream. The Confederates are repulsed and Lieutenant Phillipe captures Edith, and takes her back to the Union camp. A friend of Edith's goes to the governor, who after hearing Edith's story, pardons her. She meets Philip, and all ends well.

REX.

THE BUBBLE OF LOVE (Two Parte—Jan. 21).—The cast: Violet (Ruth Clifford); Jack (Douglas Gerrard); Burton (Willard Wayne); Daphne (Betty Schade); Mrs. Seton (Nanine Wright). Scenario by Alice Von Saxmar. Produced by Douglas Gerrard.

At one time, Jack Armstrong was wealthy, but riotous living had left him almost penniless. He is in love with Daphne, a frivolous woman who appreciates a man for what he can give her—but to him she does not appear in this role.

With his fortune gone, Jack writes her a note telling of his loss and also of his love; asking if her love for him is great and big enough to help him start over again.

True to her nature when Daphne discovers his change in fortune, she transfers her affections to Burton Musgrove, who has made quite a lot of money on the stock market. Daphne and Burton come to the party which Jack is giving and arrive just in time to see Jack talking to Violet, "the mouse," an orphan girl whom he is educating. When later he attempts to explain about her, his friends only ecoff at his story.

Daphne gives Jack her answer—she is to marry Burton Musgrove. Jack now feels that life is no longer worth living. Vlolet, whom he regards as a child, le in reality a woman and loves Jack. She divines that eomething is

wrong and does not allow herself to be far away from him. Jack arranges all his plans, and just as he is ready to drain a glass of poison, Violet dashes it from his hand and so saves his life. For the first time, he sees her as she is—a grown woman and realizes the love for him that she has in her heart.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE NO. 5 (Jan. 19).—This reel contains a physical culture course given by a woman authority in which are seen twenty-minute daily exercises for all parts of the body; Our Dumb Friend, which shows the dishonest feeding of chickens and how to tell a bad one from a good one; Engineering, the loading of vessels, showing how time and labor are saved; a Domestic Science course, after which any husband can make a good waffle, and the Travelogue, in which the central section of New York City is visited. There are views of the best hotels, street scenes, railroad stations, the Public Library, Fifth Avenue, homes of the best known men and women in the world and comedy aplenty in the scenes "How the City Looks to the Strange Visitor."

POWERS.

MR. FULLERPEP—HE GOES TO THE COUNTRY (Jan. 21).—Mr. Fullerpep, tired of city life, goes to the country and with him goes a flivver. Both have a strenuous time getting back, and their adventures cover much ground and fun.

IN THE LAND OF THE SON OF HEAVEN, AS SEEN BY DR. DORSEY (On Same Reel as Foregoing).—The far-famed temples of the sunkissed land, the wonderfully heavy carved temples, in and out-of-door scenes in Peking and street scenes and festivities with their attendant ceremonies make the feature resplendent with charm.

LAEMMLE.

THE FACE DOWNSTAIRS (Jan 10).—A tramp sees a servant girl leaving a house and believes it a good time to make a haul. Arrived at the house he peers into a side window and hears the mistress telling her husband to try to get home by 9 o'clock. It is then 4:40 o'clock. The tramp rejoices and is planning his entrance when the mistress sees him and again phones her husband, telling him of the tramps's progress into the house.

The husband jumps into a machine parked in front of his building. The wife has gone upstairs to their baby. The owner of the machine, having seen Friend Husband, with two cops, give chase. They arrive at the house at the psychological moment and after arrests and explanations the tramp rides away with the officers.

HOMELESS (Jan. 20).—A pet dog, the greatest treasure of his mistress, while out riding one day in his mistress' automobile, is attracted by the sight of a cat. He jumps from the auto to chase the feline. During the pursuit the collie is lost and tormented by two small boys, who tie a tin can to his tail and chase him. Later he is rescued by a ragged boy, whose home is any place where he can lay his head. Upon restoring the dog to his mistress the boy is rewarded by a good home.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 53—(Jan. 3.)

City crowds having fun. Ice skating brings out throngs of skaters in parks.—Chicago, Ill.: Subtitle: Kiddies enjoy ice.

$500,000 fire ruins. Science aids to clear up debris after explosion fires iron works. Los Angeles, Cal. Subtitles Oxygen torches cut wreckage. Electric magnet hoists giant weights. Ice hampers firemen's work.—St. Louis, Mo.

Thousands sing carols.—Holiday throngs join in chorus on capitol steps.—Washington, D. C. Subtitle: The President's daughters and Secretary McAdoo.

Horses' holiday treat. Lovers of animals give holiday treat to hard-working equines.—Boston, Mass.

Volunteers go to church. Motor-aid-corps, that aids wounded soldiers, attend worship.—Southend-on-the- Sea, England. Subtitles: Parade through city. Receiving mail in trenches.

Soldiers loot city. Retreating Bulgars pillage city as they flee victorious invaders.—Macedonia, Greece.

Mummers in Quaker City. Decked in newest creations, subjects of King Momus amuse thousands with their antics.—Philadelphia, Pa.

Honor lost mate.—Suffragists pay impressive tribute to Inez Milholland Boissevain who died for the cause.—Washington, D. C.

Inaugurato governor. Simple ceremonies mark second induction of Governor Whitman as state's chief.—Albany, N. Y.

Cartoons by Hy Mayer.

GOLD SEAL.

THE PRODIGAL WIDOW (Three Parts—Jan. 16).—The cast: Paul Braintree (Edward Cecil); Henry (Carl Von Schiller); Bina (Neva Gerber); Allan Bradley (Chas. Perley); Gambler (Clyde Benson). Written by Walter Woods. Produced by Ben Wilson.

Paul Braintree had come west prospecting and had sought his fortunes in the mining district. His brother, Henry, had gone to Mexico and had acquired valuable oil lands—also a wife, Bina, a great flirt. Jack Winthrop, a young college student; a lawyer, Allen Bradley, and Dr. Le Itene are among her most devoted admirers.

Things have not been going very well in a financial way for Henry, and his lawyer announces his credit is no longer good. Paul pays a visit to his brother, and for the first time is attracted by a woman, but the hopelessness bewilders him. Bina recognizes a new victim and when she confesses her love, he quits his brother's house, leaving a note that business interests call him home

Henry's affairs reach a crisis, and he chooses the easiest route, feeling that his brother has deserted him at the crucial moment. Bina wires Paul of his brother's suicide, as he has struck it rich and is celebrating in the mining camp. He goes home and blames Bina for Henry's downfall, and when she appeals to him he flings her from him and goes back West.

Bina plots to revenge herself on Paul. Dressed very elaborately she goes to the mining camp and begins a flirtation with the gambling sheriff, and is entertaining the gamblers when Paul arrives. She repulses him when he attempts to make her leave. He goes home, gets his horse and returning to the dance hall, with a gun forces her to leave the place, holding off the men and starting a fight between them to distract their attention while he takes her away.

Arrived in the wilds, he forces her to don overalls and to cook her own meals. Paul falls over a cliff, and Bina, puzzled by her own sensations, is nursing him when Allen Bradley, her husband's attorney and an old admirer of hers arrives and tells her her fortune in Mexico has been restored. As she is wondering why the news fails to enthuse her, the gamblers arrive. She refuses Bradley, and fights for the man she finds she loves.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode 4—"Facing Death"—Two Parts—Jan. 21).—The cast: Patricia Montez (Grace Cunard); Detective Phil Kelly (Francis Ford); Mrs. Van Nuys (Jean Hathaway); Silk Donahue (John Duffy); Pete Bartlett (Pete Gerald); Bull Sanderson (Jerry Ash); Stephen Dupont (John Featherstone); Jacques, the butler (Marie Biannchi). Written by Grace Cunard. Produced by Francis Ford.

Safely arrived at his own room with his captive, whom he has carried on his shoulders from the sewers where he had captured her, "Sphinx" Kelly seats the girl in a chair and throws off the cape which had previously concealed her features. Great was Kelly's chagrin to discover that the girl whom he had presumed was Pat was not his fair tormentor by any means—but another girl whom Pat had dressed in a costume like her own to fool the detective.

For some time Patricia refrains from activities and "Sphinx" Kelly imagines that his tormentor has given up her practices of trying to humiliate him in perpetrating crimes and misdemeanors. But at an utterly unexpected time, Pat resumes her work. It came about, this time, at the Paris Academy where Pat decided to thwart a scheme to cheat out of his just reward the rising young artist she had befriended.

Pat had posed for the pictures and her old enemy, Stephen Dupont, the art dealer and money-lender, who had previously suffered from the girl's depredations, was determined that a cheap daub he had caused to be entered for the grand prize should get the award of judgment. Pat overbears a conversation in which Dupont arranges to bribe the committee of award. Pat breaks into the Academy, transposes the pictures, and the award goes to a certain numbered picture—when the drapes are drawn it is Pat's nude likeness that gets the prize.

In celebration of her victory Pat assembles her friends at the studio of her artist protege, to have a jollification. Dupont hears of the plan and brings a gang of ruffians to clean up the place. Kelly also knows of the party and goes there in time to enter into the fray. There is a general fight, of fierce and rough-and-tumble sort, that ends in Dupont spiriting Kelly away in an automobile.

Pat follows with her Apaches, and breaks into the house where Kelly has been made a prisoner. Kelly is in a room on the ground floor where a drove of alligators are kept in a tank. The floor is being drawn from under Kelly, that he may fall into the water and be at the mercy of the hungry alligators. Pat is in the room overhead, breaking through the ceiling as the episode ends with Kelly hanging precariously to the wall of the room, with the alligators waiting eagerly in the tank below for their expected breakfast.

Mutual Film Corporation

GAUMONT.

THE VAMPIRES—(Episode Nine—THE TERRIBLE WEDDING—Three Parts)—Jan. 18)—The cast: Philip Guard (Edmond Mathe); Normandin (Marcel Levesque); Venenos (Charles Moriss); Irma Vep (Juliet Musidorn); Jane, Philip's wife (Louise Lugrange).

The Vampires do not give up their attempts on the life of Philip Guard even after he is married. The wife of the janitor who was accidently poisoned by wine meant for Philip's wedding is now in Philip's employ. She is anxious to avenge her husband's death, and consults a fortune teller. The fortune teller is a Vampire. By hypnotizing her visitor, the woman influences her to open the door of Philip's home to the Vampires. Normandin has fallen in love with Augustine, and has followed her to the fortune teller. She will not reveal the reason for her visit and he watches her day and night. It is this vigilance which finally rewards him by finding the Vampires descend on Philip's home.

The Vampires are put to flight when they are discovered trying to asphyxiate Philip and his wife. While Philip and Normandin go for the police, Augustine and Jane, Philip's wife, are kidnapped and carried to a house in the suburbs. Normandin, pursuing the automobile, fired a shot that punctured the lubricating oil tank. This dripped, leaving a trail which Normandin followed slowly but successfully on a bicycle.

Philip and Normandin find that Jane and Augustine are kept prisoners in a cellar of the house. Philip leaves his revolver with his wife while he and Normandin go for the police. The official raiding party arrives while the marriage of Irma Vep and Venenos is being celebrated. Every exit is watched, and the police break in upon the Vampires. All are killed or captured, but a count shows that Irma Vep is missing. She has secured a revolver dropped by a policeman and hurried to the cellar to be revenged upon Jane and Augustine for the death of her companions.

Jane, however, defends herself by shooting Irma, who drops at the feet of Normandin and Philip who have also hurried to the cellar. Thus the last Vampire is accounted for, and Philip has freed France of the terrible criminal menace. Normandin marries Augustine, and the two pair live happily ever after.

REEL LIFE NO. 38—(Jan. 21).—The stir in scientific circles when air was first liquified has not yet subsided, and even the layman has been unable to appreciate some of the wonderful things which can be done with liquid air. The Gaumont company has caught some of these for the screen in its picture called "The Air." A goldfish swimming in a bowl is dropped into a liquid air bath and immediately removed so hard that it is broken with a hammer as if made of marble. The same process is repeated with the blossoms of flowering plants. Other experiments with air show how one can be asphyxiated with his own breath, how nitrogen is a dilutent of the oxygen in the air, and how a substance burns in puro oxygen.

Another entertaining subject on the same reel visualizes the orange industry in California. There is a view of a 6,000-acre orange grove, and then follow pictures of the processes of picking and handling. It may come as a surprise to some that the oranges are given a bath and disinfected before they are sorted.

The next picture is interesting for all who enjoy water sports. It is a series of views of a hydro-ski. This is apparently two baby canoes braced together, the occupant of the queer water craft standing with a foot in each as if in big shoes. In reality he is standing upon treadles which work a wheel placed between the two canoes at the stern. The contrivance is guided with a paddle.

How apples are automatically graded for the market is a picture on this reel which shows the care taken in packing them according to size. The machine is complicated in mechanism, but the process is understood at a glance.

On the same reel is a short picture in the series, "Things Not Generally Known." It shows how scattered glass is removed from the floor with wet absorbent cotton.

TOURS AROUND THE WORLD NO. 12—(Jan. 23).—The war has turned the thoughts of the world in admiration toward France, the one nation that did not seek war yet has sustained its awful shock so heroically. It is certain that the close of the war will see a general exodus of sight-seeing Americans to the sister republic. With this in mind the Gaumont company has filmed for American spectators some of the sights which will be seen on a tour of France, aside from pictures of devastation in the war zone. The first series of pictures in Gaumont's "Tours Around the World" No. 12 shows Bordeaux, France, and sights along the river down to Pauillac, near the coast, noted for its wines.

Although the fourth port of France, Bordeaux is situated 60 miles inland on the Gironde river. A beautiful picture is of the Place des Quinconces, one of the city's principal promenades. Another is the monument in honor of the Girondists. The city's importance depending upon the sea, there is a comprehensive view of the quays.

The Monastery of St. Thessalonica, located just outside Salonika—now in the hands of the Allies—is typical of monastery life in that part of Greece which recently was redeemed from Turkish rule. The pictures show in detail the manner of living of the men who have turned their backs on man the better to glorify God in the mountain country. The monasteries derive their income principally from the raising of olives and the breeding of pigs.

A third section of the reels brings to view some remarkable views of the gorges of the Nive river in the French Pyrenees.

SEE AMERICA FIRST—NO. 72 (Jan. 24).—"Historic Virginia" is the title of this release which is devoted to Williamsburg, Hampton, Old Point Comfort, and Norfolk. These places and the surrounding territory are rich in American history, for in this vicinity the cavaliers made their first settlements or the colony named in honor of England's queen.

At Williamsburg are pictures of the old powder horn" built in 1714, the court house, and Bruton Parish Church, the court church of colonial Virginia. The present building, erected in 1710, is claimed to be oldest Episcopal church in continuous use in America. There is a good picture of William and Mary college, founded in 1693, as well as of the Moore house, the dwelling on the James river in which were drawn the terms of surrender of Lord Cornwallis. There are also pictures of the spot near by where the British surrendered Oct. 19, 1781, and the peace monument erected one hundred years later by congress to commemorate the event.

At Hampton is pictured St. John's church, the oldest but one in America, where services have been held continuously since 1628. At Hampton Roads, the stretch of water where the battle between the Monitor and Merrimac was fought, is shown, as well as the beautiful resort hotel at Old Pont Comfort. There are comprehensive views of Norfolk, and pictures of the light houses at Cape Henry.

On the same reel is an animated cartoon by Harry Palmer called "Absent Minded Willie."

MUTUAL.

UNCLE SAM'S DEFENDERS (No. 1—"From Civilian to Soldier"—Jan. 5).—Synopsis published in issue of Dec. 23, on page 1856.

UNCLE SAM'S DEFENDERS (No. 2—"Our Boys at the Border"—Jan. 12).—Synopsis published in issue of Dec. 23, on page 1856.

UNCLE SAM'S DEFENDERS (No. 3—"A Jack Tar in the Making"—Jan. 19).—This chapter deals with the graduating of the sailor lads from the landlubber's class into seasoned salts before they are admitted to the warships. Some extensive views of Newport and Anapolis Naval Academy are also shown in this reel.

REHABILITATED (Dec. 8).—The cast: Tom Blake (J. Warren Kerrigan); His Mother (Louise Lester); His Sweetheart (Vivian Rich); The Bandit (Jack Richardson).

Engine No. 19 is the pride of Tom's heart, but as he is unable to let drink alone he is discharged. Feeling that he no longer can obtain employment, he leaves home, and soon starts on the downward path. He is about to enter a bar-room when the face of his mother haunts him. He puts asido the temptation and decides to return home.

A bandit tries to overpower the engineer on the Limited, but is captured by Tom who creeps over the top of the car. He refuses a reward, but states that if he had his position back he would prove himself a man.

He returns to his mother and sweetheart who have read of his heroism and are pleased to see him.

VOGUE.

A LISLE BANK (Two Parts—Jan. 14).—The cast: The Boarder, in arrears (Paddy McQuire); The Star Boarder (Arthur Moon); The Widow (Margaret Templeton); Her Daughter (Gypsy Abbott); The Sleuth (Ed. Laurie).

Gypsy, the daughter of the widow Templeton, who keeps boarders, is wooed by both Paddy, the boarder in hard luck, and Arthur, the star boarder. Paddy falls to pay his board bill and does uot appear at the office in time and is fired. He goes to the ocean to commit suicide. Meanwhile a bank has been robbed and the booty hidden in an old sock, near the ocean's edge. Paddy finds the sock. Paddy and the burglar struggle on a jack-knife bridge and both fall into the water. The burglar is caught and Paddy is complimented for capturing the desperado. However, he is soon in the depths of despair, when he finds Gypsy has married Arthur.

MUTUAL STAR COMEDY.

THE HONEYMOONERS (Jan. 13).—George is engaged to be married, and his bachelor friends have fun at his expense. They are all present at the wedding, and swear to abstain from matrimony forever.

Cupid, however, aided by moonlight, shady lanes, etc., manages to soften their hearts, and one by one they sneak off to the minister's, are married, and swear everyone to secrecy.

However, George secretly witnesses the weddings, and later invites them all for a cruise on "Honeymoon Yacht." Here he confronts them with the evidences of their guilt, and they confess.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (No. 1—"Shorty and the Yellow Ring"—Two Parts—Jan. 15).—Shorty through an accident discovers a band of men, who are smuggling Chinese into this country. He goes to the city to get a position and there is hired as a body guard to Anita Keller, who is a secret service woman, and who has been sent out to break up the Chinese smuggling ring. Shorty overhears a plot to kidnap the girl and hires himself out to one of the band as a cab driver. He arrives at the Mandarin Inn just in time to see Miss Keller disappearing through the door. Once in the den the girl is offered to the highest bidder and has just been sold when Shorty and the officers he called in, arrive. Shorty sees that Miss Keller arrives home safely, and feels a dawning of love for the girl. The girl gives him her photograph and card, and as the scene fades she says good bye to Shorty and he is most disconsolate.

CUB

JERRY'S WINNING WAY (Jan. 11).—The cast: Jerry (George Ovey); Hank (George George); The Girl (Claire Alexander); The Landlady (Helen Gilmore); The Father (M. J. McCarty).

Jerry, in an attempt to rescue a girl from a boarding house, where she has been placed by her father, first projects himself into a melee with the police in which the latter get the wettest end of a garden hose. He disguises as a woman when he next makes an attempt at a rescue. He cannot resist the temptation to have a little fun with the cop, the boarder and the girl's father, who are misled by his costume and all make love to him. Jerry's fooling on the job instead of tending strictly to business gets him in seriosu trouble, and he does not effect the rescue.

NIAGARA FILM STUDIOS.

THE PERILS OF OUR GIRL REPORTERS (Chapter 1—"The Jade Necklace"—Two Parts—Dec. 28).—Dorothy Desmond, an inexperienced Kentueky girl whose father, an editor, had been shot at his desk by a political opponent, and whose mother had dropped dead of shock, found herself left virtually penniless. She believed she had a gift for writing and came to New York to seek a posltion on a newspaper. She was assigned to Chinatown to get an opium den story. She missed her escort and bravely and foolishly went to Chinatown alone. She yielded to the invitation of a Chinaman to enter his shop and inspect some beads, and he was at the point of attacking her when a storm of revolver shots broke, and a tong war was on.

At the crack of the first pistol the Chinese shopkeeper desisted from his evil designs and shoved Dorothy into a secret room, the door of which he closed and locked on the outside. The girl was mad with fear. To her through the deadening walls came the sounds of the shooting. Then the shots ceased as suddenly as they had begun—and she heard faintly the gongs of police ambulances and patrols.

Had she been liberated she would have seen whitejacketed emergency surgeons and orderlies picking up dead and wounded Chinamen and putting them into the wagons, while blue-coated officers with busy clubs rounded up other Chinaueu, dragging them from all sorts of odd holes and corners and packing them into patrol wagons.

"Worst tong fight in years," a sergeant observed pleasantly to a newspaper man. "Seven dead already, and some of the wounded sure to die. These Chinks shoot mighty straight for heathen. In the dark, too. What always puzzled me was how one tong could spot the other tong when they get mixed up in one of these nasty little wars. All Chinks look pretty much alike to me. You can never find out what started one of these shooting festivals. They won't tell a white man a thing. We can take our fill of guessing, though. Maybe it was a woman taken away from a member of one tong by a member of another. Maybe it was opium, maybe—you can think up a whole lot of maybes if you try, but what's the use"?

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THE PERILS OF OUR GIRL REPORTERS (Chapter 2—"The Black Door"—Two Parts—Jan. 3).—Isabel Ralston, a young nowspaper reportor, is sent by the order of her managing editor into the middle of a mystery that recalls Poe's "Murders of the Rue Morgue." Cynthia is the niece of an old lady, Harriet Kennedy, whose wealth and the imminence of her departure from this mundano sphere, have inspired her relatives with greed and caused them to conspire so that her demise may be hastened. But Cynthia is more than that. She is of the "criminal type." Miss Ralston falls under the evil sway of Cynthia and her band of harpies who have installed themselves in old Miss Kennedy's home, because, having befriended the old woman once, she has been sent for by the latter in her extremity.

Jonas Slaughter is a lawyer and a sort of relative of old Miss Kennedy. It is also an occupant of the house. Slaughter and Cynthia, together with the dissolute nephew of Miss Kennedy, plot to kill the old lady and to throw the blame on Miss Ralston and John Farrar, Miss Ralston's new office fiance, who has accompanied her at her request and who is stormbound as she is in the house of "The Black Door."

James Kennedy, the nephew, who is egged on by Cynthia to garrote his aunt in her bed, and who is nerved to the deed by the administration of cocaine, is recognized by Miss Ralston, who has been kept awake by the storm, and brought to book by her for the crime, after she herself has been accused. The unmasking of the real murderer, James Kennedy, is skilfully handled. The mystery of the "Black Door," is solved when it is discovered that Cynthia has been in the habit of telling most industriously a story, which is based on an old southern superstition, that the front door of a house occupied for more than a century turned black when any member of the family died, and that it was she who blackened the door with a big brush in order to impress on the minds of simple folk that the death of Miss Kennedy had been wrought by some mysterious agency.

MUTUAL.

MUTUAL WEEKLY NO. 105—(Jan. 3.)

Eureka, Calif.,—U. S. submarine H-3 wrecked in dense fog. Crew of 24 men nearly perish in 10-hour battle with waves. Subtitle: The crew was saved by the heroism of the Coast Guardsmen and the breeches buoy.

Quincy, Mass.—10,000-ton oil burning steamer is floated. Miss Andrea Fenwick christens the "Julia Luckenbach."

New York City.—22d Engineers back from border. Sweethearts, friends and home folk give bronzed soldiers Christmas welcome. Subtitle: Col. Cornelius Vanderbilt.

Washington, D. C.—Christmas carols on steps of U. S. treasury. Subtitle: The President's daughter leads the chorus.

New York City.—Park employees receive Christmas gifts. Old veterans get $10 each from Mrs. Russell Sage.

Baltimore, Md.—Largest single order for telegrams in history of world. Cardinal Gibbons sends 110,000 telegrams to raise money for charity. (Exclusive pictures by Mutual Weekly.)

Brooklyn, N. Y.—Children make merry on decks of grim warships. Jackies of the U. S. S. "New York" provide Santa Claus for kiddies. Subtitle: Homeward bound and happy.

Washington, D. C.—Suffragists pay tribute to Mrs. Boissevain. Unique service is held in hall of capitol.

Boston, Mass.—Christmas tree for horses. Bananas, apples, carrots and corn on the cob are Santa's gift to work horses.

Venice, Calif.—Peter Begay wins Marathon. Young Indian does 9 miles in 50 minutes.

New York City.—Squadron "A" back. Cheered as they pass up 5th avenue in war dress.

Denver, Colo.—Colorado guard receives armored motor car. The gift of citizens of state.

New York City.—Charles M. Schwab pledges big steel plant to nation's aid. Steel financier tells Lotos Club at dinner that Bethlehem plant excels the Krupp works. Subtitle: "Peace Welcome, but we all want a conclusive peace and not a peace that presages another war."

MUTUAL WEEKLY, No. 106 (Jan. 10).

Dorchester, Mass.—Franklin Park Toboggan opens. Kiddies enjoy first slide of the season.

New York City.—Society folk open Waldorf ice palace.

Philadelphia, Pa.—The Mardi-Gras of the North.—Mummers make Merry Marking the advent of the New Year.

Los Angeles, Cal.—Here's a schoolroom that moves. It follows railroad section gang. A night session is also provided for adult workers.

Omaha, Neb.—Old bridge out—new one put in. Million Dollar steel structure weighing 11,200,000 pounds slips into place without hitch.

Terre Haute, Ind.—High cost of fuel causes city to buy its own coal mine. Mayor Gossom opens first municipal coal mine and city will supply common people with coal at coast price.

Galveston, Texas.—Fumigation of building causes fire. Board of Health sure that no germs remain in this rooming house.

Athens, Greece.—The King of Greece receives General Sarrail.

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Hempstead, N. Y.—Eight army airmen fly to Philadelphia. Flight of 165 miles is made in 97 minutes.

Thos. W. Lawson, of "Frenzied Finance" fame, goes to Washington. Will tell Congressmen of alleged "Leaks" in peace negotiations.

London England.—The army service corps and their army work shop.

Marseilles, France.—Dynamite workers in ammunition factories build their own barracks.

Paris, France.—Blessing the ambulance. The Russian Pope blesses the ambulance donated by Russian Residents.

Springfield, Mass.—World's greatest aero motor tested. Government experts see giant engine develop 300 horsepower.

A Contrast.—Two horse power. Mr. Farmer saws his winter wood.

Oakland, Cal.—Oldest bell in the world arrives here. Cast in Spain, A. D. 1217, it welcomes the New 1917.

New York City.—Old converted church burns. City's landmark gives firemen stubborn fight.

Presidio, Texas.—Uncle Sam's tractor company No. 1 in action. Great tractor hauls 75 tons load over roughest roads in the country, trailers carry 100 tons.

Miscellaneous Subjects

PARAMOUNT.

PARAMOUNT PICTOGRAPHS, NO. 44 (Dec. 3).—Subjects on reel: Modeling from Life; First Aid to the Four Footed; Taking the Bumps Out of the Ocean; Scenic Gems from Italy (Lake Orta).

PARAMOUNT PICTOGRAPHS, No. 45 (Dec. 10).—Subjects on reel: The Evolution of a Poster; Holiday Resorts of Italy; A Little Experiment in Lip-Reading; The Turkey Farm.

PARAMOUNT PICTOGRAPHS, No. 46 (Dec. 17).—Subject on reel: An American Vesuvius; Championship Billiards; The Toll Gate of the Atlantic; Fifty-Fifty—Plastique.

PARAMOUNT PICTOGRAPHS, No. 47 (Dec. 24).—Subjects on reel: A Day with the Girls at Vassar; Witching for Water; Foiling the Submarine; The Modern Swordsman; Uncle Sam's Frontier Wonderland.

PARAMOUNT PICTOGRAPHS, No. 48 (Dec. 31).—Subjects on reel: Fine Arts with Hammer and Anvil; Niagara in Harness; Experiments in Physics; Remaking Young Citizens.

THE SLAVE MARKET.—(Famous Players—FiveParts—Jan. 1).—The cast: Ramona (Pauline Frederick); John Barton (Thomas Meighan); Firebrand (Albert Hart); Anna (Ruby Hoffman); Portuguese Joe (Wellington Playter).

Ramona is the daughter of the governor of Port Royal. She is a school girl living in Spain. John Barton, a soldier of fortune, is cast ashore in Spain penniless and scrapes an acquaintance with Ramona by rescuing one of her pets. He is putting up at a rather questionable tavern where he learns of a huge treasure buried by "Firebrand", a pirate, and secures plans of the spot in which it is concealed.

Ramona sails for Port Royal and Barton is on the same ship. "Firebrand" attacks the ship and captures as part of his booty Ramona, whom he appropriates for himself after Barton has been knocked overboard in her defense. Until the acquisition of Ramona, Firebrand's favorite has been Anna, who now becomes jealous of the Spanish beauty. After attempting to make Ramona accept his attentions peacefully, Firebrand vents his wrath upon her and orders her confined in one of his cabins.

Barton, recovering from his injuries sufficiently to make his way ashore, stumbles upon the cabin in which Ramona is a prisoner but the jealous Anna discovers him and informs Firebrand of the supposed duplicity of his new favorite. The pirate chief rushes to the cabin and when he attempts to force his attentions upon Ramona she kills him.

Anna denounces Ramona as the culprit and, in a fit of vengeance, suggests that Ramona be sold as a slave in the public market. Her rare beauty causes lively bidding among the men who attend the sale. Meanwhile Barton has gone in search of the buried treasure and has found it. He has bought a horse on which he comes in search of Ramona—only to find her on the slave block, with a horde of men frantically bidding for her.

Plunging into the crowd, he fights his way to the front and forces the bidding until, after a soul-stirring scene, he succeeds in vanquishing his rivals, and rides off triumphant in search of a minister.

THE EVIL EYE—(Lasky—Five Parts—Jan. 4)—The cast: Dr. Katherine Torrance (Blanche Sweet); Leonard Sheldon (Tom Forman); Frank King (Webster Campbell); Clifford, Katherine's brother (J. Parks Jones); Mexican Joe (Walter Long); Rosa, Sheldon's servant (Ruth King); Michael (William Dale).

An alarming epidemic has broken out in the vineyards of which Leonard Sheldon is the manager, and in answer to his wire that a doctor be sent to the little Mexican settlement at once, Katherine Torrance, a young and beautiful physician, is sent. Accompanying her is her younger brother, Clifford, weak-willed and dissipated.

The inhabitants of the village are ignorant and superstitious and the situation is a grave one. Upon Katherine's arrival, Sheldon, thunderstruck that a woman should tackle such a job, tries to persuade her to return, but this she declines to do and goes about her duties, faithfully caring for the afflicted. The light which she wears on her forehead in order that she may see clearly into the throats of her patients, arouses the suspicion of the benighted Mexicans, and as the disease spreads, the trouble is accredited to this light, or "evil eye," and the medicine which she leaves is thrown away.

The friendship of Leonard and Katherine is rapidly ripening into love, but both are unconscious of this fact, so deeply are they absorbed in their strenuous duties. Seldon falls ill and is unable to transfer the payroll to the bank, so Katherine volunteers to do it for him. A hold-up is planned by Mexican Joe, leader of the employees, but his plans are thwarted. Clifford braces up and becomes of great assistance to Katherine.

Rosa, Sheldon's servant, is in love with Frank King, his assistant, whose affection for her is cooling. Sentiment against Katherine is growing daily and she decides to leave. Rosa's parents try to wring from her the name of the man responsible for her unfortunate condition and Leonard, believing it is Clifford, is about to announce himself as the guilty one when Frank confesses and sends for the priest. Leonard mistakes Katherine's tears as grief at Frank's wrongdoing, and is only awakened to her love for him when Clifford tells him to take her in his arms, which he promptly does, announcing to the crowd that they may send for a man doctor—Katherine is to be his wife.

GREAT EXPECTATIONS (Famous Players—Five Parts—Jan. 8).—The cast: Estella (Louise Huff); "Pip" (Jack Pickford); Abel Magwitch, alias Provis (Frank Losee); Joe Gargery (W. W. Black); Mrs. Gargery (Marcia Harris); Miss Havisham (Grace Barton); Mr. Jaggers (Herbert Prior). Directed by Robert G. Vignola.

"Pip," an orphan, lives with his sister, whose husband runs a country blacksmith shop. The boy's life is a drab one until, in an effort to escape his sister's wrath, he runs into a graveyard where he is seized by an escaped convict, Provis, who threatens him with instant death if he does not give him food and a file with which to remove the ball and chain from his ankle.

Pip does as he is bid, only to have the convict captured and brought to the blacksmith shop, where poor Pip nearly expires for fear he will be apprehended. But the grateful Provis lies to save him. The next step in the history of Pip is the arrival of Mr. Jaggers, a London lawyer, who is so struck by his gentility that he selects him as a companion for Estella, the adopted daughter of his client, Miss Havisham, a most secretive and peculiar woman.

The companionship of the two youngsters ripens into love as they grow older, until Pip learns to his dismay that Miss Havisham has deliberately encouraged them with the purpose of breaking his heart. The young lovers are separated and Pip is made the beneficiary of a legacy which enables him to go to London, live as a gentleman and he thoroughly educated. He does not know the source of this income, but believes that Miss Havisham is secretly making amends for her cruelty.

He finally discovers the whereabouts of Estella and they plight their troth. That night Pip is dashed to the depths of despair by the arrival of Provis, the convict, who reveals the fact that it is he who has been supplying Pip with money. The poor boy believes that Estella will scorn him when she learns the truth, but he has reckoned without the finer qualities of Estella who comes to his assistance and even helps the convict in his fatal effort to escape the police. Over his dead body there arises the vision of a new romance as the two young lovers pay homage to the better side of this remarkable man's character.

HE DID IT HIMSELF.—(Black Diamond.—Jan. 22.)—High Spigh, an ambitious but unsuccessful detective, arrives at his office and proceeds to look over his morning paper. In it he finds an account of how Herr Trigger, a scientist, has discovered a powerful explosive and that several foreign nations are bidding for the secret.

While he ponders over this a girl enters the office. She tells him that she is Gretchen, the daughter of Herr Trigger, and that she wants him to find her father, who has disappeared. She tells him of the discovery of the explosive, how her father's assistant tried to steal the formula, how Senor Frijoles and a Spanish girl called at the house to buy the secret on the previous day and how, the next morning, she found the laboratory wrecked and her father gone.

High Spigh takes the case and Gretchen takes him to her home where he finds a clue in the shape of a huge footprint. He follows the trail down the street till he runs into the owner of the foot, a big Mexican. On seeing the detective's badge the Mex runs. He seizes a bunch of toy balloons from a street vendor and floats off into the air with them.

High punctures the balloons with shots from his revolver. The Mex falls through a skylight into a room with his explosives. When the big Mex announces that the police are on their trail, the gang seize Herr Trigger and all dive through the trap in the wall, sliding through a subterranean passage to the river.

Meanwhile High leaps to the top of the building, drops through the skylight and finds himself in the den. There he carelessly drops one of the bombs and is blown up into the sky. He lands in the river from which he is rescued by Gretchen whom he sends to Frijoles' office to find the missing formula if possible.

Frijoles sends the gang to their cave with Herr Trigger while he and the Spanish girl go to his office. He stops to buy a cigar and she enters the office which is on the thirty-fifth floor of an office building, and finds Gretchen opening the safe. She and Gretchen have a fight with bowie knives which ends as a mouse runs across the floor and both girls jump on a desk and hug each other for safety. Frijoles enters and he and the Spanish girl lock Gretchen in the safe and push it out the window. High Spigh enters just in time to see this. He turns and runs down the thirty-five flights of stairs and reaches the grounds in time to catch the safe as it lands.

Releasing Gretchen, he sends her home and trails Frijoles, who orders a barrel of powder sent to the den. High hides in the barrel and arrives at the den. Frijoles and the Spanish girl capture Gretchen and take her to the den where they tie her and her father, set a fuse to the barrel of powder and leave them to their fate. Gretchen gets free, pushes the barrel down the mountain where it chases the gang up a tree. High comes out of the barrel and covers the gang with his gun. They try to resist and he shoots. A dissolve shows him at his desk, having dreamed of all this. His feet are on the desk in front of him, his gun in his hand. As he pulls the trigger he shoots his own toe, wakes up, and dances around the room holding his foot.

K-E-S-E, INC.

THE LAST SENTENCE—(Five Parts—Edison—Jan. 1).—The cast: George Crosby (Marc MacDermott); Cynthia Ford (Miriam Nesbitt); Renee Kerouac, a Breton fisher-maiden (Grace Williams); Hoel Kalloc, Renee's suitor (Herbert Prior); Mrs. Crosby, George's mother (Florence Stover); Georgiana, daughter of George and Cynthia (Gladys Cane); Georgette, Renee's daughter (Elaine Ivans); Val Lewis, a pampered only son (Raymond McKee); Mrs. Lewis, Val's mother (Mrs. Wallace Erskine). Scenario written by Edward Griffith. Directed by Ben Turbett.

George Crosby, a New York lawyer, with a passion for painting, wearied of his legal duties, sails for Brittany, where he meets Renee Kerouac, a fisher-maiden, and sketches her as a Corregan, a fairy who destroys the men who refuse her love. Hoel Kalloc, her betrothed, becomes jealous, and George marries her, after saving her from Hoel's brutality. He soon realizes her inferiority and the impossibility of introducing her as his wife; so he sends her to a convent to be educated, promising to send for her as soon as she has acquired the polish necessary in his sphere of life.

Returning to America, he keeps his marriage a secret and is struggling to forget; when he

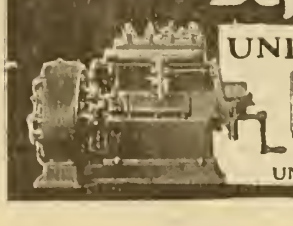
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receives a note that a girl, who she has named after him, has been boru to her. George later meets Cynthia Ford, with whom he falls in love, and on receiving word of the death of Renee and the baby in a fire in the convent, they become betrothed. However, during the following winter, Renee re-appears, and when George denies that he knows her, she leaves her baby in the care of her landlady and goes away. The next morning in the snow in front of their bouse the Crosbys find her body. Clutched in her hand is the crucifix George had given her, on the back of which had been scratched the word "pardon." The landlady identifies her as the mother of the baby who has been left in her care; and George, placing the crucifix around the baby's neck, pays the landlady to take care of her.

Four years pass and a daughter, Georgiana, is born to Cynthia and George. In the meantime, Georgette wanders away from the landlady's home and is adopted by a barge captain. Raoul Kerouac, now a French naval officer, comes to inquire for his lost sister, Renee. Seeing Cynthia's child, he mistakes her for Georgette. George writes a confession, revealing the truth; but Cynthia destroys the confession without reading it, on account of her faith in George.

Sixteen years later, George is now Judge Crosby, while Georgette has secretly married Val, the reprobate son of Mrs. Lewis, in whose home she is employed as a maid. In an effort to cure him of his love for drink, his mother sends Val away, and Georgette is left alone.

A girl is brought before Judge Crosby, charged with murdering her baby; and her conviction seems assured. Among the evidence is a crucifix with the word "pardon" scratched on the back. The judge is seized with apoplexy, as, realizing the pisoner is his daughter, he sentences her to death. He has pronounced his last sentence.

Cynthia's love for George survives all else; she strives to secure Georgette's freedom, and finally gets word to Val in the far north, whose answer states the baby is safe with him. Val returns with the baby, and he and Georgette sail for Brittany on their belated honeymoon. For the first time in years, George's heart is lightened, although his body is distorted with pain.

THE MASTER PASSION (Edison—Five Parts—Jan. 8).—The cast: Julia Long (Mabel Trunnelle); Jack Carter, her fiance (A. Lincoln); George Bender (Robert Conness); Mrs. Long (Helen Strickland); Prof. Alberto Martino (Richard Tucker); Vernon Devere, a valet (William Wadsworth); Marie Jardin (Ann Leonard); Ralph Carter (Raymond McKee); Cora Bender, Julia's daughter (Olive Wright); Le Duc de Lac (Bigelow Cooper). Directed by Richard Ridgely.

Goaded by ambition for wealth, and the pleas of her mother, Julia Long breaks her engagement with Jack Carter and marries George Bender, president of the National Bank. Her first years of married life are filled with happiness. Julia possesses a voice of more than usual merit, and Bender engages Prof. Alberto Martino to instruct her.

Martino becomes a frequent visitor, while Julia makes rapid strides with her singing. Beader, occupied with his work, seems to be unable to fulfill his duties to the home. Martino, taking advantage of Julia's loneliness, paints the great future that she might win through her wonderful voice. If she will but flee to Paris with him, he promises, the world will be at her feet.

Threatened by the father of a girl whom he has wronged, Martino is forced to flee, and Julia leaves her home and little daughter, Cora, to seek fame with the musician. Time passes and Julia is in Europe, alone and penniless, deserted by Martino. She is picked up unconscious on the steps of the Opera House where she has been seeking an engagement, and is carried into the dressing room of Marie Jardin, a famous prima donna. Mme. Jardin listens to her story and makes Julia her protege. Under her teaching Julia's voice develops rapidly and she commences to achieve success.

Eighteen years later, in America, Ralph Carter, the son of Julia's first sweetheart, and Cora Bender, Julia's daughter, whom she has deserted, are in love. Bender refuses to consent to the marriage and in an effort to make Cora forget, he arranges a trip to Europe.

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Julia, known as Julia Marinh, a world-renowned prima donna, lives in Paris. She has carried on an affair with Duc de Lac, and has weared of paying his gambling debts. At Monte Carlo, the Duc meets Bender and his party. Due to the workings of Julia's mother, Cora is forced to accept the Duc de Lac as her fiance. The Duc hastens to Julia to tell of his engagement to a rich American girl.

While out walking, Julia sees Beader with her mother and a young girl and realizes the girl must be her own daughter. She awaits an opportunity to meet Cora alone and confirms her identity. Cora, impressed by the talented lady, accepts her invitation to call. Cora's visits to Julia's dressing room become more and more frequent. Bender finds Julia's card in Cora's room and goes to the theater.

Julia, unable to restrain herself, tells Cora that she is her mother. Bender, coming into the room, finds them embracing each other. At first wrathful, he cannot withstand Cora's pleas, and he and Julia are reconciled. Julia discovers the rich American girl of whom the Duc spoke is her daughter. She orders him to break his engagement. In order to prevent the marriage, she threatens to reveal the relations that have existed between them. The Duc is defiant. Julia sacrifices herself and tells Bender the truth. Bender wreaks his wrath upon her, and, taking Cora, returns to America. Julia seeks solace in her art, but in a quarrel with the Duc she loses her voice. Months pass and Bender, repenting his hasty action, returns to take Julia back home again.

CHRISTIE FILM CORP.

BLACK HANDS AND SOAPSUDS (Jan. 15).—The cast: The casbier (Billie Rhodes); the engineer (Eddie Barry); the chief rubber (Harry Ham); the Englishman (George Freach); the proprietor (Harry Rattenberry). Scenario by W. E. Wing. Produced by Al. E. Christie.

In the "Scientific Scrubbery," there is rivalry between the head rubber and the engineer. The hand of the cashier is the prize for which they plot and counterplot. The engineer lets the mercury race up and down the tube, and the patrons fry and freeze while he lingers at the desk, until the rubber throws him bodily to the Stygian regions below. Even the proprietor, Prof. Steamem, is against the engineer, so he plans revenge.

An Englishman is wandering about the dormitory when he is seen to have a black hand imprinted on his back. The patrons thinking the Mafia is after the place, run in all directions through the plant, even alarming the women and adding them to the chase.

At the same time, the engineer pops a safety valve to give the effect of a bomb, and this adds a few feet to every jump they make. Bringing up in the engine room, they find that the engineer had caused all the trouble. They chase him out and leave the chief rubber and the cashier in each other's company. The "Scientific Scrubbery" in in piece again.

FOX FILM CORP.

BITTER TRUTH—(5 Parts—Jan 15).—This picture opens on the big, helpless humanity which is huddled together in Blossom Street, in the East Side's slums. The sweetest spirit of the thousands dwelling there is Anne, in love with Jimmy Graves, a man she knows is a crook. In warning Jimmy one night that the police are on his trail, she is caught in the maelstrom, brought into court with him and sentenced to jail. When she is released she plots revenge on the man who put her behind the bars: Judge Marcus, about to be nominated for a higher position in public aervice.

Through a ruse, she obtains employment in the Marcus household. The judge does not recognize in his wife's secretary the same woman who was once just a "poor, Blossom Street thing." He finds that he is rapidly falling in love with her. Anne is approached by a stool-pigeon working for Marcus's political opponents, who are trying to fasten a scandal upon the judge. Anne promises to aid them.

She agrees to put him in a compromising position that evening, when witnesses will be on hand. Meantime, Jimmy Graves is released. He has been living through the years of his prison term, with the face of Anne always be-

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fore him. He learns that the girl is at the Marcus home, and starts for the house.

As the hour for the denouement draws near, Anne realizes she loves Marcus. He kisses her again and again. She notices the clock and pushes him from her just before the curtains are thrust back by the politicians and Mrs. Marcus. Jimmy arrives, and in the face of her love for Marcus, she sacrifices herself that the judge may win.

WORLD PICTURES.

THE MAN WHO FORGOT (Paragon—Five Parts—Jan. 15).—The cast: John Smith—The man (Robert Warwick); Mary Leslie—The woman (Gerda Holmes); Edith Mallon (Doris Kenyon); Al Simpson (Alex Shannon); Senator Mallon (Ralph Delmore); Cong. Mannersley (Frederick C. Truesdell); Charles Waller (J. Reinhart). Directed by Emilie Chautard.

The story opens in an opium den in China showing a white girl and two men suffering from the effects of the soul destroying drug. The younger man suddenly rises from his hard bench. Turning to his companions he cries out, "I am through with this life. I am going back to America and decency. Come, go with me." But the other two pay no attention to his words and he leaves alone.

After a hard struggle drowning a fierce desire for the drug by an over-indulgence in drink, he arrives in Cincinnati. He stumbles into a mission house and there comes to him the resolve to give up forever all drink. Unable to recall his name or anything about the past, he registers as John Smith. Realizing the havoc that "demon rum" makes of hearts and homes, John Smith devotes his life to the prohibition cause. He soon becomes a force in political affairs.

Among those most interested in seeing the liquor interests win out is Senator Mallon of Ohio, who has been elected by the Whiskey Trust. Mallon's daughter, Edith, is attracted by John Smith, and she sympathizes with his fight for the right. He, in turn, is won over by her charm and he longs to declare his love, but always present with him is that doubt as to his past life—who he is and where he came from.

The whiskey men finally decide to crush Smith socially. Mallon writes him a note stating that he and his daughter desire that all social relationship between them be discontinued. Smith only laughs at the note. Smith's companions in China drift to Washington. Through Simpson, the oppositions learn of Smith's life in the opium den and determine to make use of it. The Woman declares that Smith is her husband and tells of incidents to prove her statement. Edith is overcome to see the man she loves claimed by this depraved creature and begs Smith to deny that this is his wife, but sadly shaking his head, he says although he doesn't remember the woman, she may be right. He may have married her in the days back of memory.

The day of the great fight arrives. From all over the country comes a huge crowd summoned by Smith to plead for the prohibition cause. Through the streets of Washington they surge—up the Capitol steps—into the very Senate chamber—this great army of derelicts by their very presence, an unanswerable argument against whiskey. The voters are swayed by the remarkable crowd and John Smith's fight is won.

The woman, brought to a realization of the wrong she has done, rushes to Smith and confesses that she lied—that she is not his wife. She recalls to him conversation in which he told her of his mother and his early home life. Slowly Smith's memory returns—the past is recalled, and clasping Edith in his arms, he tells her that now that he can remember all, there is no longer any reason why they should remain apart.

ART DRAMAS, INC.

THE RAINBOW (Sherrill Feature Corp.—Five Parts—Jan. 4).—Nell Sumner and his wife, Ruth, at the end of six years of married life, find that they are not suited to each other, and separate, the wife taking their small daughter, Cynthia. Dick Harcourt, Ruth's brother, a ne'er do well, who by the will of their father was the executor of her privately owned estate, squanders it in riotous living, and reaching the end of his resources, after losing quite a large sum of money to Nell Sumner, his brother-in-law, commits suicide. This brings an end to the married life of Ruth and Neil. She blames Neil for Dick's untimely end, and proceeds to get a divorce.

Neil falls in with a part of the so-called "fast set" in New York. During this period, Ruth has lived in London with Cynthia. Ruth determines to return to America. When Ruth's brother Dick committed suicide, he left a letter, addressed to the family lawyer, telling him that he had dissipated Ruth's entire fortune. The lawyer, who is a friend of Neil's tells him of this circumstance, and asks him what the outcome will be for Ruth. Neil generously offers to continue paying the dividends on all the stocks Ruth still supposes she owns, knowing nothing of the defalcation of her brother.

Ruth and Cynthia arrive in New York, and that same night Betsy, Neil's sister, who is very fond of Ruth, asks her if she will allow Cynthia to go with her to pay a short call to her father. Ruth consents, much to Cynthia's delight, and they arrive at Neil's house in the middle of a hilarious party, attended by some of his sporting friends. Neil decides to open his Port Washington home for the first time since Ruth has departed with the baby.

Coming back from the race one day, some of Neil's sporting friends meet Cynthia on the street, and some of them, knowing who she is, invite her to go with them to the Red Lion Inn for some refreshment. She, in her innocence, accepts. Neil, happening to pass the Red Lion, sees the party coming out. He takes her in his car with Mrs. Palmer, a lady whose name has been coupled with his in gossip, and takes her home. Ruth, reading in the town topics that same day some of the gossip connecting Neil with Mrs. Palmer's name, the lady he was riding with, decides that the only safe way is to get Cynthia and return to London.

Several months later Neil finds himself in London, where he also meets the family lawyer, Mr. Fellowes. Fellowes, who all these years has been trying to effect a reconciliation between Ruth and Neil, hits upon the happy idea of taking Neil to Ruth's home, determined there to tell Ruth that Neil, all these years, has been supporting her. While they are discussing the ways and means of fixing Ruth's fortune so that she may never know, she overhears their conversation. Cynthia, hearing her daddy's voice, rushes into the room and embraces him frantically, telling him that she is to be married the next day, and that she will go and bring her fiance for his approval. She does so, and when she enters with him, Neil has just finished making an unsuccessful plea to Ruth for the restoration of their happiness, and it is the sweet love of the young girl for both her mother and father that brings this beautiful play to a happy ending.

"GOD OF LITTLE CHILDREN."—(Apollo Pictures, Inc.—Jan. 18.)—The cast: Mary Keene (Alma Hanlon); John Ingalls (Bigelow Cooper); Robert Moran (Chas. Hutchinson); Hard Tack (William Hartman); "Sunshine" (Blanche Burns); Judkins (Jack Burns); Waters (Wm. Miller); Father Farley (James O'Neill).

Mary Keene did not realize that when placed in the office of John Ingalls to assist in carrying out Robert Moran's plot to secure Ingall's money she would spoil the whole scheme of things by falling in love with her big-hearted employer. Mary had always been "straight", in spite of her association with Moran and his band of blackmailers. But she had erred against man-made laws, though innocently, and fearing disgrace and prison if exposed by Moran she was compelled to assist in his nefarious schemes.

Moran discovered that Ingalls loved children, and that he lived a secluded, lonely life. Mary's advent in John Ingalls' life was for the purpose of introducing a supposed little sister of her's into the Ingalls' home and through this child, thoroughly trained for the task assigned her, ultimately reach Ingalls' store of wealth.

Moran's plans were successful until Mary began to realize she loved Ingalls and rebelled against further deception. Ingalls loved Mary and offered her his hand. The wedding ceremony was simple but pretty. Meanwhile, Moran had been planning along different lines. Why not force Mary to get a large sum from her husband and leave with him for foreign shores? Moran has long coveted Mary and he believes this his opportunity.

Mary, for once in her bitter life, enjoys the utmost happiness. This joy is increased by the realization that she is soon to become a mother. Time has flown backward ten years in the life of John Ingalls. He feels the blood of young

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manhood coursing through his veins. Soon Moran presents his plan to Mary, who pleads with Mornn to have pity and leave her in peace; but there is no alternative—she must go or see herself nnd husband disgraced by Moran's exposure. At home, Mary ponders long over her duty. She looks out on the placid lake from her window nnd with n prayer to the "God of Little Children," decides to give up the struggle and end her life. Mornn, mennwhile, has plotted carefully. For n few dollnrs "Hnrd Tnck," his willing necomplice, will put John Ingnlls out of the way. The public will believe he committed suicide because his wife deserted him. The note she writes upon leaving will be found beside the body. Then with John Ingalls' widow in his power nothing shall come between Robert Moran and a fortune.

Seated in his librnry, John Ingalls little dreamed that the hand of an assnssin was near. Beside the lake Mary is about to end her life. She looks up at the library window with n silent prayer to Ingalls not to misjudge when she sees a crouching figure, holding a pistol, silhouetted against the blind. Mnry rushes into the house and reaches his side just in time to divert the bullet from Hard Tack's weapon. Ingnlls conquers Hard Tack, who is hurled through a window. He is killed by his fall.

Moran, waiting outside for Mnry to meet him according to promise, overhenrs the pistol shot and, becoming alnrmed at Hard Tnck's long absence, boldly comes into the library, revolver in hand. Mary, seeing Moran and believing Ingnils' life again in danger, takes aim with the gun she picks up nnd fires at Moran. He falls dead, the bullet piercing his henrt. The story ends hnppily.

GREATER VITAGRAPH.

THE MAN OF MYSTERY—(Five Parts—Jan. 8).—The cast: David Angelo (E. H. Sothern); Clara Angelo (Charlotte Ives); Mme. Brunschnut (Vildn Varcs); Baron Rocco (Mr. Roberto); Pietro Stroggi (Brinsley Shaw); Signor Casa (Mr. Siegel). Directed by Fred Thompson.

Clara Angelo does not really love her husband, David, a distinguished Roman banker, who is old, ugly and bent. Unknown to her husband, her mother, Mrs. Brunschaut, has involved her in a foreign conspiracy, in order that she mny add to the extravagance of her living. David Angelo becomes aware of the intrigue, but before he can discover just what it is, he is called to Naples on business. He leaves his fortune in care of his partner, Stroggi, to be given to Mrs. Angelo in case anything happens to him.

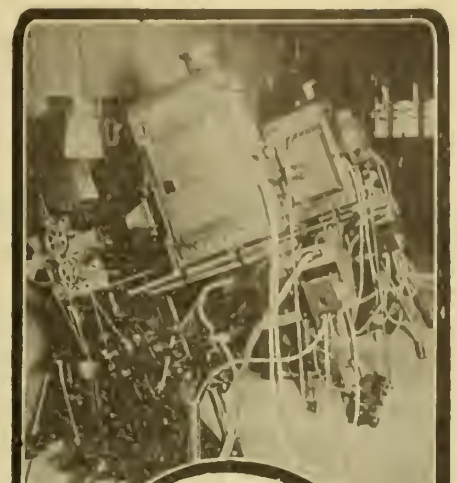
On his trip back home he stops to see Vesuvius, and is caught by a sudden eruption and smothered under the hot ashes. He is, however, rescued, and under the treatment of a great scientist, is restored to health; his physical disabilities have also been removed; and he is straight and rejuvenated in appearance; so much so that the doctor tells him he would not be believed if he declared himself to be David Angele; and he decides to let the world believe that he is dead.

He returns to Rome and startles the national treasurer by his brilliant suggestions in connection with finance, spies on the conspirators who are seeking to compromise his wife, is introduced in his own home without being recognized, and prevents his wife's fortune being stolen by his former partner. He also wins his wife's love, and, upon consenting to marry him, she rejoices to learn that he is really the supposedly dead David Angelo.

THE SECRET KINGDOM—(Episode No. 4—"The Honorable Mr. Oxenham"—Two Parts—Jan. 22).—Phillip reaches New York, and finds that Julia is stopping with the Manwarings on Fifth avenue, whose home faces the hotel at which he is stopping. Madam Savatz tracks Phillip to New York, where she meets the "Hon. Mr. Oxenham," an old friend of hers, of questionable repute. The two conspirators engage a band of thugs to get the sealed packet and take Phillip's life.

Madam Savatz warns Princess Julia that Phillip is an imposter seeking to claim her father's throne, and shows her a cablegram from Simond, her father, proving the truth of this statement, and ordering Princess Julia to cease relations with Phillip. Julia, already deeply in love with Phillip, is greviously hurt; but she dismisses Phillip, who is puzzled at this sudden coldness. He tries to see her again, and when Julia refuses, the young Manwaring boy, taking compassion on Phillip, tells him that Julia is a princess.

Despairing, Phillip leaves, and outside is waylaid and beaten by a gang under the direction of Savatz; while Oxenham, gaining entrance to Phillip's apartments, steals the sealed packet. Phillip is taken into the Manwaring home, and is nursed back to health again by Julia. Oxenham delivers the sealed packet to Savatz; she turns it over to Julia, who, in turn, gives it to Phillip whom she loves and trusts.



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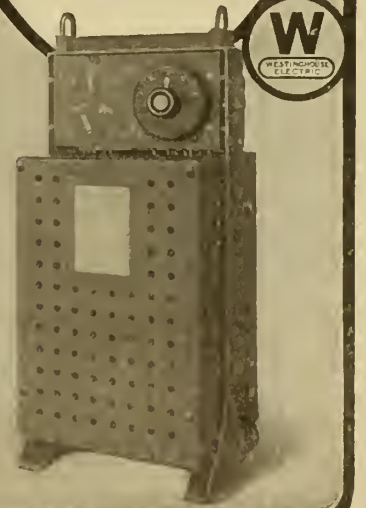
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Julia employs Savatz as her maid, upon instructions from her father. Savatz and Oxenham attempt again to steal the sealed packet by rifling the Manwaring safe. They are surprised at work by Julia, who is rescued from them by Phillip. A policeman recognizes Mr Oxenham as a notorious yegg man and takes him off.

ARTCRAFT PICTURES CORP.

THE PRIDE OF THE CLAN—(Jan. 8).—Seven Parts.—The cast: Robert, Earl of Dunstable (Warren Cook); the Countess of Dunstable (Kathryn Browne Decker); Pitcairn (Ed Roseman); the dominie (Joel Day) Jamie Campbell (Matt Moore) Marget MacTavish, the pride of the clan (Mary Pickford).

Among the simple fisher-folk of a little island on the west coast of Scotland lives MacTavish, head of a clan. Here he rules as a chieftain and his word is law. One day a hurricane sweeps across the Hebrides and the fishermen turn their boats to the inlet for shelter. On the shore the women and children watch the fight of their men with the waves. Among those who wait is Margaret MacTavish, who sees her father's boat dashed to pieces in the roaring surf. A party of men headed by Jamie Campbell, try to rescue the old chieftain but the waves close over him before they can reach the battling craft. With MacTavish lost, according to the law of the island the succession of authority passes to his daughter, Marget, just eighteen.

She, with a spirit of kindness and in a tender, sweet and girlish way, rules the fishermen and their families. Her disposition wins them. Jamie Campbell, a young fisherman, has won Marget's heart. Jamie has always been regarded as the son of Mrs. Campbell, one of the clan. The old lady realizing that Jamie is reaching his twenty-first birthday feels that she cannot keep her secret longer. So she writes to the Countess of Dunstable that the baby of her first marriage, which she left with the old woman of the island, did not die but had grown to be a fine young man, and is now known as Jamie Campbell.

The Countess accompanied by her husband starts out to seek her son. It is on the eve of Jamie's betrothal to Marget that the Countess finds the young man and tells him of his real identity. She swears him to secrecy even from his own sweetheart. The Countess goes to watch the quaint betrothal ceremony of her son and Marget. Meeting him they are seen by those who do not know the relation to embrace and this fact is told to Marget. The disappearance of the Countess has aroused the suspicions of the Earl, and he, having learned of her secret meeting with Jamie and not knowing the relation, confronts her. The wife breaks down and confesses that the young man is her son.

There having been no children by the second marriage the Earl is delighted with the news and at once starts to plan for Jamie's future. The Earl, however, means that Jamie shall cut loose from all of his former associates. He pursuades Marget to believe that she is an obstacle to Jamie's future and she reluctantly decides to make the sacrifice and give up her sweetheart. As chief of the clan, Marget commands him to leave.

Jamie with heart torn asunder departs for his mother's yacht. Marget decides to sail out to somewhere in the west where her father and his father were wont to sail with the fishing boats. Before she cuts the ropes that hold the frail old hulk in which she lives to the island shore she sets ashore her pets and writes a note, places it on the strap collar of her favored little goat, and sends it abroad. Grouchy, gloomy Pitcairn, the village atheist who feared no one and hated himself, has always refused to obey the rulings of Marget. Pitcairn is in a troubled sleep the night Marget cuts loose in her unseaworthy craft, and in a wakeful moment he hears the bleating of the goat at his door.

He is about to drive the animal away when he finds the note Marget has written. Looking seaward he sees the old craft tossing in the sea and he realizes what has happened. The village is aroused and the church bell set to ringing. Down to the surf line rush the people. Pitcairn sends a messenger to the yacht to get Jamie. Lowering a boat he rushes to the hulk and just as the waters are closing in on the cabin he rescues his sweetheart and the atheist falls to his knees and utters a prayer for the first time in his life. Jamie takes Marget back to the yacht, a reconciliation between the girl and the Earl follows and the dreams of the courtship begin all over again but they are real dreams because they have come true.

METRO PICTURES CORP.

THE WHITE RAVEN—(Rolfe Photoplays, Inc.—Five Parts—Jan. 15). The cast: Nan Baldwin (Ethel Barrymore); "The Stranger" (William B. Davidson) John Blaisdell (Wal-

ter Hitchcock); Sylvia Blaisdell (Ethel Dayton); Arthur Smithson, clerk (George A. Wright); Mrs. Smithson (Viola Fortescue); "Bill" Baldwin, Nan's father (H. H. Pattee); opera impresario (Mario Majeroni); dance hall proprietor (Phil Sandford); miner (Ned Finlay). Adapted and directed by George Baker.

William Baldwin, ruined in business by his partner, John Blaisdell, implores Blaisdell's aid, and receives in answer a five-dollar bill across the face of which is written, "Spend this for a gun and use it on yourself." Hopelessly, Baldwin and his daughter, Nan, go to the Yukon, where the father soon dies, and the daughter earns a living in a rough dance-hall, where as "Nightingale Nan" she is the idol of the miners.

When Nan discovers that the little claim on Bear creek, the only thing her father has left her, is worthless, she at first collapses. Then she becomes defiant, and tells the miners who have been forcing their attentions upon her that they may have her, the lucky man to be the winner in a card-game, she to take the money won in the game and go away to seek fame and fortune. A hearded stranger wins the game with a pair of deuces, pays her $1,000 a card, and she leaves with him for her cabin. Once there, however, she repents her rash bargain, and implores him to release her, offering the money in return. He makes her sign an I. O. U. for herself, promising to pay the debt at any time in the future that he may see fit. "You'll win success," the stranger tells her, "but in the hour of your greatest triumph I shall claim you, and you must return." She leaves on this condition.

Nan's voice wins success for her all over the world. As Mlle. Nanon Boldini five years later she is the reigning operatic queen at La Scala, Milan, and then comes to the Metropolitan opera house, New York, to make her American debut in "Lucia di Lammermoor." Her success is instantaneous. Two of the most important patrons of the opera house, John Blaisdell and James Van Brunt, business rivals, are united in their admiration of Mlle. Boldini, and obtain an introduction.

When Nan discovers the identity of Blaisdell, the man who ruined her father, she says nothing, but quietly plans his downfall. She encourages his attention, even at the risk of displeasing a young stranger with whom she has fallen in love. She refuses an offer of marriage from the man who has won her heart, telling him of her promise made under amazing conditions to a man in Alaska five years ago. That promise, she tells him, must be fulfilled, no matter how great the sacrifice she makes in doing so.

Inviting Blaisdell to her apartment to dinner, she has a telephone connection so arranged that James Van Brunt, at his downtown office with the receiver at his ear, hears Blaisdell's answers to the carefully prepared questions Nan asks, betraying all his business secrets. As Blaisdell falls across the table in a drunken stupor, after having told everything, Nan's triumph is complete. It is at this moment that two fateful cards, the deuces with which the Alaskan won his game, are thrust under the door, and Nan falls fainting.

Next day she prepares for her journey to the northland, ready to pay the price of her five years' freedom. The man she loves insists on accompanying her. Going to her little cabin, she finds it sumptously furnished. As she turns to her lover in surprise, he places on the table a crumpled "I. O. U.", then tears it in two, giving her the pieces. As the realization slowly dawns on Nan that the man she has learned to love is the hearded stranger of so long ago, she fits the two pieces of the "I. O. U." together again, and presenting them to him, creeps into the arms of her stranger-lover.

THE GREAT SECRET—(Chapter IV—"From Sunshine to Shadows"—Two Parts—Jan. 15.—Just as Strong leaves the apartment the telephone rings, and he returns. On the other end of the wire is Chief of Detectives Ackerton, who tells him he is on his way to the apartment. Strong waits for him and while doing so discovers that the casket has been stolen. He begins berating Wee See, who explains that he tried to tell him of the theft when he first returned, but that he had stopped up his ears and refused to listen. The Chinaman tells how he took the treasure out of the casket and substituted a slip with Chinese writing on it. Just then Ackerton and his assistant reach the building and the gangsters waiting outside flee.

Strong, when the detectives visit the apartment, tells of the theft and Ackerton takes charge of the treasure which Wee See saved. Ackerton finds on the floor a note written to "Chug" and signed "G. M." which orders him to visit a masquerade ball that evening and receive instructions regarding Beverly and the casket. Strong, still disguised as "Chug", and Ackerton attend the ball, while Ackerton's assistant takes charge of "Chug".

At the ball they receive information as to the whereabouts of Beverly, who is held in a den of the kidnappers. Strong and Wee See hurry there while Ackerton goes to summon the police. Strong locates Beverly in a room on the upper floor of the place. When he is trying to rescue her the gangsters, headed by the real "Chug" appears. "Chug", while on his way to prison has knocked down Ackerton's assistant and escaped, making straight for the den. The gangsters are eager to set on Strong in a body, but "Chug" insists that he can whip the cluhman alone. Just then Strong hears Beverly calling for help. He throws off his coat and makes ready to fight the hand.

Pathe Exchange, Inc.

PATHE NEWS, NO. 1—(Jan. 3).

Washington, D. C.—Several thousand society singers of the Capital Community Chorus participate in Christmas carols on the U. S. treasury steps. Subtitle: Miss Margaret Wilson, daughter of the President, is one of the most popular members of the chorus.

Terre Haute, Ind.—Determined to beat the coal trust ring, Mayor Gossom opens a municipal coal mine which will supply this precious product to the community at prices far below the market. Subtitles: Numerous wagons are used to meet the great demand. The coal is delivered right to the front yard. In the meantime private coal cars lie idle, unwilling to meet the city's prices.

Philadelphia, Pa.—"Fat at fifty" is the slogan of Quaker City business men who spend their luncheon hour in healthful exercise atop the skyscrapers.

In the Baltic Sea.—Mighty dreadnaughts of the Russian grand fleet constantly roam the waters of the Baltic ever watching for a sudden raid of the enemy's dashing warships. Subtitles: Czar Nicholas visits the crew of the squadron flagship. Keeping in trim for action.

Chaulnes, France.—The headquarters of the commanding generals directing the Allied offensive on the Somme front are well secured in their dugouts from enemy attack. Subtitles: A wireless service on trains is established to make possible quicker transportation of troops and supplies. Although fighting on this front has become quiet, squads of German first-line troops are frequently captured. What remains of the village of Vermandevilliers, which erstwhile contained many pretty little homes.

Help Wanted — (Magazine Section.) — An animated cartoon by F. M. Follett. Subtitles: Daddy Humanity has a had servant. He visits the employment bureau as a last resort.

Washington, D. C.—The capitol honors the memory of Mrs. Inez Millholland Boissevain, the noted suffragette, who recently passed away during the stress of work on behalf of her sex. Subtitle: They march to the capitol where prominent persons eulogize the work of Mrs. Boissevain.

Danville, Ill.—A driving snowstorm does not delay the christening ceremonies of the new Dixie highway that will connect Chicago with the Southwest.

Dorchester, Mass.—Enterprising sport lovers plan to take advantage of the winter's opportunities for outdoor play and build long slides in Franklin park for the delightful sport of tobogganing. Subtitle: The slides are provided with several dips similar to the scenic railway.

Marfa, Texas.—The first United States caterpillar tractor train, similar in principle to the British tanks, undergoes a successful trial trip in the Big Bend district. Subtitles: This tractor train, which is able to haul a load of 45 tons, equals the capacity of 30 army motor trucks. Difficult roads and hills offer no obstacle to this caterpillar machine.

PATHE NEWS NO. 2—(Jan. 3).

Fontana, Cal.—The orange industry still flourishes in Sunny California which supplies a large part of the country's demand for the luscious fruit. Subtitles: All oranges are carefully brushed and then sized. They are then weighed by automatic scales to estimate the quantity. Boxing the oranges ready for shipment.

Mount Holly, N. J.—Four persons are killed and eleven seriously injured when the Madison hotel is blown up by the explosion of acetylene gas tanks and completely destroyed.

Long Branch, N. J.—Frozen streams offer many opportunities for sport to the winter enthusiasts who transform their sailing craft into fast-speeding ice yachts. Subtitles: Sailing with the wind. Hundreds take advantage of outdoor skating at New York's Van Cortlandt park.

The art of ice-skating, as illustrated by the El Roy Sisters of the Hippodrome Ice Ballet. Subtitles: Every skater who has mastered the rudiments of the sport aspires to learn figure skating. The most common of the fancy steps is the figure "8". The figure "3" is a little more difficult. The human top. The terpsichorean art is also possible on the ice as graceful skaters glide to the rhythmic time of the dance.

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This paper has never carried a line of business placed because of claims of an actual weekly circulation of thousands of copies more than the gross number actually printed. It has never been called upon to defend itself, either in the courts or in the office of some irate advertiser, against the charge that thousands of expensive colored inserts had been consigned to the scrap heap because they were not required in an edition less by thousands than the advertiser had been led to expect would be printed.

The MOVING PICTURE WORLD has never had a page of advertising secured through deliberate and wilful **MISREPRESENTATION** in regard to any other publications.

At no time has the MOVING PICTURE WORLD attempted to secure business—either subscriptions or advertising—by false intimations that we especially represented any particular branch of the motion picture industry or that we were the official mouthpiece of either the organized or unorganized exhibitor.

We have given the biggest and best value in the field of motion picture trade publications, and are doing it today, as every experienced moving picture publicity man **knows.**

Every Genuine Test Shows Value and Service Away Beyond Comparison

In concentrating its energies upon the business of constantly improving what it has to sell instead of indulging in scurrilous and maliciously untair MISREPRESENTATION against its competitors, the MOVING PICTURE WORLD stands well nigh alone in its field.

Whatever business we may carry in this new year or in the years to come, let us assure you, will be carried with that same satisfaction of knowing that it has been secured absolutely without **MISREPRESENTATION.**

THE PAPER WITH READER CONFIDENCE.

Albany, N. Y.—Regiments of National Guard participate in the inaugural ceremonies of Charles S. Whitman, re-elected as governor of the Empire State. Subtitles: A salute of nineteen guns is fired in honor of the occasion. Governor Whitman.

Hempstead, N. Y.—Twelve U. S. army aviators brave the frigid winter winds to enter the cross-country flight to Philadelphia, in a qualifications test for government pilot licenses. Subtitles: Each machine is supplies with 30 gallons of gasoline. Lieut. A. M. Coylo is the first of eight aviators to complete the flight, covering the 165 miles in 97 minutes.

Niagara Falls, N. Y.—Winter covers the land with its icy mantle but it cannot stop the rushing torrents of these wonderful falls as they roll over the brink. Subtitle: Prospect point in its picturesque winter garb, caused by the spray of the waterfall.

Philadelphia, Pa.—Gaiety reigns supreme as the Quaker City's Jolly Mummers celebrate the arrival of a New Year with unusually sparkling festivities. Subtitles: The celebrants strive to outdo each other in the quaintness of their multi-colored costumes. Gorgeous floats bespeak the city's happy prosperity.

Rockland, Me.—Developing a speed of 31 knots an hour the U. S. torpedoboat destroyer Allen successfully undergoes her speed trials on the government course. Subtitle: The trim destroyer is a worthy addition to America's ever-growing navy.

PEARL OF THE ARMY—NO. 7—("For the Stars and Stripes"—Astra—Two Parts—Jan 14.)—Adams, to win the confidence of the Boleroists, feigns hatred of the U. S. and by this ruse is enabled to protect Pearl now in their power. Toko, daring the American lines, secures the plans for Bolero and in return asks freedom for Bertha Bonn and himself. Bolero grants Toko a passport, but keeps Bertha a "guest." The bandit plans a party and, seeing Pearl coming, makes her join it. Tipped off by Bertha that Bolero has the plans, she "stoops to conquer" and while the Grenadians are carousing, Pearl, unnoticed, takes the plans from Bolero.

Toko, by a clever trick, helps Pearl and Bertha cross the Grenadian lines. Bolero's lieutenant awakens from his drunken stupor in time to give the alarm and his men give chase. Pearl, wounded, falls and is retaken, but Bertha escapes on horseback with the plans. Col. Dare and a searching party, looking for Pearl, meet Bertha. She tells the danger of Pearl and gives him the plans. In the meantime, Bolero, condemning Pearl to be shot, appoints Adams her executioner. Facing a firing squad, Adams is commanded to shoot Pearl or be shot. He takes careful aim and then—— Continued in the next episode which is entitled "International Diplomacy."

KICK IN—(Gold Rooster—Five Parts—Jan. 14).—The cast: "Chick" Hewes (William Courtenay); Benny, his side kick (Robt. Clugston); Molly Cary (Mollie King); Charlie, her brother (Richard Tabor); Myrtle Sylvester (Suzanne Willa); Commissioner Carvey (John Boyle).

"Chick" Hewes, a street urchin of the East Side, and his pal, Benny, following their early teachings, become crook gangsters. The police pursue them during a bold robbery; Benny is caught and Chick takes refuge in Molly Carey's flat above the crooks' quarters. Finally trapped, "Chick" is "sent up" and Molly's promise to wait for him is the one ray of sunshine in his gloomy existence. Given freedom and a chance, Chick happily married to Molly, leads the straight and narrow path. Back to his old tricks, Benny, wounded in a necklace robbery, eludes the police with his loot and makes his way to his former pal's flat. Although realizing the danger to his home, Chick, for the sake of his boyhood pal, conceals Benny in the attic, but without a doctor's care the wound proves fatal. With the help of his old pals, the body is disposed of, but the police suspect and watch Chick's flat constantly.

Later, to his surprise, Chick discovers that Molly's brother, a drug victim, had, unobserved, taken the stolen necklace from the wounded Benny. They decide to tell the authorities, but before they have an opportunity, Molly's brother is arrested. Trying to square things, Chick is double crossed by a detective, who tries to arrest him for the robbery, but is prevented by Molly's quick action. While on their way to make a clean breast of everything a police official, disguised as a chauffeur, ensnares and takes them to police headquarters. Faced with the seriousness of the penalty, Chick asks for leniency for Molly, about to become a mother. The chief, having the necklace and realizing what conviction means, is softened by the news that he himself is the father of a baby boy and for the sake of the young couple's happiness, he releases them.

Triangle Film Corp.

TRUTHFUL TULLIVER (Kay Bee—Five Parts—Jan. 7).—The cast: "Truthful" Tulliver (W. S. Hart); Grace Burton (Alma Reubens); York Cantrell (Norbert A. Myles); Daisy Burton (Nina Byron); "Silver Lode" Thompson (Walter Perry); "Deacon" Doyle (Milton Ross).

Truthful Tulliver, a Westerner and a journeying newspaperman, followed by Silver Lode Thompson, printer and compositor, arrives in Glory Hole to start a newspaper. He is visited by York Cantrell, an Easterner, whose mining interests keep him in the vicinity. They stand at the office window watching two sisters, Grace and Daisy Burton.

The girls are insulted by men hanging around the Forty Rod saloon and dance hall, run by "Deacon" Doyle and secretly owned by York Cantrell. Tulliver rushes to their assistance and incurs the enmity of Doyle. The next day Truthful states, under big headlines, that Doyle must go, and the following morning finds a notice on his door that Doyle will be in the Forty Rod Saloon at ten o'clock, and there is not a pen-pusher in Arizona that can run him out of town. Truthful surprises Doyle and his henchmen by coming into the saloon through a rear door, and, from his horse, lassoes and pulls them out into the desert, where he tells them never to return to Glory Hole.

That night Truthful is shot at from York Cantrell's room by Doyle, who has returned. Truthful then drives both from town, not knowing that York has wronged Daisy Burton. Daisy confesses to Grace, and Grace finds Truthful, who, misunderstanding, thinks she is the one who cares for Cantrell. He promises to bring him back, and reaches the railroad, intercepts Cantrell, and forces him to return.

Then understanding comes. Cantrell wants to marry Daisy and live a new life, and Truthful comprehends his mistake. Grace turns toward him, with her thanks and relief, and sees him watching her with such eloquent eyes that hers fall for a moment. Then she comes to him and with happy faces, hands clasped, they see York Cantrell married to the sister, and as the priest blesses them, Truthful clasps her close.

THE WEAKER SEX (Kay Bee—Five Parts—Jan. 7).—The cast: Ruth Tilden (Dorothy Dalton); Jack Harding (Charles Ray); Annette Loti (Louise Glaum); Raoul Bozen (Robert McKim); John Harding (Charles K. French); Marjory Lawton (Margaret Thompson); Edward Tilden (J. Barney Sherry); Mary Wheeler (Nona Thomas).

Ruth Tilden, the daughter of an able jurist, appears for the defense in a seemingly hopeless case in which a woman is tried for the murder of her lover. The woman had confessed her crime and the District Attorney, John Harding, is confident of a verdict for the state.

By an impassioned appeal, Ruth wins. John Harding loses his case, but admiration growing into love wins the hand of Ruth. John wishes to shield Ruth from all the worry and struggles of life, and this means for Ruth the end of a career. She feels that she is only a plaything for his idle hours; a flower in a hothouse.

John Harding, by a previous marriage, has a son, Jack. The boy, barely twenty years of age, has inherited a fortune from his maternal grandfather, and John allows him full liberty, believing the boy's common sense and training will prevent him from getting into serious trouble.

Jack becomes entangled with a cabaret singer, Annette, who has both brains and beauty, but no morals and an evil past. The past is shared by one Raoul Bozen. Annette has spread her toils so that Jack's fortune is in her grasp, when a pistol shot ends her life.

Jack is arrested, and circumstantial evidence is against him. His father is compelled to prosecute his own son. Ruth, who comes to the rescue, is retained for the defense. In a masterly cross-examination, she convicts Raoul Bozen, wins a verdict against her husband, and restores his son to him.

A BARGAIN

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Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

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SITUATIONS WANTED.

ART DIRECTOR and technical expert at liberty. Nine years' experience, highest references. L., care M. P. World, N. Y. City.

SCENARIO WRITER, expert, writes original features, dramas, comedies or adaptations on order. Reasonable, cars M. P. World, N. Y. City.

MANAGER moving picture theatsr, capabls, energetic, young man. Seven years' experiencs as manager, booker, operator, advertiser. References character and ability. Southern Statss prefsrred. Address A. Z., Box 666, Asheville, N. C.

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OPERATOR, any machins, six years' experience. Five years ons show whers projection is probably unsurpassed. Sober, no kicker, always ready for business. References exchanged. Otis Wertz, 407 W. Hendrick St., Shslbyville, Ind.

FOR LACK OF EXPERIENCE a theater is closed. By stopping leaks, turned a two thousand dollar yearly loss into a four thousand dollar profit. Perfect houss manager, booksr, advertiser, operator, executivs ability. Tsn years' expsrience with prominent concerns. Refersnces. Age, twenty-nine. Salary to start, thirty dollars. Will pay half traveling expensss to anywhere. Please givs full particulars. Live Wire, care M. P. World, N. Y. City.

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MANAGER, thoroughly experienced, conscientious worker. With up-to-date ideas, highest refsrences. W., cars M. P. World, N. Y. City.

YOUNG MAN, thoroughly experienced negativs or positivs developing, printing, etc.; A-1 rsferences. Phctographer, 19 West 37th St., N. Y. City.

AT LIBERTY—Experienced organist, cue pictures, give recitals, accompanist, improvise. A. F. M. Address Organist, 1815 E. Mich. Ave., Lansing, Mich.

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THEATERS WANTED.

WANT to rent or buy a picture or opera house in Wisconsin, from ons to fivs thousand. H. Esler, P. O. Box 21, Brillion, Wis.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Est. 1896. Office, 578-80 Ellicott Sq., Buffalo, N. Y.

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MOVING PICTURE DEALERS and business men in general, we want you to read this advertisement; Lewis, the leading moving picture broker in United States, offers the finest and largest paying vaudeville and photo play house in the State of Pennsylvania, seating and standing capacity close to 1,500; playing road shows and stock companies, etc. We quote you receipts for Xmas, December 25, $511.40; Tuesday, 26th, $219.40; Wednesday, December 27th, $254.50; Thursday, December 28th, $231.70; Friday and Saturday combined, $650; total of $1,867.00 for one week; our client is moving to California and will sacrifice for $17,000; would consider selling half-interest; this thsater is worth $30,000. Communicato with Lewis at once. 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Moving picture thcater, about 500 seats, N. Y. City, in thickly populated neighborhood. First-class proposition; about $100.00 a week profit. Good reason for selling. For furthsr particulars write M. S., care M. P. World, N. Y. City.

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GUARANTEED REBUILT MACHINES—1908 Motiograph, $60. 1913 Motiograph, $90. Power's No. 6A, $150. Edison typs B, $75. 1911 Motiograph, $75. Simplex Motor Drive, $250. Edison Exhibition, $65. Power's No. 5, $65. Going quick. Rush your order. Amusement Supply Company, 300-2 Mallers Bldg., Chicago, Illinois.

OPERA CHAIRS, new, 5,000, $1.05 each. Folding chairs, new, 6,000, at $50.00 a hundred. 4,500 used chairs, 60c. each up. Atlas Seating Co., 10 East 43d St., N. Y. City.

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PROFESSIONAL model, 400 foot magazines, automatic dissolve, changeable frame-line. Beautiful mahogany, panorama tripod and tilt $250.00. Ray, 326 Fifth Ave., N. Y. City.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, tessar, effects devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

RIGHT NOW! IS THE TIME TO BUY A MOTION PICTURE CAMERA. FINEST ASSORTMENT OF HIGH-GRADE USED CAMERAS. DAVIDSTERN COMPANY OFFERS GREATEST VALUES AND IMMEDIATE SERVICE IN HIGH-GRADE TESTED NEW AND USED MOTION PICTURE CAMERAS. Act now, while our stock is large and varied. 1st. Ensign, 100 ft. capacity, Zeiss Tessar lens, f:3.5 in focusing mt. Price, $60.00——2nd. Vista, 150 ft. capacity, 50 MM. Zeiss Tessar lens, f:3.5 in focusing mt., regular and trick crank. Price, $57.50——3rd. Kinograph, 200 ft. capacity, regular and trick crank, reflecting focus device, 50 MM. Zeiss Tessar f:3.5 lens in focusing mt. Teakwood case, Ds Luxe Model. Price, $80.00——4th. Eberhard Schneider, 200 ft. capacity, prismatic focusing device, 50 MM. Carl Zeiss Tessar f:3.5 lens, teakwood case. Price, $95.00——5th. Ernemann Model A, Professional, 200 ft. capacity, 50 MM. Ernemann f:3.5 lens. Teakwood case. Price, $142.50——6th. Prestwich Professional, 200 ft. capacity, regular and trick crank, focusing tube through center of camera directly through film, and special devices to set lens from ths rear, 48 MM. Zeiss Tessar lens, f:3.5, 2 extra magazines. Price $110.00——7th. Paths Studio model, outside magazinss, Carl Zeiss Tessar lens, f:3.5. Regular and trick crank, all adjustments, 2 extra magazines. Price, $400.00——8th. Ernemann Professional Model B. All adjustments, regular and trick crank, forward and reverse take up, 50 MM. Ernemann f:3.5 lens, 75 MM. Helomar f:3.2 lens, 6 in. Dallmeyer Telephoto lens, f:4.5, mounted on a turret, 2 extra magazines. Price, $275.00——9th. Pathe Professional, inside magazines, very latest model, 50 MM. Zeiss Tessar lens, f:3.5 lens and 2 extra magazines. Price, $450.00——10th. DAVSCO KINO, 200 ft. capacity. Most compact camera on the market. Aluminum magazines. Outsids focusing device, weight, 10 lbs., with 50 MM. Zeiss Tessar f:3.5 lens in special Davsco focusing mount and exposure meter. Price, $110.00——11th. Latest model Universal, 200 ft. capacity, forward and reverse regular and trick crank, all adjustments. 50 MM. Zsiss Tessar lens, f:3.5. Price, $300.00——Write for special proposition on ths Universal Panoram and tilting top tripod, $20.00 to $75.00. Write for specifications, any camsra shipped C. O. D., with privilege of examination on receipt of 25% deposit. Money refunded in full if not as represented. Try our special Telegraphic order service. Wirs deposit and ws ship any camera C. O. D. for balance. Delivery on time or we pay all charges. Write or wire to-day. DAVID STERN COMPANY, 1047 R Madison St., Chicago, Ill.

FILMS, ETC., WANTED.

WANTED for export, used films in good condition. State price, etc., to A. B. C. Film Co., 145 West 45th St., N. Y. City.

HIGHEST PRICES PAID for film scrap, discarded reels of films and perforations. Ship to and write The Nickelsburg Brothers Company, Meadow St., Newark, N. J. Checks mailed on receipt of goods.

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FOR SALE—Style "K" Wurlitzer, almost new, must sacrifice to make room for alterations. Address Carlton Theater, Du Bois, Pa.

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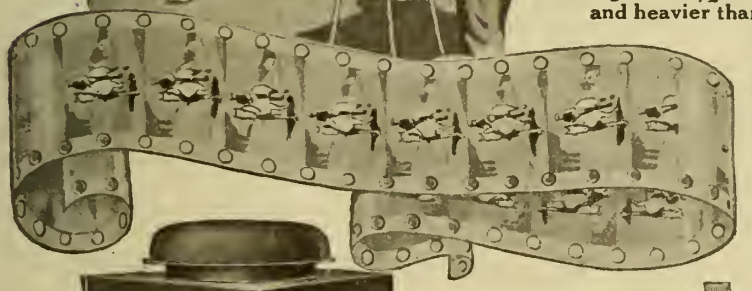
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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 410, 412.)

General Film Company

RELEASE DAYS.

Monday—Selig, Vitagraph.

Tuesday—Essanay, Kalem

Wednesday—Essanay, Kalem, Vim Feature Comedy.

Thursday—Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 18—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred"—Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
Jan. 13—The Wide, Wrong Way (Fifth of "Is Marriage Sacred"—Two parts—Drama).
Jan. 16.—The Little Missionary ("Black Cat Feature"—Two parts—Drama).
Jan. 17—One on Him (Comedy).
—Scenic on same reel.
Jan. 20—The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).

KALEM.

Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).
Jan. 9—Rival Romeos (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter"—(Drama).
Jan. 13—The Fireman's Nemesis (No. 114 of "The Haz rds of Helen"—Drama).
Jan. 16—Cupid's Caddies (Comedy).
Jan. 17—The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama).
Jan. 19—The Black Circle (No. 14 of "Grant, Police Reporter"—Drama).
Jan. 20—The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama).

SELIG.

Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig-Tribune No. 101 (Topical).
Dec. 18—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selig-Tribune, No. 1 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring in Western Stuff (Two parts—Comedy-Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).
Jan. 13—The Making of Bob Mason's Wife (Drama).

VIM FEATURE COMEDY.

Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).

VITAGRAPH.

Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Drama).
Jan. 1—His Lesson (Comedy).
Jan. 5—Twin Fedoras (Third of "The Dangers of Doris"—Comedy-Drama).
Jan. 6—Billy Smoke (Three-parts—Drama).
Jan. 8—Jones Keeps House (Comedy).
Jan. 12—The Dangers of Doris, No. 4, "One Good Turn" (Comedy—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).
Jan. 16—The Little Missionary (Two parts—Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pep's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Dec. 1—Butts Casey—Crook (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 410, 412.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 3—Number 53 (Topical).
Jan. 10—Number 54 (Topical).
Jan. 17—Number 55 (Topical).
Jan. 24—Number 56.

BIG U.

Jan. 11—Shattered Ideals (Drama).
Jan. 14—The Call for Help (Two parts—Drama).
Jan. 18—Bloodhounds of the North (Two parts—Drama).
Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).

BISON.

Dec. 16—The Taint of Fear (Two parts—Dr.).
Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).

GOLD SEAL.

Jan. 2—An Old Soldier's Romance (Three parts—Drama).
Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
Jan. 16—The Prodigal Widow (Three parts—Drama).
Jan. 23—Souls United (Three parts—Drama).

IMP.

Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Drama).
Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).
Jan. 25—Black Evidence (Drama).
Jan. 26—The Fugitive (Two parts—Drama).

JOKER.

Jan. 6—Love in Suspense (Comedy).
Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).

LAEMMLE.

Jan. 3—Alone in the World (Special release—Drama).
Jan. 6—No regular Laemmle this day.
Jan. 10—The Face Downstairs (Drama).
Jan. 13—No release this day.
Jan. 20—Homeless (Drama).
Jan. 21—No regular Laemmle this day.
Jan. 27—The Blood-Stained Hand (Drama).

L-KO.

Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Mr. Shoestring In a Hole—(Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).

NESTOR.

Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 19—No release this day.
Jan. 22—A Macoroni Sleuth (Comedy).

POWERS.

Jan. 11—No release this day.
Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).
Jan. 18—No release this day.
Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).
Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Dorsey Educational on same reel.

RED FEATHER.

Dec. 25—A Child of Mystery (Five parts—Dr.).
Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).

REX.

Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Drama).
Jan. 7—No regular Rex this day.
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 14—No release this day.
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).

VICTOR.

Dec. 22—It's Great to Be Married (Comedy).
Dec. 28—Good Morning, Judge (Two parts—Comedy).
Jan. 2—Bombs and Banknotes (Comedy).
Jan. 5—How to Be Happy Though Married (Comedy).
Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).
Jan. 16—The Masked Cupid (Comedy).
Jan. 18—Putting One Over on Ignatz (Comedy).
Jan. 19—His Little Room Mate (Two parts—Comedy).
Jan. 23—The Honeymoon Surprise (Comedy).
Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.

UNIVERSAL SPECIAL FEATURE.

Dec. 31—The Purple Mask (Episode No. 1 "The Vanished Jewels"—Two parts
Jan. 7—The Purple Mask (Episode No. 2, "Suspected"—Two parts—Drama).
Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
Dec. —Robinson Crusoe.

Bluebird Photoplay, Inc.

Dec. 4—The Sign of the Poppy (Five parts—Drama).
Dec. 11—The Price of Silence (Five parts—Dr.).
Dec. 18—The Honor of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 23—Calamity Ann Guardian (Comedy) (Reissue).
Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).

CUB.

Nov. 10—His Blushing Bride (Comedy).
Nov. 17—Her Sun-Kissed Hero (Comedy).
Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).

ECLAIR.

Nov. 11—The Unpardonable Sin (Two parts—Drama).
Nov. 18—The Bad Samaritan (Two parts—Drama).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).
Jan. 3—The Peril of Our Girl Reporters (Episode No. 2, "The Black Door"—Two parts—Drama).
Jan. 10—The Perils of Our Girl Reporters (Episode No. 3 "Ace High"—Two parts—Drama).
Jan. 17—The Perils of Our Girl Reporters (Episode No. 4, "The White Trail"—Two parts—Drama).

NORTH AMERICAN.

Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Jan. 9—Tours Around the World No. 10 (Subjects on Reel: The Foothills of the Pyrenees; Life in Egypt; Budapest, Hungary). (Travel).
Jan. 10—See America No. 70 (Subject on Reel—In the Heart of the Blue Ridge—Scenic).
—Kartoon Komics (Comedy).
Jan. 11—The Vampires (Episode No. 8 "The Poison Man"—Three parts—Dr.).
Jan. 14—Reel Life No. 37 (Subjects on reel: The Kid Glove Industry; Producing Pickles; Care of the Teeth; Irrigating Fish Wheels (Travel).
Jan. 16—Tours Around the World, No. 11 (Subjects on reel: From Gibraltar to Algeciras; In Tunisia; Bois de Boulogne (Largest Park of Paris) (Travel).
Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Cal. (Scenic).
—Mr. Common Peepul Investigates (Cartoon Comedy).

MONOGRAM

Jan. 15—The Adventures of Shorty Hamilton, No. 1, "Shorty and the Yellow Ring" (Two parts—Drama).

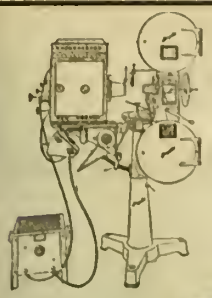
MUTUAL.

Jan. 1—Pangs of Jealousy (Two parts—Dr).
Jan. 5—Uncle Sam's Defenders No. 1 (From Civilian to Soldier) (Topical).
Jan. 8—When Hands Are Idle (Two parts—Drama).
Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).

MUTUAL WEEKLY.

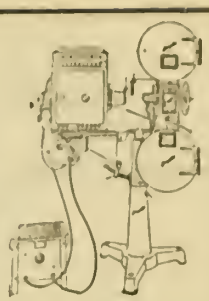
Dec. 6—Number 101 (Topical).
Dec. 13—Number 102 (Topical).
Dec. 20—Number 103 (Topical).
Dec. 27—Number 104 (Topical).
Jan. 3—Number 105 (Topical).
Jan. 10—Number 106 (Topical).
Jan. 17—Number 107 (Topical).

(*Mutual Releases continued on page* 434.)



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Selects

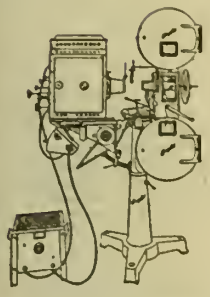


Simplex Projectors

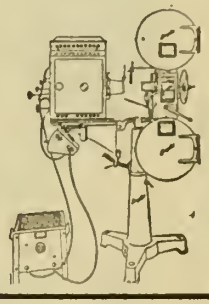
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SPANISH DEPARTMENT

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 410, 412.)

(*Mutual Releases continued from page 432.*)

MUTUAL CHAPLIN.

Nov. 13—Behind the Screen (Two parts—Comedy).
December—The Rink (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Dec. 25—The Innocence of Lizette (American—Five parts—Drama) (No. 162).
Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).
Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).
Dec. 16—Peter the Comic Poet (Comedy).

SIGNAL FILM CORP.

Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).

VOGUE.

Nov. 26—Up the Flue (Comedy).
Dec. 3—The Wicked City (Two parts—Com.).
Dec. 10—Shot in the Fracas (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Pickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).
Jan. 14—A Lisle Bank (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Nov. 6—Extravagance (Five parts—Drama).
Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).

ROLFE.

Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Dec. 25—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 1—The Great Secret (Episode No. 2 "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 8—The Great Secret (Episode No. 3 "The Hidden Hand"—Two parts—Dr.).
Jan. 15—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Buff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Victoria Cross (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).

MOROSCO AND PALLAS.

Dec. 7—The Road to Love (Five parts—Dr.).
Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).
Jan. 11—The Happiness of Three Women (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).
Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgramage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Absolute Black" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere in Grenada" (Two parts—Drama).
Jan. 7—The Shielding Shadow (Episode No. 15, "The Final Chapter"—Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy," (Two parts—Dr.).
Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).

GOLD ROOSTER.

Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 7—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).

PATHE.

Dec. 24—Florence Rose Fashions, No. 11, "A Day of Sport" (Fashions) and —Young Fur Bearing Animals (Edu).
Dec. 31—Florence Rose Fashions, No. 12, "Frills and Thrills" (Fashion) and —Making Raisins (Cal.) (Edu.).
Dec. 31—Silk Industry (Two parts—Industrial).
Jan. 7—The Last Volunteer (Three parts—Drama).
Jan. 7—Florence Rose Fashions, No. 13 (Part of a Debutante's Life—Fashion).
—Lion Cubs (Colored—Edu.).
Jan. 14—Shadows of Shame (Drama).
Jan. 14—Florence Rose Fashions No. 14 (Something New).
—Little Feathered Songsters (Edu).

HEARST-PATHE NEWS.

Jan. 10—Number 4 (Topical).
Jan. 13—Number 5 (Topical).
Jan. 17—Number 6 (Topical).
Jan. 20—Number 7 (Topical).
Jan. 24—Number 8 (Topical).
Jan. 27—Number 9 (Topical).

ROLIN.

Nov. 19—Luke Patient Provider (Comedy).
Nov. 26—Luke's Newsie Knockout (Comedy).
Dec. 3—Luke's Movie Muddle (Comedy).
Dec. 10—Luke—Rank Impersonator (Comedy).
Dec. 17—Luke's Fireworks Fizzle (Comedy).
Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).
Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).

Triangle Film Corporation.

FINE ARTS.

Dec. 31—The House Built Upon Sand (Five parts—Drama).
Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).

KAY-BEE.

Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 24—Three of Many (Five parts—Dr.).
Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).
Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).

KEYSTONE.

Oct. 1—Haystacks and Steeples (Two parts—Comedy).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 6—A Tugboat Romeo (Two parts—Com.).
Oct. 8—Bombs (Two parts—Comedy).

SUPERPICTURES, INC.

Jan. 8—Seven Deadly Sins — "Envy" (Five Parts—McClure Pictures—Drama).
Jan. 15—Seven Deadly Sins — "Pride" (Five Parts—McClure Pictures—Drama).
Jan. 22—Seven Deadly Sins, "Passion" (McClure Pictures—Five parts—Dr.).
Jan. 29—Seven Deadly Sins, "Wrath" McClure Pictures—Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on page 436.*)



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and

Jack Meredith

Produced by
Tom Van Plank



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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 410, 412.)

(*Continued from page 434.*)

JUDY.

Dec. 8—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.

Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.

Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.

Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.

Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.

Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.

Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.

Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.

Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven Parts).

CHRISTIE FILM CO.

Dec. 4—The Sea Nymphs (Comedy).
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).

CONSOLIDATED FILM CORPORATION.

Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.

Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Speciel Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—The Siren (Five parts—Drama).

FOXFILM COMEDY.

Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).
Jan. 22—Her Father's Station (Two parts—Comedy).
Jan. 29—There's Many a Fool (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Jan. 1—The Soul Master (Five parts—Dra.).
Jan. 1—Speed and Spunk (Comedy).
Jan. 1—Captain Jinks' Love Insurance (Comedy).
Jan. 1—The Secret Kingdom (Episode No. 1—"The Land of Intrigue"—Three Parts—Drama).
Jan. 8—The Man of Mystery (Five parts—Drama).
Jan. 8—Bullies and Bullets (Comedy).
Jan. 8—Captain Jinks' Partner (Comedy).
Jan. 8—The Secret Kingdom (Episode No. 2—"Royalty at Red Wing"—Three Parts—Drama).
Jan. 15—The Secret Kingdom (Episode No. 3—"The Sealed Packet"—Two Parts—Drama).
Jan. 15—Indiscretion (Five parts—Drama).
Jan. 15—Jolts and Jewelry (Comedy).
Jan. 15—Captain Jinks' Stingy Spirit (Com.).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.

Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 8—Old Forty Niner (Cartoon Comedy).
Jan. 15—Jeb Jenkins, The Village Genius (Cartoon Comedy).
Jan. 22—Jerry McDub Collects Some Accident Insurance (Cartoon Comedy).
Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).

KESSEL & BAUMAN.

Jan. —Mickey.

KLEINE-EDISON-SELIG-ESSANAY.

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).

SELZNICK PICTURES.

November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
January—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.

Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

EDUCATIONAL FILM CORPORATION.

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Drama).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

KING BAGGOT.

Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.

Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

UNITY SALES CORPORATION.

Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

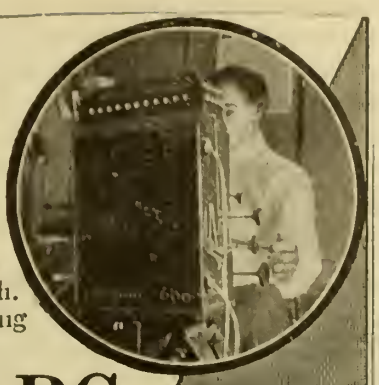
TWEEDLEDUM RELEASES (UNITY).

Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

FREE

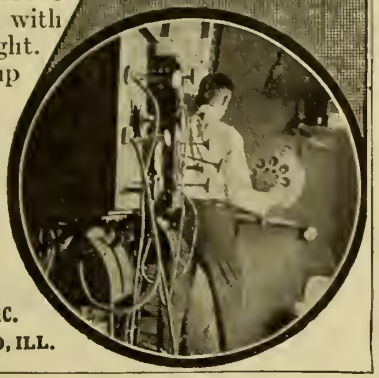
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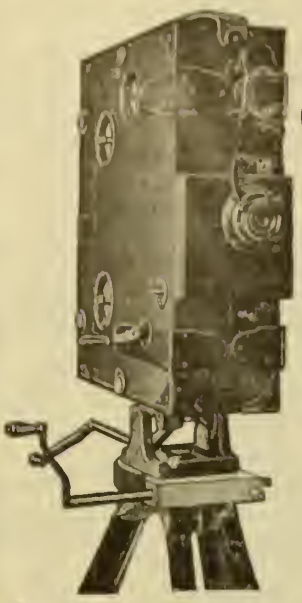


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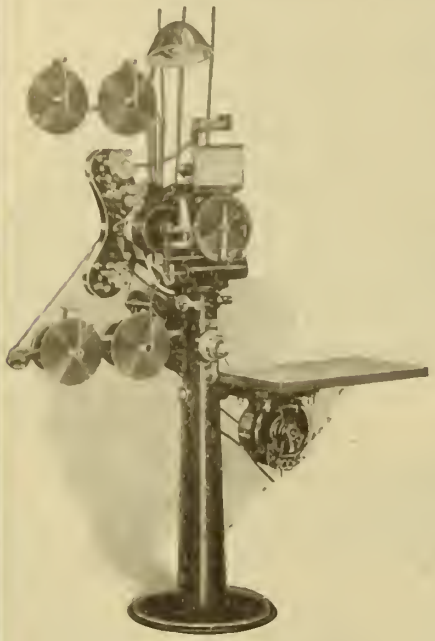
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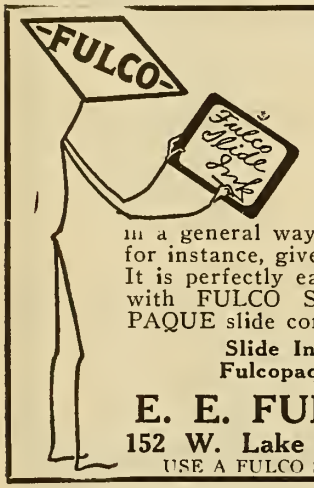
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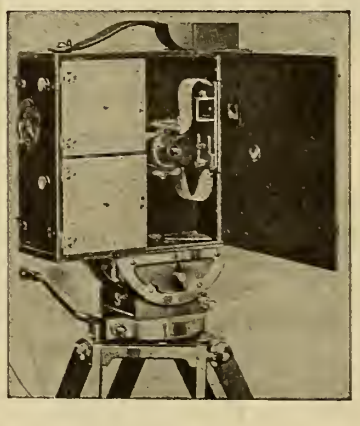
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If your negative is any good at all it deserves to be handled by a reliable institution such as the

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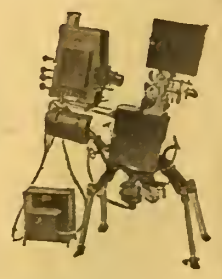
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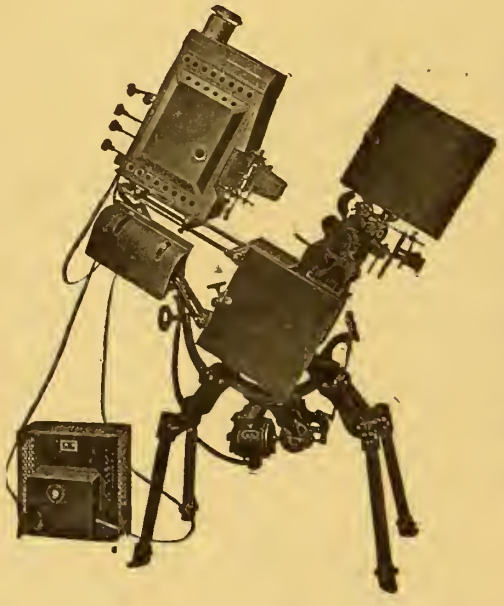
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MOVING PICTURE WORLD

THE FILM INDEX

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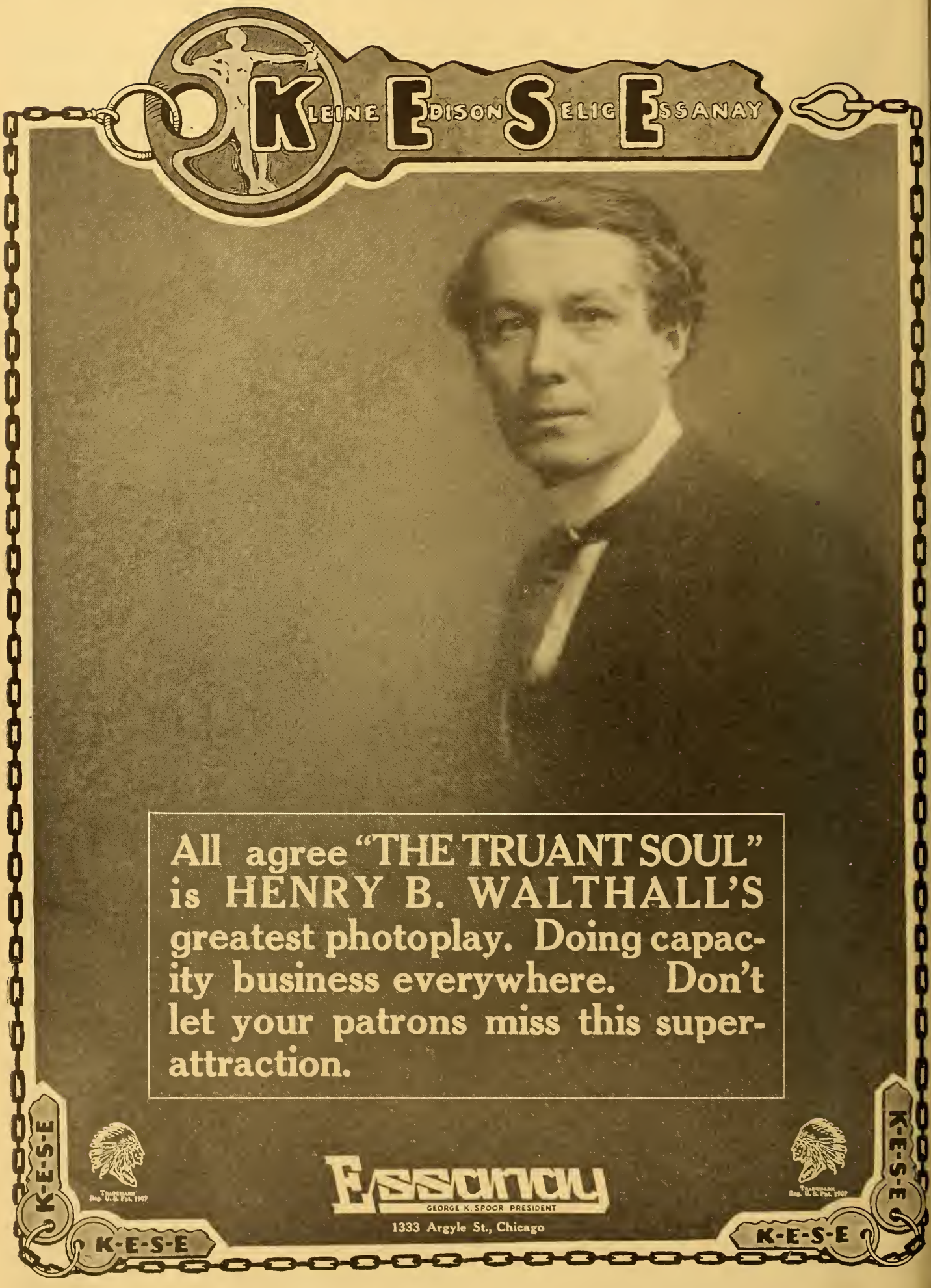


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Pages of Advertising written by the greatest expert in the business could not convince you so thoroughly of the tremendous box office value of the UNIVERSAL'S stupendous spectacular production

20,000 LEAGUES UNDER THE SEA

as these newspaper clippings reproduced on these two pages.

NEW YORK AMERICAN—

SUBSEA FILM LIMIT OF THE MARVELOUS

Cinemasterpiece, "Twenty Thousand Leagues Under the Sea," at the Broadway, Shows How Man Is Fast Encroaching on the Realms of Nature.

By REV. THOMAS B. GREGORY

THE limit of the marvelous! Such, in brief is my estimate of "20,000 Leagues Under the Sea" the cinemasterpiece that is now attracting the public attention at the Broadway Theatre.

Jules Verne was the possessor of one of the most amazing imaginations ever known and but little inferior to the imagination of the distinguished Frenchman is that of Mr Stuart Paton who from Verne's famous novel produced the wonderful combination of pictures I saw last night at the Broadway Theatre.

The eight reels are full of such thrills as are to be found nowhere else I say this deliberately There is no end to thrills they are as thick as leaves in the Summer forest But there are thrills and thrills—thrills that affect the nerves mainly and thrills that reach and electrify the mind

It is the latter sort of excitement that abounds in "20,000 Leagues Under the Sea"—the excitement of the Man within the Man the Man who thinks and peers into the mysteries of things and wonders at the miracles he runs across

NO TIME FOR WHOOPS.

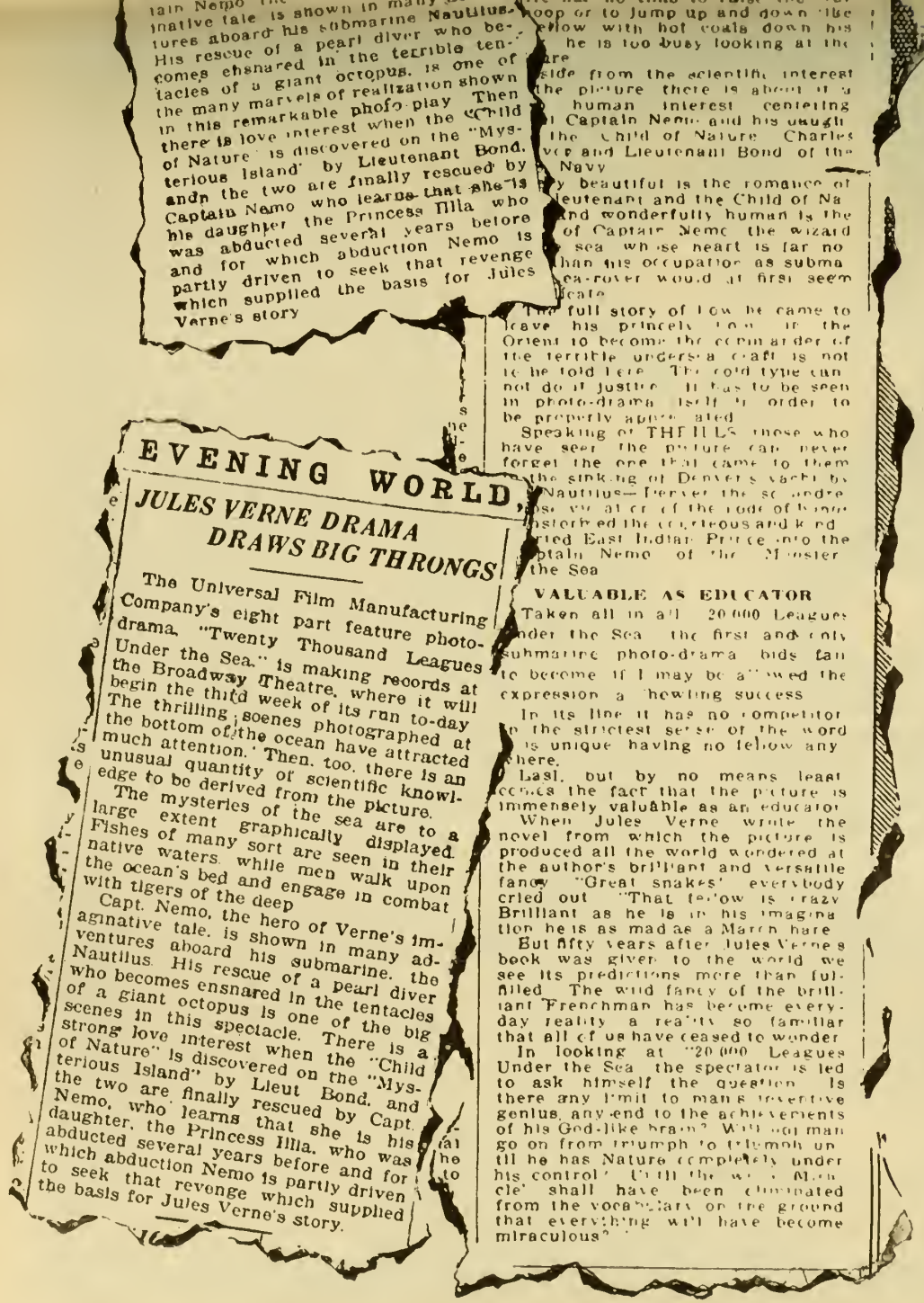
In looking at the pictures in "20,000 Leagues Under the Sea" one does not feel like raising the war whoop and scalping all creation and the rest of mankind, he is just

Photo Plays

BOADWAY THEATRE.

THE Universal Film Manufacturing Company's eight-part feature photo drama, "Twenty Thousand Leagues Under the Sea" is smashing all movie box office records at the Broadway Theatre where it will begin the third week of its run to-day.

The thrilling and amazing scenes photographed at the bottom of the ocean add sufficient story to satisfy the masses of photo-play "fans." Then too there is an unusual quantity of scientific knowledge to be derived from the picture. The mysteries of the sea are so a large extent graphically displayed and in a manner as appeals to old and



EVENING WORLD,

JULES VERNE DRAMA DRAWS BIG THRONGS

The Universal Film Manufacturing Company's eight part feature photo-drama, "Twenty Thousand Leagues Under the Sea," is making records at the Broadway Theatre, where it will begin the third week of its run to-day. The thrilling scenes photographed at the bottom of the ocean have attracted much attention. Then, too, there is an unusual quantity of scientific knowledge to be derived from the picture.

The mysteries of the sea are to a large extent graphically displayed. Fishes of many sort are seen in their native waters, while men walk upon the ocean's bed and engage in combat with tigers of the deep.

Capt. Nemo, the hero of Verne's imaginative tale, is shown in many adventures aboard his submarine, the Nautilus. His rescue of a pearl diver who becomes ensnared in the tentacles of a giant octopus is one of the big scenes in this spectacle. There is a strong love interest when the "Child of Nature" is discovered on the "Mysterious Island" by Lieut. Bond, and the two are finally rescued by Capt. Nemo, who learns that she is his daughter, the Princess Illa, who was abducted several years before and for which abduction Nemo is partly driven to seek that revenge which supplied the basis for Jules Verne's story.

...tain Nemo ... imaginative tale is shown in many ... tures aboard his submarine Nautilus. His rescue of a pearl diver who becomes ensnared in the terrible tentacles of a giant octopus, is one of the many marvels of realization shown in this remarkable photo-play. Then there is love interest when the "Child of Nature" is discovered on the "Mysterious Island" by Lieutenant Bond, and the two are finally rescued by Captain Nemo who learns that she is his daughter the Princess Illa who was abducted several years before and for which abduction Nemo is partly driven to seek that revenge which supplied the basis for Jules Verne's story

...hoop or to jump up and down like ...ellow with hot coals down his ... he is too busy looking at the ...re

...side from the scientific interest ... the picture there is about it a ... human interest centering ... Captain Nemo and his daughter ... the Child of Nature Charles ...ver and Lieutenant Bond of the ... Navy

...y beautiful is the romance of ...ieutenant and the Child of Na... and wonderfully human is the ... of Captain Nemo the wizard ... sea whose heart is far no... than his occupation as subma... sea-rover would at first seem ...fcate

...full story of how he came to ...leave his princely home in the Orient to become the commander of the terrible undersea craft is not to be told here. The cold type cannot do it justice. It has to be seen in photo-drama itself in order to be properly appreciated.

Speaking of THRILLS those who have seen the picture can never forget the one that came to them in the sinking of Denvers yacht by the Nautilus—Denver the scoundrel whose wicked career of the rode of honor ...lestered the courteous and kind ...ried East Indian Prince into the ...aptain Nemo of the Monster of the Sea.

VALUABLE AS EDUCATOR

Taken all in all 20,000 Leagues Under the Sea the first and only submarine photo-drama bids fair to become if I may be allowed the expression a howling success.

In its line it has no competitor in the strictest sense of the word is unique having no fellow any where.

Last, but by no means least comes the fact that the picture is immensely valuable as an educator.

When Jules Verne wrote the novel from which the picture is produced all the world wondered at the author's brilliant and versatile fancy. "Great snakes!" everybody cried out. "That fellow is crazy." Brilliant as he is in his imagination he is as mad as a March hare.

But fifty years after Jules Verne's book was given to the world we see its predictions more than fulfilled. The wild fancy of the brilliant Frenchman has become everyday reality a reality so familiar that all of us have ceased to wonder.

In looking at "20,000 Leagues Under the Sea" the spectator is led to ask himself the question. Is there any limit to man's inventive genius, any end to the achievements of his God-like brain? Will man go on from triumph to triumph until he has Nature completely under his control? Until the word "Miracle" shall have been eliminated from the vocabulary on the ground that everything will have become miraculous?

STATE RIGHTS NOW SELLING

In response to the advertisements published in the Motion Picture News, Moving Picture World, and other Film Trade publications last week we have been swamped with inquiries and communications on State Rights on "20,000 LEAGUES UNDER THE SEA."

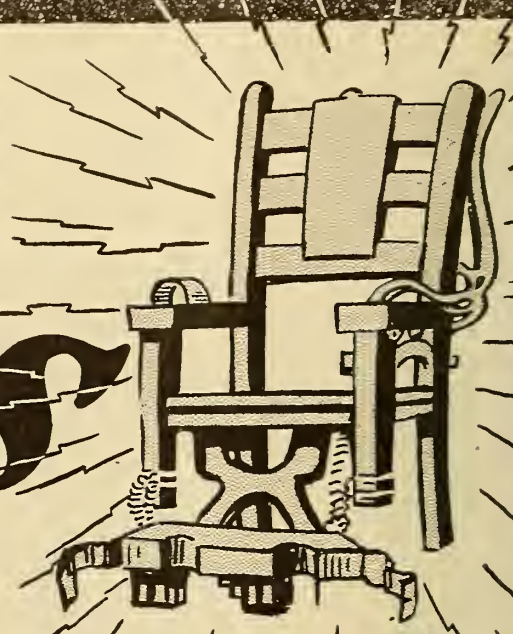
Two of the biggest State Rights Buyers in America, who made a special flying trip to New York to buy this production were given evidence extraordinary (without any talk) by simply viewing the jamming, cramming throngs, three times daily, fighting their way into the Broadway Theatre where this production is now playing. Already the following states have been sold: S. Carolina—Georgia—Alabama—Mississippi—Tennessee—Arkansas—Florida—Texas and Louisiana—Maine—New Hampshire—Vermont—Massachusetts—Rhode Island and Connecticut—Illinois—Wisconsin—Minnesota—North Dakota—South Dakota—Montana—and arrangements pending for other territory.

Now Playing to S.R.O.
At the BROADWAY, New York City

If every State Rights Buyer could but see the surging mass of humanity three times daily, 2:15, 4:30 and 8:15 P. M., at the Broadway Theatre, cramming and jamming their way in to see this remarkable film drama, there wouldn't be a State open for sale in five minutes after viewing this sight. Every House record at the Broadway has been smashed in point of attendance and receipts. For the weeks of Dec. 25 to 31st and 1st to 7th the Broadway took in over $21,000 in cash, and a stream of cash has been and is NOW pouring into the Box Office of the Broadway Daily. THAT'S THE ANSWER, MR. STATE RIGHTS BUYER. Ask for a copy of the elaborate Ad Campaign book that tells HOW to get the big money in ANY city or town like it was gotten in Chicago and New York. Direct all communications to the

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RUTH STONEHOUSE
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If You Must Have Specialties—THESE are the Specialties You Must Have to Strengthen Your Show and Gain Popularity, Prestige and Profit.



Special Releases on the Universal Program
For the Week of February 5, 1917

RED FEATHER—"THE SCARLET CRYSTAL"—(Five Reel Drama)—Herbert Rawlinson, Dorothy Davenport and Betty Schade.

NESTOR—"HIS WIFE'S RELATIVES"—(One Reel Comedy)—Eddie Lyons, Lee Moran and Edythe Roberts.

L-KO—"THAT DAWGONE DOG"—(Two Reel Comedy)—Sammie Burns.

POWERS—"GIANTS OF THE AMERICAN FOREST"—(One Reel Educational).

JOKER—'OUT FOR THE DOUGH"—(One Reel Comedy)—Wm. Franey and Gale Henry.

POWER'S—"FEARLESS FREDDIE IN THE WOOLLY WEST"—(Comedy Cartoon)—and "JOYS AND TEARS OF CHINA"—(Educational)—Split-Reel.

Twenty-nine Reels in all—including "Special" and "Regular" Releases—the backbone of the entire program field. The Universal Program is divided as shown merely to give Exhibitors an opportunity to make individual bookings. On the full, complete Universal Program there is a varied and scientifically balanced list of releases that are making thousands of Exhibitors successful. If you are tired of struggling with a Feature Program that does not pay, write or wire today to your nearest Universal Exchange for full particulars regarding the complete Universal Program.

Book the Complete

AL PROGRAM
Regular Releases

Here on the Regular Universal Program are the cream of the moving picture market. Here are one, two and three-reel Dramas, Comedies, Educationals and the Universal Animated Weekly—each and every one so far in advance of the average program release that there is no comparison. On this side you read the releases of the week of February 5, and they aggregate a list of attractions such as can be found on no other program on earth.

Regular Releases on the Universal Program for the Week of February 5th, 1917.

GOLD SEAL—"WON BY GRIT"—(Three Reel Drama)—Neal Hart and Lois Wilson.
VICTOR—"THE VALLEY OF BEAUTIFUL THINGS"—(One Reel Juvenile Comedy).
BIG U—"RED VENGEANCE"—(One Reel Indian Drama).
REX—"THE MELODY OF DEATH"—(Two Reel Drama)—Douglas Gerrard, Ruth Clifford and Maude George.
VICTOR—UNIVERSAL ANIMATED WEEKLY NO. 58
IMP—"AVARICE"—(One Reel Drama)—Claire McDowell.
BIG U—"The Last Hour."—Title subject to change.
VICTOR—"THE HIGH COST OF STARVING"—(One Reel Comedy)—Eilleen Sedgwick.
BISON—"THE OUTLAW AND THE LADY"—(Two Reel Drama)—Louise Lovely and Harry Carey.
LAEMMLE—"A STUDIO CINDERELLA"—(One Reel Drama).
IMP—"WHEN THIEVES FALL OUT"—(Two Reel Drama)—Harry Benham.
REX—"IN THE SHADOWS OF NIGHT"—(One Reel Drama)—William Shay.

DON'T OVERLOOK THE ADVANTAGE OF THIS SPLIT ARRANGEMENT. It enables you to pick the cream of the world's special releases; it gives you a chance to add just the sort of one, two or three-reel feature to your present program—that will make it strong where it is now weak—or, if you realize that the public taste is demanding the full program of short subjects, you can book the complete Universal Program and build such a success as you have never dreamed of. Wire or write for full particulars to your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

UNIVERSAL Program

"This is Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL



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"Hell Morgan's Girl"

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MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 27, 1917

A NEW EDITION OF "DAMAGED GOODS" RELEASED FEB. 12th

A NEW edition of Mutual's famous success, "Damaged Goods," is to be released on February 12th. The story as produced by the American Film Company, Inc., has been revised and re-edited. There is a new introduction and a new conclusion. The prints are all new. The new edition of "Damaged Goods" is even more interest-compelling and powerful in its new form. It is better than the original.

Richard Bennett Featured.

Richard Bennett is the star of "The New Edition of Damaged Goods." In this play, on the stage, he achieved his first triumph. In the original edition of the film he scored an even greater success. Now in the new edition he is certain to attain still greater fame. The original "Damaged Goods" broke box-office records at numerous theatres. Admission prices of 25c and 50c prevailed during the first showing. The same prices can easily be obtained with the new edition. Theatres which ran the first edition will find the new edition an even greater money-maker. Exhibitors in large cities can obtain this "New Edition of Damaged Goods" for long runs as a pre-release by special arrangement. For full information see the nearest Mutual Film Exchange.

"Featurettes" Will Aid Mutual Exhibitors

"Featurettes" are the latest thing in filmdom. What the "Tabloid" is to musical comedy, "Featurettes" are to feature photoplays. Frankly, "Featurettes" is a new word coined by the Mutual Film Corporation as a name for its one and two-reel guaranteed features. "Every reel a feature" is the new Mutual policy. Effective the week of January 1, eight "Featurettes" will be offered the exhibitor every week through the 68 Mutual Film Exchanges. The "Featurettes" for the first week are "Mutual Tours Around the World," "Mutual Weekly," "See America First," George Ovey "Cub Comedies," "Uncle Sam's Defenders," "Vogue Comedies" and "Reel Life." Eight reels of guaranteed quality productions. By booking "Featurettes" regularly and playing them the same night each week, the exhibitor can build up a steady patronage.

Mutual Film Corporation has arranged for a new series of Featurettes. Monogram Films is the producer. Shorty Hamilton is the star. The first is released on January 15th. They follow weekly thereafter. Booking now at all Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....
.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....
.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

NINTH CHAPLIN-MUTUAL

Presenting World Famous Comedian in New Antics

ENTITLED "EASY STREET"

At last it's ready. The ninth of the Chaplin-Mutual Specials. It's entitled "Easy Street." It's plot is nothing short of a riot. Charlie Chaplin proves able again to create something wholly new—wholly different—from anything he has done in the past. To be sure the famous hat, the funny cane, and the world renowned shoes are again in evidence. But the "business" is all new. And it's even funnier than the antics perpetrated in the past by this peer of all comedians. Charlie discovers "Easy Street" to be one of the most disorderly thoroughfares in all the world. Not even the cop on the beat can maintain order there. Then and there Charlie undertakes to reform the neighborhood. The method he takes and the success he achieves are unfolded in a thousand laughs in "Easy Street." The Chaplin-Mutual Specials now playing are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen" and "The Rink." Bookings can be made at any Mutual Exchange.

Mutual Chapterplay Opens New Theatres

No less than five new theatres were opened last week with the newest Helen Holmes-Mutual Chapterplay—"A Lass of the Lumberlands," as the initial attraction. The wisdom of the management in selecting this popular chapterplay as the feature of the opening is proven by the fact that capacity business was the rule at every house.

MARIE CAHILL HAS BEEN ADDED TO LIST OF MUTUAL STARS

THERE'S another new name on the roster of Mutual stars. Marie Cahill is the latest acquisition. This popular stage favorite is too well known both to exhibitors and public to require an introduction. She has delighted millions with her cleverness. More than one theatrical production has ridden to success solely because Marie Cahill was one of its featured principals. As a comedienne Miss Cahill has few equals.

Star of "Marrying Mary."

Perhaps it was in "Marrying Mary" that Marie Cahill attained most note. In that vehicle she scored one of the greatest triumphs ever achieved by a star. Marie Cahill became a "hit" in an instant. Her name is today a household word. She is known everywhere. The theatre able to present her in Cahill-Mutual Photoplays is assured of success. For her blonde beauty, sunny smile and winsome personality are just as pronounced in Cahill-Mutual Photoplays as they were when she was starring on the speaking stage.

Twelve 2-Reel Photoplays.

Miss Cahill has been signed to appear in twelve two-reel Cahill-Mutual Photoplays. This series of unusual comedies will be released every other week over a period of twenty-four weeks. The utmost care is being taken with each and every production. All the typical Cahill mannerisms are being taken full advantage of. The plays were specially written for her. They are sure to make her even more popular as a screen star than she was on the musical comedy or vaudeville stage. The date of release for the first of the Cahill-Mutual Photoplays will be announced shortly. Exhibitors are requested to make reservations now at their nearest Mutual Exchange.

"Girl Reporters" in Tremendous Demand

Reports from Mutual Film Exchanges all over the United States indicate big success for the new Mutual serial, "The Perils of Our Girl Reporters." Advance bookings have been heavy. The fact that a series of newspaper stories is at last available in film caused many exhibitors to act. Newspaper tales have long been a favorite form of magazine fiction. Now in screen form an even larger audience will be entertained. "The Perils of Our Girl Reporters" was produced by Niagara Film Studios. Any of the 68 Mutual Film Exchanges can arrange bookings.



MARIE CAHILL

Mutual Film Corporation
Announces
Another New Mutual Star

MARIE CAHILL

CONTINUING its policy of "Big Stars Only" for 1917, the Mutual Film Corporation announces the early appearance of Miss Marie Cahill in Cahill-Mutual Photoplays. This popular stage favorite is too well known to require an introduction either to exhibitors or to playgoers.

For several years she has been known as one of Broadway's most successful stars. In "Marrying Mary" she scored one of the greatest personal triumphs ever achieved by a player. Now her sunny smile, blonde beauty and winsome personality are to be offered theatres everywhere in Cahill-Mutual Photoplays. Miss Cahill will appear in a series of twelve two-reel Mutual Photoplays. They will be released every other week for twenty-four weeks. The date of release for the first Cahill-Mutual Photoplay will be announced shortly. Exhibitors are requested to make reservations now at the 68 Mutual Exchanges.

Mutual Film Corporation
John R. Freuler-President
68 Exchanges in America

MUTUAL

MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN

in

"EASY STREET"

Another new Chaplin release which breaks all previous records for original comedy situations. Book "Easy Street."

Ninth of the Chaplin-Mutual Specials. Released the week of January Twenty-second. Through 68 Mutual Film Exchanges.

CHAPLIN-MUTUAL SPECIALS NOW PLAYING:

"THE FLOORWALKER"–"THE COUNT"–"ONE A.M."
"THE FIREMAN"–"THE VAGABOND"–"THE RINK"
"THE PAWNSHOP"–"BEHIND THE SCREEN"



MUTUAL

A Sensational Serial!

A PRETTY GIRL—alone—amid rough lumberjacks, fighting gamely against the mighty lumber trust—that in brief is the basic situation in this big new Mutual serial, "A Lass of the Lumberlands." Nowhere in all the world could more unique settings be found for a story than in the big North Woods and in a railroad construction camp. The author and director have taken full advantage of the opportunities offered. Daring Helen Holmes has endeared herself to every motion picture fan by her work in "A Lass of the Lumberlands."



Signal Film Corporation
Presents

HELEN HOLMES
IN

A LASS OF THE LUMBERLANDS

A Sensational Chapter-play of the North Woods

FIFTEEN CHAPTERS

DIRECTED BY J·P·McGOWAN

Every exhibitor knows well the drawing power of Helen Holmes. In "The Girl and the Game" she scored a tremendous triumph. She has won a high place in the affection of the "fans." Now in "A Lass of the Lumberlands" she is packing theatres everywhere—scoring a more pronounced success than ever before. Every mail brings letters from exhibitors proclaiming that fact. You can bring success to YOUR theatre by running this newest and best of the Holmes productions—fifteen chapters—a new chapter every week. "A Lass of the Lumberlands" is backed by a tremendous national advertising campaign. The story is appearing in hundreds of newspapers. Ask your nearest Mutual Exchange.

Now Booking At 68 Mutual Exchanges!

MUTUAL



MUTUAL FILM

A NEW

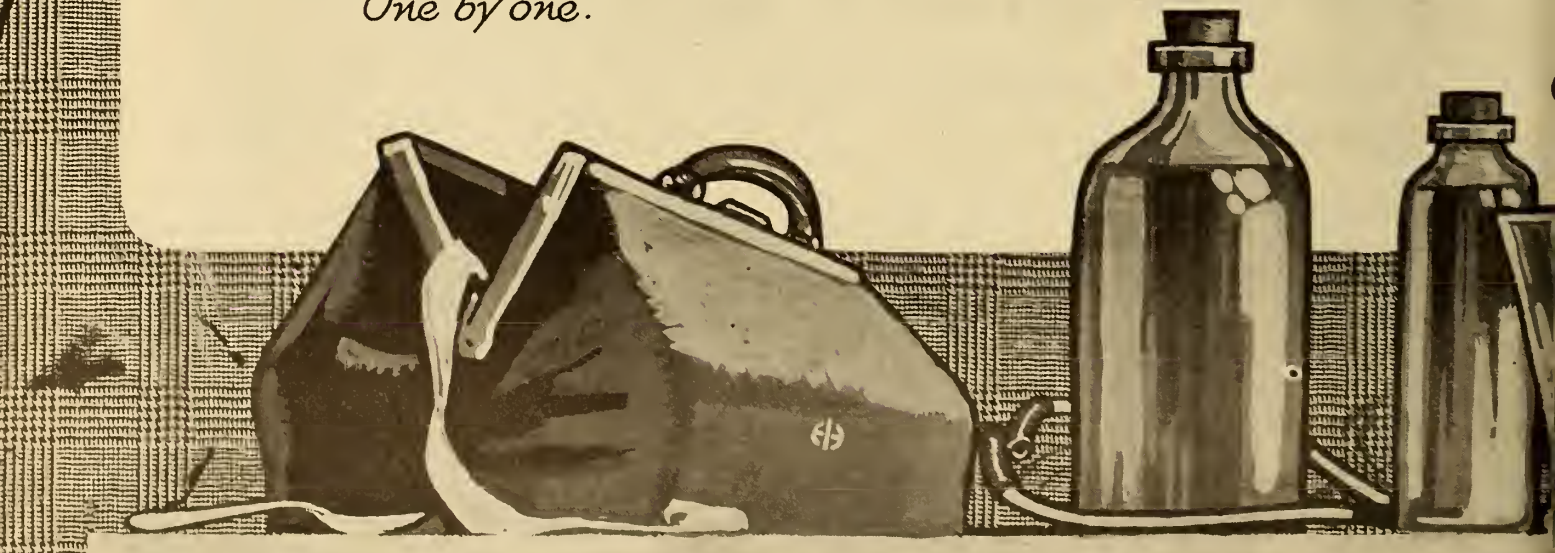
DAMA

Sta

RICHARD

Revised, re-edited, with a new prologue and a new conclusion. Better than the first edition which was withdrawn several months ago after playing to record houses at 25¢ and 50¢ admissions. All prints are new. An entirely new line of paper and advertising helps.

"The sins we do,
By two and two,
We pay for—
One by one."



MUTUAL

CORPORATION *Announces*

EDITION *of*

GED GOODS"

ring

BENNETT

Released February 12th to exhibitors
n large cities for long runs. Pre-release
by special arrangement. Special atten-
tion to long engagements, in big thea-
tres at advanced admission prices. See
your nearest Mutual Exchange at once
for full details.

PRODUCED BY AMERICAN FILM CO. INC.

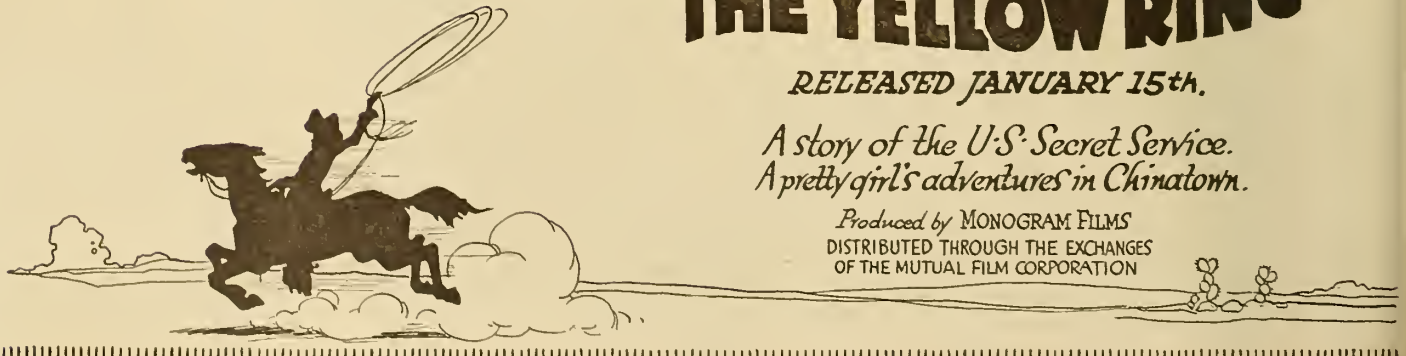
Bookings NOW
-at Mutual Exchanges.



MUTUAL



MUTUAL FILM CORPORATION
Announces
The ADVENTURES of SHORTY HAMILTON
A SERIES OF 15
TWO REEL DRAMAS
Featuring "Shorty" Hamilton. Crisp, breezy tales of the west. Spiced with adventure. Fifteen Featurettes—each complete.
The first:—
"SHORTY BREAKS THE YELLOW RING"
RELEASED JANUARY 15th.
A story of the U.S. Secret Service.
A pretty girl's adventures in Chinatown.
Produced by MONOGRAM FILMS
DISTRIBUTED THROUGH THE EXCHANGES
OF THE MUTUAL FILM CORPORATION



MUTUAL

"EXTRA!"



HOURS before the "newsies" begin their hoarse cries on the street—somewhere in the city—perhaps in some millionaire's palace—perhaps in some filthy tenement district—perhaps in the mazes of Chinatown—or in the gloomy confines of the night court—busy reporters have been gathering that "story." How it was done—the perils encountered by the reporter to secure her "copy"—the cleverness required to run criminals to earth—uncover strange conspiracies—thwart evil plots—form the theme of the new Mutual serial, "The Perils of Our Girl Reporters."

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

Featuring

EARL METCALFE
HELEN GREENE
ZENA KEEFE

Produced by
NIAGARA FILM STUDIOS
Directed by
GEORGE TERWILLIGER

Real stories of newspaper life—told from the "inside." Crammed with thrills—abounding in "human interest"—produced with care—enacted by real stars—photographed with skill—directed by a genius. Playing to capacity in theatres the country over. Booking now at 68 Mutual Exchanges.

The Stories in
"The Perils of Our Girl Reporters"

1 The Jade Necklace
2 The Black Door
3 Ace High
4 The White Trail
5 Many A Slip
6 A Long Lane
7 The Smite of Conscience
8 Birds of Prey
9 Misjudged
10 Taking Chances
11 The Meeting
12 Outwitted
13 The Schemers
14 The Counterfeiters
15 Kidnapped

Booking NOW At 68 Mutual Exchanges

MUTUAL
VOGUE COMEDIES



VOGUE FILMS, Inc., Presents

"TAILOR'S TRIMMINGS"

TWO REELS RELEASED JANUARY 21st

FEATURING RUBE MILLER

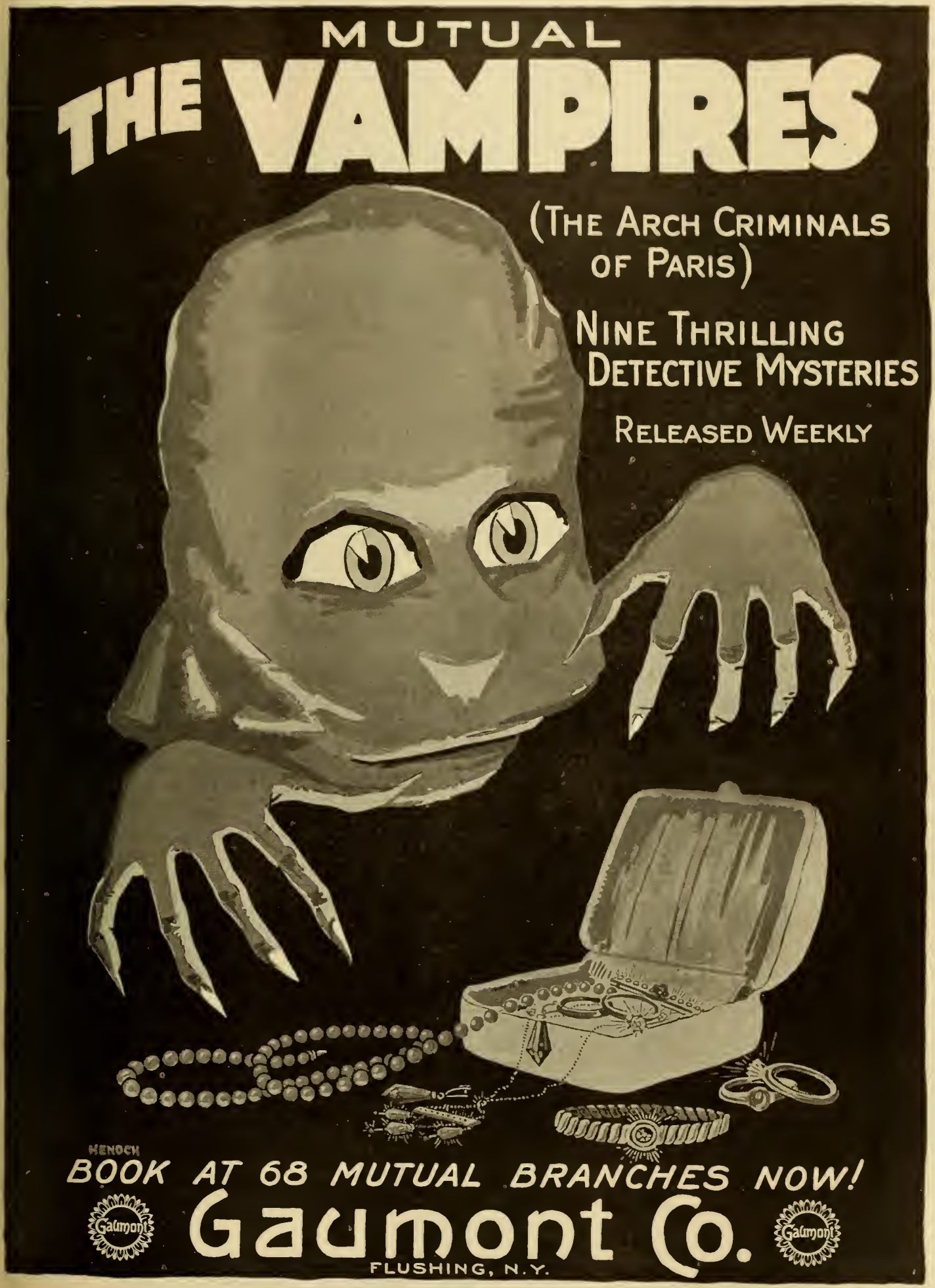
A RAPIDLY moving street-car furnishes the locale for most of the scenes in this Vogue Comedy. As conductor and motorman of this wandering equipage Rube Miller and Owen Evans are provided with some unusual opportunities for fun making. After robbing a country bank they disguise themselves in the uniforms and proceed to conduct themselves as no conductor or motorman ever acted before. They flirt outrageously with the feminine passengers and wind up in a tailorshop, where, as animated dummies, they provide even more fun. Ere the subject ends the audience discovers them back on the street-car again, attempting to escape from an auto load of police called to quell the riot in the tailorshop. This Vogue Comedy fairly scintillates with real humor and is also marked by the performance of several seemingly impossible feats. Vogue Comedies are real business builders. They add the final touch of lightness to your program. Bookings can be made at any Mutual Exchange.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway **Chicago, Illinois**


MUTUAL
THE VAMPIRES
(THE ARCH CRIMINALS OF PARIS)
NINE THRILLING DETECTIVE MYSTERIES
RELEASED WEEKLY
HENOCH
BOOK AT 68 MUTUAL BRANCHES NOW!
Gaumont
Gaumont Co.
FLUSHING, N.Y.
Gaumont

The Principle of Cub Comedies

More now than ever, exhibitors are selecting their comedies with the greatest care.

No longer is it the rule to regard the feature as the whole show and the comedy picture as a mere "fill-in," to be booked in a hit or miss way. The aim is to have a top-notch program from start to finish—a good comedy as well as a good feature.

Top-notch programs pay. The patron deposits his money at the box office window to see a performance that has quality all the way through. If such a thing is lacking, he is disappointed and is apt to withhold his patronage, decreasing the income of the exhibitor. This result is just the opposite to that every exhibitor is striving for.

Cub Comedies are made with the principle that each picture must be strong enough to enable an exhibitor to show it in connection with the best feature he can obtain, and have a top-notch program. Cub Comedies are made as one-reel features—not fillers.

Current releases are: "Jerry and the Outlaws," featuring George Ovey, released January 25; "Jerry and His Pal," featuring George Ovey, released February 1. Book through any of the 68 exchanges of the Mutual Film Corporation.

David Horsley Productions


POPULAR
PLAYS & PLAYERS INC.
presents
Mme.
PETROVA
in her own story
BRIDGES BURNED
A METRO wonderplay
in Five sublime acts.
Scenario by Wallace C. Clifton
Directed by Perry Vekroff.
RELEASED ON THE
METRO
PROGRAM · JAN. 29

Public Opinion Endorses

FRANCIS X. BUSHMAN and BEVERLY BAYNE

in

The Great Secret

Story by Fred. de Gresac

Wm. Christy Cabanne's master serial in 15 chapters of thrills, romance and power.



Produced by SERIAL Producing Company

Presented by QUALITY Pictures Corporation

Public Endorsement means Box Office Success



METRO

SEE YOUR NEAREST EXCHANGE


BLUEBIRD PHOTOPLAYS, INC., PRESENT
"THE DEVIL'S PAY-DAY"
FEATURING FRANKLYN FARNUM
-THE ROMANTIC DRAMA OF A MAN WHO SINNED—AND PAID—
DIRECTED BY WM. WORTHINGTON
ER.



BLUEBIRD PHOTOPLAYS

MEETING EXTRAORDINARY SUCCESS ON MERIT BASED ON THE POLICY OF "THE PLAY'S THE THING"

ALL things are founded on fact. Fact is Fact and can't be disproved. It is a fact that "God's Crucible" is one of the most beautiful photoplays the screen has ever seen. With Grand Canyon forming a magnificent background, with a story of rare charm and sweetness, with stars, direction and magnificent photography effects that will win applause wherever shown, "God's Crucible" stands as a lasting monument to the genius of those responsible for its production.

It is immeasurably superior to the average costly feature photoplay. It surpasses the average feature in EVERY detail. Its exhibition will stamp your House as the House where the World's finest screen productions are to be seen. If you ARE showing BLUEBIRDS this release will clinch your claim to exhibiting the world's finest pictures. If you are still to book and show BLUEBIRDS "God's Crucible" will make a most auspicious introduction. With such productions as "The Devil's Pay Day" (announced on the reverse side of this advertisement and the others before and to follow, you practically insure lasting prestige and continuous profits for your House. 10,000,000 people are reached every week with our BLUEBIRD ads in the Saturday Evening Post. A tremendous power for growth and expansion. Think it over—It's for YOUR benefit.

(Watch for the next BLUEBIRD idea in our next announcement.)

Book thru your local BLUEBIRD Exchange or thru

EXECUTIVE OFFICES
BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK



ER.

THE BRAY STUDIOS INC.



THE

PARAMOUNT PICTOGRAPH

has been acquired by the Bray Studios, Inc., and will hereafter be produced at the Bray Studios, together with the

BRAY ANIMATED CARTOONS

These two famous features united in the Paramount-Bray Pictograph, will complete a

FULL REEL WEEKLY RELEASE

The wonderful popularity of these two features, provides in THE PARAMOUNT-BRAY PICTOGRAPH an attraction that no progressive exhibitor with the best interests of his theatre and his public, can well afford to overlook.

Bray Studios, Inc.

23 East 26th St.,
New York

Paramount Pictures

"Now and for ever"

The Stone Wall

Paramount Pictures is the stone wall of the film industry. It is the *foundation* upon which the big, successful exhibitors have built.

The Paramount system is based upon the *security* first of the exhibitor and then of the producer.

No other plan can endure *permanently*.

Look back over the film business of the past few years.

Great organizations, built upon less secure foundations, have crumbled and passed into obscurity. This process of temporary rise and permanent decline has continued.

The complete *unity* of organization of Paramount

FAMOUS PLAYERS, LASKY
MOROSCO and PALLAS

and their common purpose to *serve* the exhibitor fairly and efficiently make

Paramount Pictures

not only the foremost photoplays in the world, but a permanent guarantee of the stability of *your* business.

Build your business on a rock, not upon quicksand!

And—start *building* now!

Executive Offices: 485 5th Avenue, New York City

Paramount Pictures

"Now and forever"

"The Handwriting On the Wall"

This Week



Daniel Frohman

presents



Irene Fenwick and Owen Moore

in

"A Girl Like That"

A Famous Players-Paramount Picture.
A photoplay that is different.



Jesse L. Lasky

presents

Fannie Ward

in

"Betty to the Rescue"

A Lasky-Paramount Picture.
Another notable Fannie Ward-Lasky achievement.

Executive Offices: 485 5th Avenue, New York City

The Greatest Mary Pickford Characterization ever created

now showing

in one hundred first run theatres

from one to three weeks



"Rags"



"Tess *of the* Storm Country"



"The Pride *of the* Clan"



"Madame Butterfly"



"Hulda from Holland"



"Poor little Peppina"



"Less Than The Dust"

Mary Pickford

In

"The Pride of the Clan"

(Directed by Maurice Tourneur)

Released by

Artcraft Pictures Corporation

729 Seventh Ave., N.Y. City



The next important news of the day—

GEORGE M. COHAN

in his initial photoplay

"BROADWAY JONES"

to be released in February

by

Artcraft Pictures Corporation

729 Seventh Ave., N.Y. City

GOLDWYN PICTURES

How Goldwyn Pictures Will Win the Great American Public

GOLDWYN PICTURES CORPORATION has been founded with the intention of contributing three important elements to its feature films—QUALITY, NOVELTY and STANDARD OF PRODUCTION. This will be accomplished by:

GATHERING together the *ablest dramatic playwrights* ever assembled under one management. Only those playwrights who have written tremendous financial successes will be called as our dramatic aides. They will write the Goldwyn plays, which will mean GOLDWYN QUALITY.

ADVISORY BOARD:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN

Continued on next page

GOLDWYN PICTURES

ENGAGING, whenever we want and can get them, stars of tremendous personality and fame who have made their reputations because of their work—not stars created by dubious publicity and silly advertising. Also, by bringing fresh and new personalities to the screen to support our celebrities. This will mean GOLDWYN NOVELTY.

RECRUITING able directors who will make refined and intelligent pictures; men who know drama and life—not just picture men who grind out so many thousands of feet of film to fill a program. Men whose productions always have box office value. This will mean GOLDWYN STANDARD OF PRODUCTION.

GOLDWYN PICTURES
CORPORATION

Telephone:
Vanderbilt
Eleven

16 East 42nd Street
New York

Producing Plant
GOLDWYN
STUDIOS
FT. LEE, N. J.

READ THIS EDITORIAL

January 20, 1917 Vol. 15. No. 3.

MOTION PICTURE NEWS

The War and the Picture

"JOAN the Woman" is a great picture. Many authorities say that it reaches the high-water mark of picture production. As such we delight to point to the artistic recognition it so plainly deserves.

But we believe it greater in one other respect than faultless production. The producer has hit upon a theme of tremendous timeliness. This picture may, in brief, become a great shaping force in this remarkable era of the world's civilization.

We know here, if only faintly, of war-racked Europe and we can surmise what must inevitably follow this terrible human cataclysm. Dr. John Mott, lately returned, puts the situation in a nut shell when he says: "Today there isn't a selfish man in all Europe."

Patriotism and religious fervor—a great coupled wave of twofold emotion—will sweep all Europe after the war. Its reflection will be had here—inevitably. Such a force is too elementally great to be confined by continents.

It is just this great human emotion that "Joan the Woman" splendidly, powerfully, thrillingly typifies. This picture will fire, ennoble and sway multitudes; it should exert its influence in no unlimited way; if it does the motion picture will outdo the mightiest work ever accomplished by a free press.

The Canadian Vision Widens

BROAD mindedness has unfurled its banner in Canada! Geraldine Farrar, whose films were barred from Canada because she once sang in grand opera in Berlin, is now *persona grata.* The Canadian censors have decided to lift the embargo on Farrar films, and we heartily congratulate whoever led these gentlemen to the light.

WM. A. JOHNSTON.

JESSE L. LASKY NOW PRESENTING "JOAN THE WOMAN" TO CAPACITY AUDIENCES TWICE DAILY AT THE 44TH STREET THEATRE, NEW YORK
PRODUCED BY CECIL B DE MILLE
CARDINAL FILM CORPORATION 485 FIFTH AVE., N.Y

KEEN CARTOONS

Are Real Comedies

Read What The Manager of One of the Largest Houses in Brooklyn N.Y. Has to 'say' About Them

THE RIALTO THEATRE
FLATBUSH AVE. & CORTELYOU ROAD
BROOKLYN, NEW YORK

Telephone, Flatbush 2730

SCREEN EXHIBITION CO., Inc
Lessees & Managers

December 26th, 1916.

Keen Cartoon Corporation,
7th Ave. & 49th Street,
New York City, N. Y.

Gentlemen:

I take great pleasure in writing you that the cartoons you have been sending me every week are looked for by our patrons and greatly enjoyed by them.

For real comedy I like them better than any cartoons on the market. You certainly are entitled to great success.

Youre truly,

Robt Robertson
Mgr

All Exhibitors Who Are Showing This New Comedy Service Say—KEEN CARTOONS—Give Universal Satisfaction to their Patrons

Released On The Open Market Through Foremost Independent Exchanges

Produced By

KEEN CARTOON CORPORATION

729 Seventh Avenue New York

Mack Sennett
COMEDIES

Two (2) Reel Specials

First Release—Feb. 15, 1917

"THE NICK OF TIME BABY"

Real Sennett Riots

Produced under the personal supervision of th
"MASTER-MIND." Your Theatre will be a nois
place while these features are being showr

KESSEL & BAUMANN

WATCH ANNOUNCEMENT

for name of DISTRIBUTING COMPANY handling the BEST COMEDIES IN THE WORLD

THE KEYSTONE FILM COMPANY

A. KESSEL, Jr., President CHARLES O. BAUMANN, Vice-Presider

Long Acre Building, New York City, N. Y.

Thos. H. Ince
FEATURES

Five (5) Reel Specials

First Release—Feb. 22, 1917

"JACK O' DIAMONDS"

Extra Box Office Attractions

NCE FEATURES:—The Leader of every
dvance in quality and further ahead than ever.
Coming along at the rate of one a month.

KESSEL & BAUMANN

WATCH ANNOUNCEMENT

for Name of DISTRIBUTING COMPANY handling the BEST FEATURES IN THE WORLD

NEW YORK MOTION PICTURE CORPORATION

KESSEL, Jr., President CHARLES O. BAUMANN, Vice-President

Long Acre Building, New York City, N. Y.

MACK SENNETT-KEYSTONES

Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EVERY WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

MACK SENNETT PRESENTS

THE LITTLE GIRL YOU
WILL NEVER FORGET

* * *

MISS MABEL NORMAND

AND

HER OWN COMPANY

IN

"MICKEY"

* * *

Method and Date of Release
Will Be Announced Later

* * *

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY

SELZNICK PICTURES
Joseph M. Schenck Presents
NORMA TALMADGE
In
"PANTHEA"
By
Monckton Hoffe



What the Critics had to say about "Panthea"

"Norma Talmadge springs to the foremost rank of emotional dramatic artists by her superb portrayal of the title role.
"ZIT"—N. Y. Evening Journal

"The biggest personal success any screen artist has scored this season—Story never wavers in its intensity—Miss Talmadge is absolutely thrilling."
N. Y. American

"Surpasses every expectation—will hold an audience spellbound."
Exhibitors Trade Review

"Miss Talmadge scores on every count—Rises to great heights."
N. Y. Tribune

BRANCHES SOLE DISTRIBUTORS EVERYWHERE
LEWIS J. SELZNICK EXCHANGES

SELZNICK PICTURES

NOW PLAYING TO PACKED HOUSES EVERYWHERE

CLARA KIMBALL YOUNG

In

"THE FOOLISH VIRGIN"

By Thomas Dixon

Directed by Albert Capellani

JUST COMPLETED

"THE PRICE SHE PAID"

By David Graham Phillips

Directed by Charles Giblyn

A WONDERFUL SOCIETY STORY PRESENTING THE WORLD FAMOUS STAR IN JUST THE SORT OF ROLE HER ADMIRERS DELIGHT IN.





CLARA KIMBALL YOUNG In "THE PRICE SHE PAID"

READY SOON

HARRY RAPF'S Presentation of

ROBERT WARWICK

In

(BY ARRANGEMENT WITH KLAW AND ERLANGER)

"THE ARGYLE CASE"

BY

Harvey J. O'Higgins, Harriet Ford and Willian J. Burns.

Directed By

RALPH W. INCE

BRANCHES SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES EVERYWHERE



ANOTHER FABLE

ABOUT THE BIG HEAVY MAN & THE SMALL HAPPY MAN

The BIG HEAVY MAN came to the EXHIBITOR one day, saying, "You want your theatre to make more money, don't you? Then, MR. EXHIBITOR, you ought to employ me to capture the coin for you! I know all about how to do it—Here's a PRICE-OF-ADMISSION coming along now—just watch me nab him for you." And HEAVY FEATURES struck a dark and tragic pose, as did all his little heavies called *Problem-Play*, *Crime and Poverty*, and *Blood and Thunder*. Along strolled PRICE-OF-ADMISSION, and when he came upon all the tragic-looking heavies he hesitated, then turned away. "I don't care to spend myself contemplating all sorts of tragedy and horrors," he said. "I want to amuse myself and come out of the theatre feeling happier and in good spirits!" And off he walked, still looking for a place to be spent. "Ah," he cried, after he had walked a little farther up the avenue, "Who is that smiling, happy fellow over there, I wonder?" and PRICE-OF-ADMISSION crossed the street to where the little happy man, named CHRISTIE COMEDIES stood smiling in the midst of his smiling assistants, called *Youthful-Beauty*, *Clean-Cleverness*, and *Sensible-Stories*. "You are just what I'm looking for!" cried PRICE-OF-ADMISSION, running into the arms of CHRISTIE COMEDIES. The Wise Exhibitor had been observing PRICE-OF-ADMISSION closely all the while. He now turned to HEAVY FEATURES, saying, "I see that you make an exceptionally fine box-office attraction—for my competitor! I'm going to get that happy MR. CHRISTIE COMEDIES to work for *me*. He and his assistants, under the direction of Mr. Al. E. Christie, are producing a new, coin-capturing CHRISTIE COMEDY each week. They're released through INDEPENDENT EXCHANGES, too, where I can see what I'm getting.

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NEAL BURNS & BETTY COMPSON



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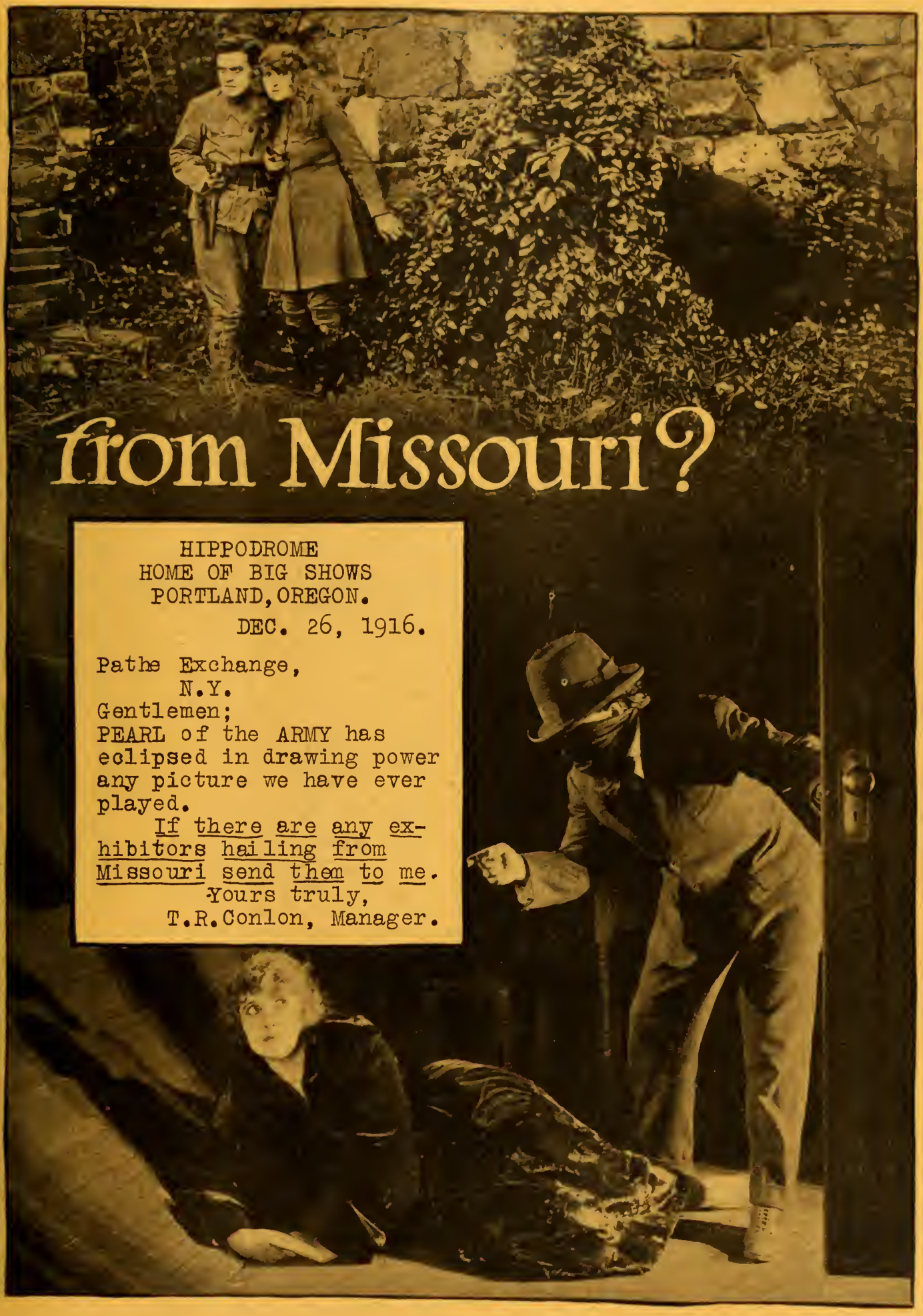
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First combined issue
Jan. 10

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J. R. Conlon, Manager of the big Hippodrome Theatre of Portland, Ore., says that
Pearl of the Army
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Featuring
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Produced by Astra
Directed by Edward José



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HOME OF BIG SHOWS
PORTLAND, OREGON.
DEC. 26, 1916.

Pathe Exchange,
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Gentlemen;
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Yours truly,
T.R.Conlon, Manager.

Pathé



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Twin Kiddies

Produced by BALBOA

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TRIANGLE

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An Absorbing Story of a Man, Two Women, who were One, and Chivalry.

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Our branch managers have been instructed to rearrange all bookings as fast as the new twelve reel program becomes available on the basis of the second paragraph of our promise printed here last week.

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GREED	NANCE O'NEILL	FEBRUARY 26
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THE SEVENTH SIN	GEORGE LE GUERE	MARCH 12

SEVEN DEADLY SINS

TRIANGLE DISTRIBUTING CORPORATION

NEW YORK CITY

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and an all star cast of Fox Players

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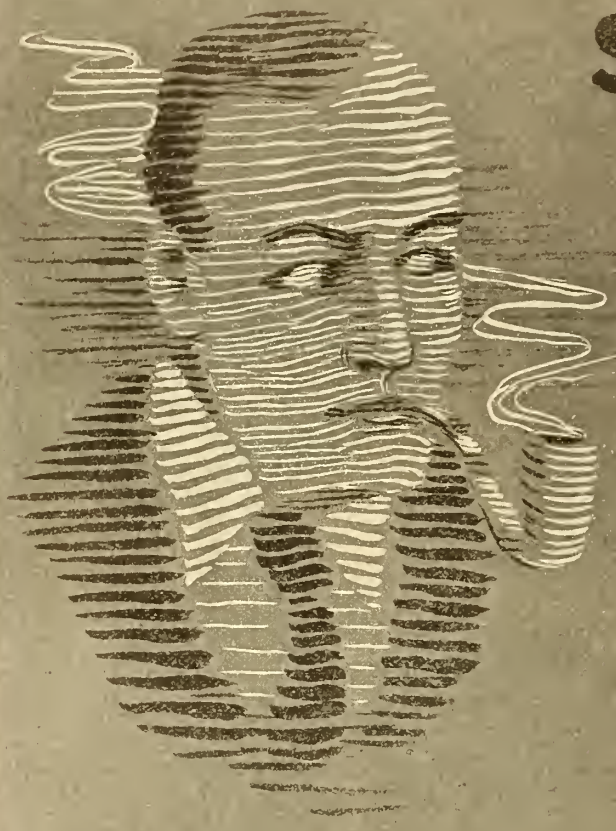
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SUPPORTED BY

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Mark Swan's passionate love romance of the Sunny South, picturized as a Selig Red Seal Play by Gilson Willets. A drama of plot, counter-plot and the love of a maid for a man

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America's Greatest Actor

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"Little Shoes"

Henry B. Walthall, the greatest emotional actor the world has known, plays the melody of child love on the heart strings in this tense photo-play. It is clean, sweet, beautiful—the play for the entire family.

By Eleanor M. Ingram Directed by Arthur Berthelet

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"When The Man Speaks"	Jan. 6	"Ashes on the Hearthstone"	Feb. 17
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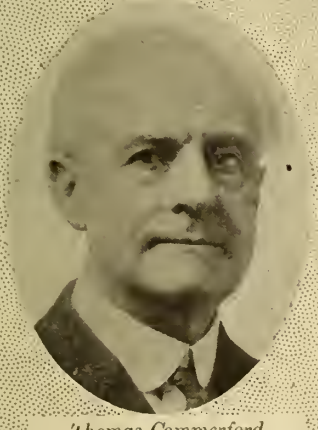


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By Charles Mortimer Peck

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MARIN SAIS
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"The GIRL from FRISCO"

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It is simply astounding the way these sensational newspaper stories have caught on. Robert Welles Ritchie, their author, is introducing more action, more thrills and more really good stuff into these complete one act episodes than the average five part production contains.

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52 Releases a Year

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(Index to this issue will be found on page 594.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 27, 1917

Facts and Comments

BOTH the manufacturing and the exhibiting ends of the fifth largest industry in the country are too big ever to fit in the vest pockets of one or two individuals, but the dream of a monopoly in this industry seems hard to forget.

* * *

LOOKS very much as if the motion picture interests of this country would be easy picking for the tax grafters of our state and federal governments. Smelling committees have been appointed by the powers that be at Washington and Albany, with authority to delve into books and other records of the various producing companies and of the exhibitors with a view to determining just how much the traffic will stand. Tales of high salaries paid to stars and fabulous sums alleged to have been realized from the sale or exhibition of pictures have excited the cupidity of the politician, hungry for revenues to meet the ever-growing demand for "pork," hence a determined effort is to be made to gather in some of the picture plunder.

* * *

ADDED to this direct hold-up of the picture industry is the insistent demand of the volunteer regulator of the public morals for an official censorship of pictures by both state and federal governments—more tax on the picture man. What a lot of us would like to know is where will the thing stop, if there is a possibility of stopping it anywhere this side of bankruptcy. There is something more that the trade would like to know, and that is what those who profess to represent it are doing to meet these raids upon the common treasury of the business. Associations of the trade have been formed and money has been contributed to meet their expenses. But to what purpose? Up to now no one seems to have a definite idea of what should be done. Good men have been delegated to do definite things, but they have not been given proper support to enable them to perform those duties. It is a bad state of affairs that cannot be remedied by conversation. Someone must do something.

* * *

WE HAVE received a communication for publication which purports to have been written by the president of a well-known producing company, in which the writer says that the making of pictures is pure guesswork. Furthermore, the writer (may his shadow never grow less) declares his opinion of the flood of "interviews" by men in the business to be an "eternal grind of empty conversation" that "results in nothing of value to the industry."

* * *

IN a certain district in Southern Chicago, occupying about two and a quarter square miles, there are ten neighborhood picture theaters, seating from 800 people up. Owing to needless competition, the owners recently held a meeting to agree on a fixed price of admission. All save one were in favor of charging 15 cents admission at nights for programs well worth that money. The action of one man thus put the business back and means the loss of considerable income to all concerned. Exhibitors must stand together for the common good.

* * *

REAL showmanship is what the exhibiting end of the business needs more than ever, but real showmanship today means a square deal to your patrons day in and day out. Good programs rather than long programs, courteous attention and service in every detail, anticipation of the desires of your audience as to the class of pictures preferred, and then giving just a little better than they expected. A clean, bright, cheery, cordial and comfortable atmosphere always.

* * *

THE censorship bugaboo is being overshadowed just at present by Sunday opening. Our exhibitor readers will find sufficient material in our columns from time to time for local newspaper use, for use in house programs, or in any way in which they may secure publicity. As in the censorship case we believe that education of public sentiment by the widest publicity for our side of the question is one of the best ways to fight. Keep a little memo book of the issues and page numbers of these articles on censorship, Sunday opening, etc. You can then refer to them when wanted. See in this issue, for instance, an article by the Rev. W. H. Jackson.

Masterpieces of Modern Drama

By Louis Reeves Harrison

A CAREFUL and unprejudiced survey of plays near enough to be called modern, yet long enough before the public to give them established place in human achievement, will surprise any one who takes the pains to study them, especially the man whose natural tendency is to idealize what has succeeded without closely investigating reasons and conditions of success. That tendency is strong in the enormous number of men whose theatrical experience has made them conventional and conservative. They incline to preserve on the screen what has proven satisfactory in fiction and on the stage.

These conservatives have their special place and work to do in the evolution of this new art—they may even seek to stimulate invention by fine example—but they like to live in the past and seem fettered to the belief that stories were much better in times gone by than they are today. They look with distrust upon such radical progression as has been advocated in this column, and they have been among the most stubborn opponents of any effort to divorce the production of moving pictures from theatricalism. It would not harm these orthodox gentlemen entirely to change, if that were possible, their viewpoint.

A careful and unprejudiced survey of thirty modern plays generally admitted to be the greatest of their kind has been made for the sake of studying whatever screen possibilities they might contain. Motif, story interest, vitality of theme, quantity and quality of dramatic material, visual impression and inspiration have been given first consideration. Further than that was considered the receptive mentality of our own people—would these plays meet with sympathetic response in America?

A synopsis of each one of these thirty masterpieces would be disheartening. It is almost as difficult to judge from a synopsis as to write a good one. At least five of these plays, possibly more, have already been produced on the screen under some other title. One of the five was an artistic success, but not a popular one. The four others were positive failures. Among the remaining twenty-five, nineteen were impossible unless they were so completely transformed by some talented writer as to be practically his own work. The remaining half dozen offered some good material, but their "situations" were hackneyed.

Fourteen of these plays had been seen on the stage before the reading was undertaken, but they were examined as closely as the rest, the idea being to study them from a new viewpoint. Only one of the entire lot contained enough material for a five-reel feature, the artistic one already produced. Any one of the rest, if not padded to a stupefying extent, had barely enough actual story material to fill more than three reels. The man who read the thirty plays was extremely anxious to find one or more worth while—there was nothing slipshod about his examination.

Now it was not at all impossible to fake a scenario out of each and every one of these masterpieces, but that is the sort of business which means the death of original effort. To turn out stuff not completely satisfactory to the public means to injure public esteem, to injure the exhibitor and to retard the growing popularity of moving pictures. There are writers who will undertake that sort of work—they may be driven by necessity to do so—and it may also be compelled by the requirements of a program, but it is not building up good will for the producer, not for the exhibitor, not even for the writer himself.

Now for the sneer. If these high accomplishments of creative genius were good enough for the stage, why are they not good enough to reflect on the screen that millions of people may enjoy what has only been shown to a few thousands? The question is based on false premises. The stage plays depended largely upon masterly utterance of exceptionally effective words. For many minutes at a time they appealed powerfully to the ear in scenes easily shown in a few seconds in the silent presentation. But we must go much deeper into the whole question for a true and entirely convincing answer.

Nearly all of these plays, while they heralded a revival of the drama in public favor, were addressed to that public by capable playwrights, each in accord with his time and his country, by a special method of telling them that counted heavily. They were fitted to the capabilities of actors who spoke their lines in splendid declamation, and to the shape, kind and condition of theaters in which they were to be presented. In each case the author suited his product to his medium, skillfully adjusted his technic to the circumstances of performance.

Further than that, these same masterpieces were but steps in the evolution of stage performance, itself in process of transformation to suit progressive public requirements. Right at this moment there is a great change going on in the manner of presenting a stage play. The whole art is growing through a recognition that nothing stands still in human evolution, that all the arts of expression must keep moving through new and original efforts on the part of creative genius in order to really satisfy the ever-progressive tendency of intelligent people. The stage is developing its untried power.

The one big lesson to be learned from a careful and unprejudiced survey of great theatrical performance is that the whole tendency of the older art is not to enfeeble it with stale repetition, but to give it new vigor by reaching out as strongly as possible to modern thought and feeling in an imaginative way for the sake of that common happiness which comes only through human betterment. On the screen we are asking people to drag along in the well worn tracks of the past. Acquaintance with the best practices of other times may be all right for the author, if it does not cramp his inventive genius, but what he has learned from old examples must never impair his *vision.*

The hired men who write scenarios in the studios may be both talented and conscientious, but they are steadily up against the necessity of pleasing employers instead of pleasing the public. The employer is usually a good business man who decides to enter motion-picture production and hire talent at so much a month. He hires talent to direct and interpret dramatic stories, but that talent is rarely creative. Real creative genius cannot flourish in an atmosphere of commercialism. To be at its best it must be isolated from such withering influences and given absolute freedom of growth. It is the source of ideals.

Ideals are beginning to count heavily in the moving picture business. The producers of ideals are succeeding in the midst of constant failures. They are hampered, it is true, but they are moving steadily ahead. So are exhibitors of ideals. But in opposition to their progress is no such heavy drag as that almost constantly imposed on authorship by gentlemen of theatrical retrospection, who deny budding creative genius in our own art the nourishment it needs.

We Have "Flashed Our Roll"—Now it is "Hands Up"

By Sam Spedon.

WE ARE a lot of "rubes." We have been making a vulgar and asinine display of our prosperity, flashing our roll under the very noses of the "hold up men" arousing their covetousness and cupidity. We have challenged them to take it away from us.

We have advertised the moving picture industry as an easy money proposition; we have been inviting the "philistines" to come and get some of it while the getting is good. They are upon us and it will take every mother's son of us to keep them from getting it, when the getting is not as easy for us as it was a few years ago.

They have got us covered, "hands up," and we are howling for help.

Have you read what Congressman Henry T. Rainey of Illinois said? He said this: "It has come to the attention of Congress that motion picture stars are paid enormous salaries. There are, for instance, such stars as Mary Pickford reputed to receive $500,000 annually for her work, and Charley Chaplin to draw as much as $750,000 a year. Certainly if producing companies can afford to pay these fabulous salaries to their stars, they can afford to pay something more for the support of the governments."

We have boasted of our one, two and three million dollar studios as if they were mere shacks. We have told of the numberless millionaires who started in the business with a shoe-string. People have taken us at our word. They have believed us.

We can't say we have been making false pretenses. We can only say there is a difference between now and then. We can't do this without making the public think moving pictures are on the decline, and we don't want to do that.

Did you read the resolution which Senator Henry Brown, majority leader, drafted in hopes of raising $2,000,000 a year towards the New York State budget? Here it is:

"Resolved (if the Assembly concur), that a joint committee of the Senate and Assembly be hereby created to consist of three members of the Senate, to be appointed by the president of the Senate, and five members of the Assembly, to be appointed by the speaker of the Assembly, to investigate whether the moving picture industry is a proper subject of State taxation, and if the committee so determine, the kind and amount of taxes to be imposed.

"Resolved, that such committee is hereby authorized to choose from its members a chairman and to sit within and outside the city of Albany, to subpoena and compel the attendance of witnesses, to require the production of books, records and papers, to take and hear proof and testimony, and otherwise have all the powers of a legislative committee as provided by the legislative law, including the adoption of rules for the conduct of its proceedings.

"Resolved, that such committee shall report the result of its investigation to the Legislature on or before February 15, 1917, together with such proposed legislative measures as it may seem proper to carry its recommendations into effect.

"Resolved, that the expense of such committee, not exceeding $5,000, shall be payable from the contingent fund of the Legislature, on the certificate of the chairman of the committee and the approval of the temporary president of the Senate, or the speaker of the Assembly."

The moving picture industry has been quoted as being still in its infancy. This is not so. True, there are men in it who talk as if they were still in their swaddling clothes and don't know it.

The industry is a full grown business, for full-grown business men.

Millions of dollars are invested in it because the money is necessary to capitalize it and conduct it properly. The overhead and equipment expenses of the exhibitor and producer today are as great (if not greater) as any business in the world. The invested capital is enormous and the profits are fast reaching the same proportions as any commercial enterprise.

We have got to tell people now that moving pictures are a legitimate business, conducted on business principles and not on fictitious investments and profits, and we have got to live up to it.

We have advertised and publicized as if we were looking for a lot of "come-ons." They have come, but we are the "come-ons."

We have left our borders unprotected, the so called "bandits" have come over into our domains and we have got to get together and protect ourselves; Not like a lot of "rookies" or "rubes," but like a phalanx of well-trained business men under well advised leadership.

An Objection to the Deposit System

By Sam Spedon.

HERE are two letters, one of protest, the other of defense. We publish them for the benefit of both sides. Their appearance in cold print gives a clearer insight into the value of each. Both have value, which should lend themselves to the correction of cause for complaints of this kind from the exhibitor.

December 27, 1916.

Gentlemen: Knowing that you are interested in the troubles of exhibitors I take the liberty of enclosing a letter I received a few days ago from an exchange with whom I had been doing business for over eight months. I had a deposit with this company covering four weeks, and cancelled my contract, and on the last picture they served me I made a mistake. I wrote in and requested that they mail me check for the amount of the overpayment $8.90, the letter I am enclosing will show pou that the manager (?) forced me to run another picture, when I had arranged for another program.

I had been doing business with this office for over eight months, paying for my film one week in advance, although I had up four weeks deposit, there was never a time when they did not have their money before service was rendered, so it seems to me that had this manager been a real one he would have returned my check for $10.65 and requested that I mail him one for the correct amount, $1.75.

I am through putting up deposits, I am booking on the open market; no more yearly contracts for me.

If you can use this letter to convince some of the manufacturers that they do take unfair advantage of exhibitors.

Yours very truly,

December 8, 1916.

Dear Sir: In your letter of recent date in regard to overpayment of $8.90 which you have in this office, you requested that we mail you a check for this amount to balance your account. The total amount of the check which we received from you at the time this overpayment was made, was $10.65, the difference of $1.75 being the amount which you actually owed us. In order to credit you with this $1.75 we were obliged to deposit the full amount of the check and send you an overpayment receipt for $8.90.

The system of bookkeeping which is carried out at this office and which is checked up very closely each week by our Home Office, does not allow us to return any money to an exhibitor after it has been deposited in the bank. This, however, inconviences us somewhat in your case, but we would suggest that you book one feature and we shall in turn apply the over payment of $8.90 on this service. We believe this suggestion will meet with your approval, and we shall thank you to let us have an open date as soon as possible.

Thanking you for past favors, with best wishes, we beg to remain

Yours very truly,

Now that we have read both letters we must confess that it sure does look like a just cause for complaint on

the part of the exhibitor and that the exchange has taken unfair advantage of him.

It also looks like another instance in favor of the correction or abolition of the deposit system, which is on the verge of arbitration in New York City.

From another viewpoint we must say it is a very short-sighted policy on the part of any corporation.

In justice, however, to this corporation, or any other, we are inclined to believe that the heads are not aware of this specific instance, or like instances, which occur from time to time. It may be a rule of this particular branch, instituted in its particular bookkeeping department. If it were called to the attention of the main office no doubt it would be abolished.

We trust that both these letters will receive the careful and serious consideration of those most vitally interested and that they may help the establishment of confidence and a better understanding between the exhibitor and the exchange.

We Should Be a Law Unto Ourselves

By Sam Spedon.

THE enforcement of the Sunday closing law in New York State has stirred the moving picture interests from top to bottom. It touches the exhibitor most directly and effects the industry as a whole, to the extent of at least three million dollars a year, in New York State alone.

We all deplore the revival of this antiquated law. While it was held in abeyance we came to the conclusion that it was obsolete beyond recall.

The moving picture interests and the public want the moving pictures on Sunday. The moving picture people want them primarily as a means of livelihood, or profit. The masses want them because they must have entertainment and recreation as part of their day of rest.

In this instance the end justifies the means and the public should have moving pictures on Sunday, particularly where they do not in any way contaminate their morals or interfere with the rights and privileges of others.

To some extent the exhibitor is responsible for the revival of this old law. He is so eager to get the immediate dollar he looses sight of the consequences. He thinks more of himself than he does of others. He is selfish to a fault and does not think of the consequences to his fellow exhibitors as a whole. He is short sighted and does not exercise any policy in the character of pictures he should show to meet the tastes and humor the prejudices of the community, and the authorities, in which he does business.

The same thing might be said about the producer, who wittingly produces a picture that brings unjust imputations upon the producers as a whole.

We cannot offer the excuse (it would reflect upon the intelligence of the industry), that they know not what they do.

The producer will have to co-operate with the exhibitor and see to it that the latter has the right character of plays for his Sunday selection. It is a clear case of "fifty-fifty," which demands the serious thought of both. The same thought might be given by the producers, in their general programs and releases.

Every exhibitor should exercise discretion in the selection of his Sunday program, beyond all question by the most captious. He should consider most carefully his patronage and in every instance avoid catering to the sensational and morbid curiosity, especially when he knows, or should know, there is an aversion in the better element to this kind of entertainment.

There is no reason why the exhibitor and producer cannot overcome any objection to Sunday moving pictures if he will use good judgment in their selection. At any rate he will have the courage of his own conviction and in addition the moral courage to fight unjust legislation and censorship.

It is up to the exhibitor to leave nothing undone that should be done to prove that he is not only a law-abiding citizen but that he is just as solicitous about the welfare and uplift of the community in which he is located as anybody else in it. He should be public spirited enough to take an interest in his community if he expects it to take an interest in him.

Playing Petty Politics

According to information furnished to this paper by one of its correspondents whose jurisdiction is within a hundred miles of Niagara Falls it seems that, under the guise of "working for the Exhibitor," addresses are "staged" that are being simply used as an excuse for the real purpose of the talk: the securing of subscriptions for a new paper. It's a great "stunt" at that, but when officers of Exhibitors' locals lend themselves to the scheme to the extent of shutting out representatives of other papers and non-members it savors of a short-sighted partisanship that is beneath the consideration of far-sighted business men. Overworking the personal popularity secured through this paper in plans of this sort hardly meets with the ethical business standards of those who are familiar with all the inside facts.

The Moving Picture World is the great publicity promoter, whether for individuals or firms. Trading on a reputation gained in this office for purely personal business ends under the claim that it is for the Exhibitor's benefit is hardly straightforward business, to say the least. We have always donated both the services and expenses of members of our staff whenever we believed we could help, but we are inclined to believe no representative of this paper could be of much assistance to any group of men who lend themselves to contemptible inside politics of this sort, or who do not have intelligence enough to know that they are being so used.

The Sunday Movies

Bring on the Sunday Movies!
Reel off what films are fit, for
not a human being gets any harm
from it. This is the proper pastime
for morals and for purse, since those
who do the movies might easily do
worse. A good time with the pictures
cuts out a bad time where the devil's
Sunday service shows very little prayer.
Of course, the Sunday movies are hardly
quite so long as are some Sunday sermons,
but is that very wrong! What is a Sunday movie except a place to go for those
who are not able to see a high priced show?
They have no time or money to spend as
many spend, and so the simple movie
comes to them as a friend—A friend they
need, for humans become inhuman when they
merely drop their burdens to take them up
again. In every human creature whose mind
is fairly sane there is a need of pleasure
to mingle with the pain which is a part of
living, and no one ought to say this bit of
Sunday pleasure will likely lead astray
the thousands in attendance who for a time
forget the burdens they have carried and have
to carry yet. Bring on the Sunday movies
for morals and for purse, and you who think
them wicked see that you do no worse!

By W. J. LAMPTON in New York Herald.

Sunday Opening and the Church

By the Rev. W. H. Jackson

WITHOUT doubt the most momentous question of the day in the State of New York is that of the opening of moving picture houses on Sunday. The State Legislature is now called upon to deal with this important problem, and all sides will be most thoroughly represented and heard. It would seem at the outset that there are three parties interested in the issue—the moving picture people of all classes, from the largest manufacturer to the smallest exhibitor; the general public and the Church. These again may now be divided into two parties, as without doubt or exception the moving picture people and the public are of one mind, while the Church will be of another mind, although there are those within the church who are in favor of some qualified kind of Sunday opening.

It has not yet appeared that the Church as a body has officially spoken. Nevertheless certain prominent ministers have taken upon themselves to act as uninstructed spokesmen from time to time. Latest of these is the Rev. David James Burrell of the Marble Collegiate Church of New York City, who, on a recent Sunday morning, devoted his usual sermon time to the question of the Sunday opening of picture houses. Unfortunately Dr. Burrell seems to have taken a position of an unqualified and uncompromising opposition. We say unfortunately because the worthy doctor occupies a position of unusual authority as the leader of one of the centers of public thought, which should qualify him as being well acquainted with the public needs. This latter qualification he seems to be most thoroughly unacquainted with, his whole sermon breathing a lack of that knowledge of a great city which he for one should be the first to possess.

In an outline which would be most acceptable to his congregation, and to which so far we agree, he showed how they themselves had no need for Sunday pictures; the Sunday opening is not essentially for such as the regular congregation of the Fifth avenue churches; neither need it be for the "tired working men" for whom the doctor spoke, although we question his authority and capability to speak for the workers, from whom he is so far removed in both knowledge and touch.

Right convincingly did Dr. Burrell single out classes to whom the opening of picture houses was not a necessity, and so make good his claim. This is thoroughly admitted. But how carefully he omitted the numerous other classes to whom the open picture house would be at once a pleasure and a help!

Was it by accident or design that he forgot to "Have compassion on the multitude," the eighty per cent. of the city's millions not found in the church on the Sabbath day? These are they for whom he should have had some consideration; these are they who want the picture houses open on the Sunday; these are they for whom he should have pleaded for some means of attraction from the thousand and one vices from which properly regulated moving picture exhibitions can and will save them on Sunday. This is the precise moment in the life of Dr. Burrell when he could (had he known his city) have stood forth as the champion of the hundreds of thousands of poor, helpless people who are looking for some one to champion their cause and lead them—yes, lead them—through the moving picture house to the church, even as Dr. Reisner has so successfully done in the upper part of the city.

In meeting an issue of this kind the first thing to be considered is the probable success of the movement; the wise would be guided thereby. There was a time when clergymen fought the Sunday newspaper. The ineffectual result only made them appear weak and helpless in defeat, and detracted from their force and power in leadership. Now they find it wiser to use, and endeavor to regulate, the use of the Sunday paper, which can at least secure some of the results they seek after. So with the Sunday picture house, it is as sure as the Sunday paper; anyone familiar with the "signs of the times" knows that in any way to oppose only makes one appear conspicuous as opposed to the will of the people, and has a tendency to detract from his usefulness. The thing is sure to come, and to seek to *use* the Sunday picture will show greater wisdom than to oppose it. King Canute was wise when he taught his flatterers that he could not stay the oncoming of the waves of the sea.

It is said of the great Gladstone that his success lay in his ability to see the trend of the public mind, then to endeavor to give the people what they wanted in such a way as would best serve the highest purposes. Not a word that Dr. Burrell has said will hinder for a single moment the passing of the Sunday opening bill. When fighting it he has forgotten the plan followed by his greatest apostolic leader, who said, "So fight I, not as one that beateth the air," and truly he fought effectually. Dr. Burrell's fighting is simply air beating; it is proved by its ineffectuality.

Having shown and admitted that those for whom Dr. Burrell spoke had no need for the Sunday pictures, let a word be now spoken for those for whom he did not speak (and for whom he should have been their first speaker), the poor, the ill-clad (without church clothes), the wretched, the dwellers in "Darkest New York," the ignorant, the loafers, the drifting-into-the-criminal class, the street-corner "props," the homeless and the non-stay-at-homes; all of these to whom the church is a meaningless thing; these of whom Justice Cropsey told the ministers of New York that from his experience he had seen the great good wrought by the moving picture houses—nay, more, he courageously told the ministers that the moving picture had at times done more than the many churches in Brooklyn to help the classes quoted above, besides relieving the courts of much work. Justice Cropsey is perhaps one of the best authorities on this question. He has been a District Attorney, Police Commissioner, and is now a Supreme Court Judge. In his address to certain New York ministers his stand was the very opposite to that taken by Dr. Burrell. It is easy to see who is the better able to form a correct opinion and become a wise leader and adviser.

It would ill become us to presume to advise Dr. Burrell, but it would seem that the wise course for those ministers who have the best interests of the people at heart is to recognize the fact that the pictures have come to stay, that to oppose them is not only useless, but detrimental to their powers as leaders and advisers; they should recognize that to *use* rather than to oppose would produce more satisfactory results. Take away the pictures, and what do you leave for the multitudes?—the saloon, the dives, the vaudeville, the sham "Sunday concerts" and other more undesirable attractions. The open picture house is driving all these away, the picture houses have closed more saloons and places of evil attractions than all the churches

and anti-saloon aims put together. Is it necessary again and again and again to point out that the pictures are the greatest educators with which the earth was ever blessed, that their powers for evil have been nullified, and their powers for good exalted? Surely Providence never placed within the power of such men as Dr. Burrell a more sure instrument, and if such as he cannot use the instrument let them know enough not to condemn it. The most successful church in New York today uses the Sunday pictures with great profit. It requires no wit to fight; to criticise is easy, but to know and understand and to use requires knowledge, tact and wisdom; the people are demanding an acceptable agency, to deny them embitters them, but rather Gladstone-like, give to them their desires, striving only, ever and always, to secure for them the greatest and best possible use and good from that which they demand.

Olive Branch at Albany

Speaker Sweet of State Assembly Says That Legislature Wants to Meet Picture Men Half Way—Propose Liberal Censorship.

WHATEVER may be the outcome of motion picture legislation at Albany, N. Y., during the present session, it now appears reasonably certain that if censorship becomes compulsory, it will be fairer and less drastic than that which was attempted and talked a year ago. With Speaker Thaddeus Sweet of the Assembly coming out in favor of censorship of a type that would serve to a large measure in permitting motion picture houses to operate Sundays, and with Assemblyman H. E. Wheeler, a member of last year's committee and also of the one named this week, declaring not only his own, but the willingness of the entire committee to meet the moving picture industry on friendly terms, there is every indication of a more amicable settlement in the way of legislation than a year ago.

The mail coming to certain Senators and Assemblymen during the past day or two has, however, made it clear that there will be strong opposition, particularly from the smaller places, toward legislation that will legalize the opening of moving picture shows throughout the State on Sunday. One Senator, who is regarded as a power in his body, received a communication this week signed by many men and women residents of a hamlet in his district, urging him to vote against any bill which might be introduced favoring Sunday movies. Other Senators have received like communications, making it evident that there is some organization working systematically through the State at the present time along those lines.

Three Senators and five Assemblymen make up the committee, which was named this week to investigate the feasibility of taxing the motion picture houses. The committee will report February 15.

The committee is losing no time in getting down to work, securing the past week a list of all companies in this State incorporated in the motion picture industry.

"We desire to ascertain the amount and share of taxes now borne by that industry in this State, if any; to gain a clear and comprehensive idea of the extent of the industry and also the possibilities of moderate regulations," said Assemblyman Wheeler in discussing the first work which the committee will take up.

"I want it understood," said the speaker, "that this committee does not seek to hamper or retard the industry which we know is not only employing thousands at excellent wages, but is furnishing entertainment to millions. We realize that last year's bill was in many ways entirely too drastic and while I cannot speak for the committee in its entirety, I am frank in saying that whatever is done, particularly in the way of requiring a censorship, that it will be more liberal than last year."

Assemblyman Wheeler expressed the opinion that personally he did not believe that there were 10 per cent of pictures requiring censorship today.

Just what will be done in the way of a bill compelling censorship of pictures in this State is, of course, a question at the present time. Yet the statement of Speaker Sweet of the Assembly, while favoring a censorship with the suggestion that the censors indicate pictures well adapted for Sunday use, furnishes a strong impression throughout the capitol that it will not be very long before the State sees fit to legalize Sunday shows.

"Fatty" Arbuckle Allied With Paramount

Celebrated Comedian to Begin Work on Production of Two-Reel Pictures in March.

"Fatty" Arbuckle, "the funniest fat man on the screen," who has long since abandoned the first name Roscoe with which he was endowed by his parents, has entered into a contract with the Paramount Pictures Corporation by the terms of which he will begin the production of two-reel comedies on or about March 1st. These pictures will be distributed by Paramount, but not on the "Paramount Program," which includes only the productions of the Famous Players, Lasky, Morosco and Pallas Companies.

"Fatty" Arbuckle ranks to-day as uniquely in the field of comic productions as does Charlie Chaplin and Douglas Fairbanks, but possesses the added faculty of directing the pictures in which he stars. Chaplin stands for the trick tumbler, Fairbanks for the athletic marvel, and Arbuckle is the jovial fat man who is the butt of every joke—except the ones which he turns on his tormentors.

The tremendous popularity of Arbuckle is based on the world-old human trait of finding humor in excess avoirdupois. Statistics are lacking which definitely determine the point of obesity which is intrinsically humorous in itself—the point at which everybody considers a man to be fat enough to be funny whether he wants to be or not. But it is certain that ampleness of girth is one of the most unfailing sources of laughter known to man.

"Fatty" Arbuckle has capitalized his hugh size so successfully that he stands to-day acknowledged to be worth his weight in laughs and is admittedly "the" fat comedian of the screen. The secret of Arbuckle's great popularity is the fact that he makes his audience laugh at him as well as with him, never fearing to be made the victim of a joke himself, instead of insisting upon being always the one who plays the tricks upon others.

The fact that Arbuckle directs his own pictures is important because he will set tasks for himself to do that no other director would have the moral courage to ask him to perform.

"One of the most important factors in screen comedy is speed," declares the Rotund One. "By that I do not refer to speed in the slang sense of the word as applied to vulgarity, but to speed of plot and of action. Keep things jumping and your audience will be with you every moment. Let the action lag and you will have to work twice as hard to get their attention back."

W. K. Vanderbilt Heads Film Company

Prominent Americans Incorporate to Handle Official War Pictures for Benefit of Relief Funds.

A NEW motion picture company has just been organized, to be known as Official War Films, Inc., with Wm. K. Vanderbilt as president, Walter Scott, vice-president; H. P. Davison, treasurer, and Wm. DeForest Manice, secretary. Other directors are Wm. Sloane, James Logie, Charles Urban, Henry D. Sleeper and G. McLeod Baynes, chairman of the board. The sole object of the company is to raise funds for the American Ambulance Corps and general war relief. Its entire gross profits will be devoted to this work.

The corporation has taken over the rights of the Patriot Film Company for the exhibition in the United States of the Official War Films of the British government, photographed as a part of the permanent records of the War Office. Those films include remarkable pictures of the great battle of the Somme, made on the firing lines and out between the opposing trenches, as well as pictures of the manufacture of munitions, the training of Britain's army of 5,000,000 men, the Grand Fleet in the North Sea, etc. The films also include the wonderful pictures of American Boys at the front, shown on December 9 at the Strand theater.

In addition to the official British war pictures, the new corporation expects to secure control of all the French Government war pictures for the United States, and is now negotiating with French officials with that end in view.

PUT OUT SAILOR—FINED $250.

Henry Traub, manager of the Olympic Theater, Brooklyn, N. Y., put out of his house a sailor in uniform. He was arrested on a charge of discrimination against a United States sailor in uniform and, after a hearing in Special Sessions, was fined $250. This is the first case of this kind that has come up in some time and should furnish a sufficient warning to all theater managers that it is contrary to law to forbid admission to theaters of men attired in the uniform of either the army or navy of the United States.

Graham With Famous Players-Lasky

Leaves the Mutual to Become General Foreign Representative for Big Producing Organization—Has Had Long Experience in the Motion Picture Field

THE wide foreign activities already instituted by the Famous Players-Lasky Corporation and other plans which are now under advisement have rendered necessary the creating of a new office in that organization—a general foreign representative—to which J. C. Graham, one of the best known figures among motion picture executives, has just been appointed.

The engagement of Mr. Graham by Famous Players-Lasky follows closely upon the sending of Alec Lorimore to Australia and of Ingvald C. Oes to the Scandinavian countries. Mr. Graham's commission is a roving one, however, as he will make the whole world his office, traveling to any and all parts of the world for the purpose of bringing to the immediate attention of the exhibitors of foreign countries the best points of Famous Players-Lasky-Morosco-Pallas productions, which might not be seized upon by the foreigner until they are drawn to his attention.



J. C. Graham.

The engaging of these three men for work in the foreign field is a concrete evidence of the determination of the Famous Players-Lasky Corporation to place itself in the closest possible contact with the foreign field. The Famous Players-Lasky company's productions are already widely distributed throughout Europe, Africa and other portions of the globe.

Conditions of production and methods of distribution are constantly undergoing change and the former have almost been revolutionized. With the changes of market conditions which will necessarily result from the tremendous upheaval abroad and with the new phases of production which have developed within a comparatively short time, it is deemed expedient by the producers to have a man of Mr. Graham's wide understanding of international conditions to act as a personal representative of the concern in foreign fields.

The new conditions will need new adjustments and it will be Mr. Graham's duty to make personal investigations of the situation in each country and to negotiate any changes of distribution methods which his knowledge of home conditions may dictate.

That Mr. Graham is especially fitted for this new work is easily apparent from brief glance at his long career in the motion picture business. It was in St. Louis that Mr. Graham first became interested in the motion picture, operating one of the first exchanges formed there, in the days before the formation of the General Film Company.

It was with the beginning of the operation of the General that Mr. Graham began to acquire a reputation as an independent fighter, as manager of an opposition exchange to that of the General in St. Louis.

Mr. Graham later became the general manager of the Reliance Company and was associated with the Sales Company, and afterward became the head of the Mutual exchange activities in New York upon the formation of that company.

Leaving Mutual, Mr. Graham became general manager of the Universal, a position which he held until he took over the affairs of the United Film Service Corporation as a personal favor to certain interested parties, until the company was liquidated. Returning to Mutual when John R. Freuler was elected its president, Mr. Graham became assistant to the president, with complete charge of all exchanges. With the removal of the company's headquarters to Chicago, Mr. Graham went to that city and organized the general exchange department under the new conditions.

With the completion of this task, Mr. Graham returned to New York City to supervise the eastern producing activities of the Mutual and to take charge of its eastern exchanges. It is this tremendously responsible position which he leaves to assume his new duties with the Famous Players-Lasky Corporation.

Though his headquarters will be made at the Fifth Avenue office of the corporation, Mr. Graham expects to spend the larger portion of his time abroad. After studying more intimately the details of production and distribution of the Famous Players-Lasky Company, he will sail for England to make a first-hand survey of the field in Great Britain.

Mr. Graham has frequently journeyed abroad in the interests of the motion picture business, is an accomplished linguist and has, in the course of his long connection with various distributing organizations, studied the foreign market very closely. He is therefore ideally equipped by experience and an enviable record of past achievement to undertake the tremendous task which lies before him.

Stevens Director for Bluebird

VIOLET MERSEREAU'S return to the Bluebird program has been supervised by Edwin Stevens, the well known dramatic artist and screen notable, who is also studio manager for Bluebird at Leonia, N. J. John C. Brownell, who is acting as Mr. Stevens' assistant, furnished the scenarios for "The Honor of Mary Blake," recently released, and "The Boy Girl," set for distribution March 6. The third picture in which Mr. Stevens will direct Miss Mersereau is now in preparation at Leonia. Kate Jordan furnished the scenario and its screen-title will be "Susan's Gentleman."



Edwin Stevens.

In her previous appearances among Bluebirds the director for Miss Mersereau was Rex Ingram, who then produced "The Great Problem" and "Broken Fetters." The transfer of Mr. Ingram to the West Coast left Miss Mersereau in Leonia without a director and the engagement of Mr. Stevens eventuated. It is likely that Mr. Stevens and Miss Mersereau will operate at Leonia for some time to come.

FREDERICK JAMES BIRD TO BE MARRIED.

The Nicholas Power Company seems to be a plant for Cupid's operations as well as for the manufacture of projection machines. The latest announcement from 90 Gold street is that Fred J. Bird, assistant sales manager of that company, has made the momentous decision. His engagement to Miss Marian Evelyn Cox, the noted Brooklyn singer, has just been announced.

NEW YORK'S STRAND WILL SHOW LINDER COMEDIES.

The management of the Strand theater announces that they have signed a contract with the Essanay Film Company whereby the Max Linder comedies will be presented at the Strand theater, on exclusive release dates.

Salisbury Back After Remarkable Trip

Accompanied by Rex Beach, Explorer-Naturalist Secures Many Unusual Pictures in and About South and Central America

EDWARD A. SALISBURY is back in New York for the first time since October 28, 1915. Since that time he has traveled in the little yacht Wisdom a distance of 12,000 miles, a record for a motor-propelled vessel. With this well-known naturalist, hunter and photographer of out-of-the-ordinary subjects was Rex Beach, author, hunter and adventurer. The latter was a member of the Wisdom party for several months, joining the craft at Colon and leaving it at Panama, after cruises up and down the east and west coasts of Central and South America. Others in the party were George Stone, of the University of California, one of the most expert exponents of microcinematography in the country, and Charles Dahl and Stephen Hutt, animal specialists, who had previously worked with Mr. Salisbury in obtaining motion photographs of wild animals. One of the rarer pictures is that of a total eclipse of the sun.



Edward A. Salisbury.

Mr. Salisbury brought back 65,000 feet of film. It has been developed and printed, and out of the original the traveler says there will be 25,000 feet of exceptional film. Mr. Erb, under whose supervision the laboratory work has been done, assures Mr. Salisbury the negative is in better condition than any tropical stuff he has seen. Undoubtedly this is due to the precautions adopted by the head of the expedition. He had constructed a large thermos bottle in which he put his film. In the bottle he placed an electric light. When the cover was lifted to remove the film the light would be switched on and thrown off when the cover was replaced. By this means he kept the moisture out of the film and prevented the growth of fungus, the bane of the tropics. He had provided himself with chemicals designed to achieve the same ends, but he discovered the lamp worked to better advantage.

The itinerary included visits to Cape Hatteras, Jacksonville, Miami, Key West, Havana, Swan Island, Colon, Cayenne, back to Colon, north to Gracias Adios, Nicaragua, where visits were made to Lake Nicaragua, Bluefields and Greytown; through the canal and down the west coast to Guayaquil, returning to Panama, and from thence to Los Angeles.

"After a stop at Cape Hatteras, where we put in some time hunting and photographing ducks, we made visits at several points in Florida," said Mr. Salisbury. "Then we went over to Cuba, covering thoroughly a good bit of it. We crossed the Caribbean to the Mosquito group of islands off Honduras. We explored the islands and cays and entered several rivers. At Port Limon, Costa Rica, we went into the interior and not only took birds and animals and microscopical subjects, but also made photographs of the sugar, cocoa and coffee industries. I think we have got these a little better than has been done before.

"We went into the Talamanc country, where are to be found Indians descended from the original Incas of Central America. We studied their habits and took pictures of them. Did they balk at the camera? Yes, they did at first. They called the lens the devil's eye and the box his abiding place. But we prevailed on the chief to distribute presents, which he did judiciously, and we had no further trouble.

"We had a similar experience with the San Blas Indians. At Colon we had been informed on our arrival, about February 10, that the canal probably would not be opened until the middle of April, and consequently we would be compelled to remain on the eastern side of the continent for some time. We went down to the Windward and Leeward Islands, visited several tribes of Indians and looked into the pearl fisheries.

"We took some wonderful scenes of tarpon fishing. On this part of the trip we were accompanied by Dr. Rinehart and Mary Roberts Rinehart, and they with Mr. Beach figured in several of the pictures taken at that point. Many shots were photographed in narrow streams, where the dense foliage lapped over the water. The fish would jump so high at times they would touch the trees.

"In a trip into the interior with Indians as guides we indulged in hunting. Among the tapir we shot the largest weighed 1,100 pounds. Then, too, we got specimens of jaguar, mountain lion, ant bear and sloth. The ants, of which we found many different kinds, were very interesting. Many pictures of these were taken for scientific purposes. Among them were the umbrella.



Rex Beach, Surrounded by Diminutive Natives.

"We found the San Blas Indians of unusual interest. They are scattered over 365 islands, which for 120 miles dot the coast, and perhaps are the least known of any Indians in the two Americas. They were the only continental Indians ever visited by Columbus—for they are to be found on the mainland, too—who discovered them on his third voyage. So far as is known they are practically the same today as they were then. They have never mixed with any other race. Up to the time we visited them they had never been photographed. They were very much averse to the camera, but we mollified them. In fact, we became very friendly and remained with them several weeks.

"Many of the pictures we took there were of the homes on the different islands. And especially interesting were the pictures we took of the babies. Youngsters of two, three and four years old venture out in canoes—and mahogany canoes, mind you—four feet in length. If the waves come aboard the little fellows slide into the bottom of the craft, turn over on their stomachs and literally kick out the water, then reversing their position and assuming the upright and paddling off as if nothing had happened to disturb their voyage.

"These San Blas Indians are strong on seamanship. They have enormous canoes, all carved out of mahogany, and probably the best in the world. These boats are not classified by the number of men they may hold, but according to the cocoanuts that may be stowed in them. We saw some large enough to carry from 1,500 to 2,000.

"One of the finest sets of pictures I got were of a canoe race which I staged. The Indians had no knowledge or conception of a contest. I induced fifty of them to race around one of the islands. It was understood that at the word they should hoist their sails and get away. There was a most amusing mix-up, but finally it was straightened out. Everything went along finely until they reached the head of the island, when I noticed the leaders stopping. As the last boat caught up with the party they cut loose and came down on the camera all fifty abreast. And you may take my word for it, it was a real spectacle. When I inquired as to why they had halted I was informed they were waiting for the others to catch up! It's a new idea of racing, but it made a picture. I distributed four prizes to the homestretch winners. Another exceptional picture I got was of the Indians handling

their canoes in heavy weather, with the men hanging far out over the sides of the boat to keep it from going over in the wind.

"Their crude methods of doing things are very interesting. Not all of them live by the sea. On the mainland they engage in agricultural pursuits. They grow cocoanuts, corn, coffee, beans, and all kinds of tropical fruits.

"We got pictures of sharks of varying lengths up to twenty feet; in fact, I may say we got some very fine pictures of them. They are plentiful in these waters. Also we got pictures of



Deer Fighting, Gautemala.

the turtle fisheries. We got quite a number of turtles alive. Of Central American birds we made many photographs. And butterflies! Down there are to be found some of the most beautiful in the world. It is my intention to have these printed in colors.

"While we were in Costa Rica we got a total eclipse of the sun. We photographed it from a mountain and from the seacoast. The picture we took from the latter position came out wonderfully well, fine and clear. It is probably the first time it has been done. The conditions in the mountains were not so good, as we were bothered by clouds. Nevertheless the spectacle of the fleecy masses crossing the sun may to some enhance the beauty of the unusual subject.

"In the Yucatan channel we obtained some unusual storm pictures. The little Wisdom battled in waves that were big enough to cause one of the fruit steamers to turn back. We came through without a scratch and we have many good scenes of the water breaking over our boat.

"As we went through the canal we got pictures of the Culebra slides. We got many interesting shots around Panama and its vicinity. Then we sailed down the west coast. We went ashore at a number of places. In Colombia we captured crocodiles. Wanting a little action, Mr. Beach suggested we rope some of them and give him a ride. At the word the bonds were loosed, the crocodile started for the water, and Mr. Beach tried to keep his 'saddle.' He got a number of spills, but we got the 'action' all right. There's a man who will take a chance on anything. He is in most of the pictures we took. No stunt seemed to foolhardy for him to attempt. He supplied action. He has nerve in abundance. I know no one with any more of it.

"While we were on the west coast we climbed mountains in an effort to get some unusual stuff. At Terrialbo we succeeded, but in most instances we were bothered by clouds.

"Our last jump was from Corinto, Nicaragua, straight to Los Angeles, a distance of 2,600 miles. The reason we made this long trip, without touching at a Mexican port, was on account of a tip we got from the commander of a United States cruiser that there might be trouble with Mexico. So we put well out to sea."

Mr. Salisbury expressed his gratification at being able to get such good tropical pictures in spite of the many handicaps. Not the least of these, he said, was the rain, which he described as "eternal." In the jungle, he said, there was not alone the darkness, but the water as well. Even in the dry season there would be several showers a day.

Asked as to how he intended to release his pictures to the public, Mr. Salisbury said he woud probably select five or six or seven thousand feet of the finest stuff for a feature, while much of the remainder will be cut for division between scientific bodies and educational institutions. He thought it probable he would be able to compile quite a bit for release in one of the weeklies, but was not decided. He said he was positive, however, that into the feature he would put abundant pep and ginger material to make it worth while.

Mr. Salisbury is in love with the Wisdom. He says he has satisfied himself that she can travel in any water under any conditions. The little craft is now undergoing repairs, getting ready for a trip which its owner, in conjunction with Mr. Beach, contemplates taking to the South Sea islands. The explorer smilingly intimated that these trips run into money, as with gasoline sometimes as expensive as 75 cents a gallon, and as one and a half gallons are necessary to drive the boat a mile it is essential that results be obtained in a film way.

Mr. Salisbury said for the next month or so he would be busy going over his film, editing and titling it, and that as soon as possible he would show his pictures to the trade.

FIRST FILM SHIPMENT BY PARCEL POST.

The ruling put into effect January 1 by the Post Office Department allowing moving picture film to be handled through Parcel Post was first taken advantage of by W. J.



Photograph of First Parcel Post Shipment.

Sirk, proprietor of the Gem theater, North Manchester, Indiana.

The shipment was addressed to The Kleine-Edison-Selig-Essanay Service, Indianapolis, Indiana. The package was mailed early Tuesday morning and was promptly delivered on its arrival in Indianapolis at noon the same day. The postage required was 23 cents, 2 cents less than the express rate on the same package.

EDWARD LYELL FOX HAS SLAVIC STAR.

Tatjana Yrrah, famous slavic beauty, arrived last week in New York from Europe after severing her connections with the German Flora Film Co., who had been starring her during the past four years. Owing to the extreme shortage of film, all the available celluloid being commandeered by the government, the big German film manufacturers have minimized their output. Since there are practically no features of any kind produced at this time Yrrah considered her contract with the Flora Film Co. automatically annulled, but the company endeavored to hold Yrrah, claiming that they were not responsible for war conditions which made limitation of their production imperative. After taking up the matter with the military authorities Yrrah was allowed to leave the country. She is now under contract to Edward Lyell Fox, well known American war correspondent, who, on his recent trip through the warring European countries, saw a number of Yrrah feature films and signed her for two years. Mr. Fox intends forming a producing company and release Yrrah features through one of the big service corporations.

"BITTER TRUTH" OUT JAN. 15.

Virginia Pearson's sixth William Fox production will be released on January 15, under the title of "Bitter Truth." Jack Hopkins plays opposite Miss Pearson. Mary Murillo wrote the script. In Miss Pearson's supporting cast are included William H. Tooker of "East Lynne" and "Ambition" fame, Alice May and Sidney D'Albrook.

Mutual Secures Charles Frohman Stars and Plays

President John R. Freuler and Alf Hayman Consummate the Deal Forming the Empire All Star Corporation With a Capital of $2,500,000, All of Which is Subscribed

NEGOTIATIONS which have been pending for some time were successfully terminated last week whereby all the plays controlled by the Charles Frohman Company and many of the stars now under the direction of that organization, will be ushered into the fold of motion pictures under the auspices of the newly formed Empire All Star Corporation, formed by the joint efforts of John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman, representative of the Charles Frohman Company. The new corporation is capitalized at $2,500,000 and the entire stock has been subscribed. The pictures will be distributed by the Mutual Film Corporation.

The new company will maintain offices in New York, Chicago and London, with studios in New York, California and Chicago. A number of the Frohman stars of major magnitude have been placed under special picture contracts and operations are to begin at once.

The announcement carries special significance in connection with Mr. Freuler's declaration of policy "big stars only." "The ground work of policy which has borne fruit in this announcement was laid way back in 1915," observed Mr. Freuler. "I am pleased, at this time, to point to my assertion that for 1917 the Mutual Film Corporation would be interested in only the stars and productions of the first quality and that 'no proposition is too big for Mutual.' The Mutual Film Corporation is fortunately equipped and ready to deal with the biggest possibilities in the industry, and to carry through its projects and plans with safe assurance.

"It is particularly significant of the future of this industry that I am now able to say this. Such a project as the Frohman transaction we are now announcing was not conceivably possible two years ago. We are on the way. The new picture company brings to the screen the famous array of Charles Frohman successes and the Frohman players; also a corps of directors trained in and chosen from the fields of the highest attainment in Europe and America.

Augustus Thomas, eminent dramatist, whose name is a part of the institution of the Charles Frohman Company, becomes an important factor in the new producing corporation. Mr. Thomas is the scenario chief and advisor to the picture producing interests of the Charles Frohman Company, standing there in the same relation that he has held so long with so much distinction in relation to the Frohman stage productions.

"It is the intention of the new concern to give the name of Charles Frohman the same high value in the motion picture field that it has had so long in the theatre of the speaking stage," says the official Charles Frohman Company announcement.

"It was one of Mr. Frohman's principles, strictly adhered to all through his long managerial career, to deal fairly with the authors who wrote to him and to see to it that they were always promptly and well paid for their work. The new corporation will pursue the same policy with reference to the authors of the plays to be put into pictures. At regular intervals they will be given full and complete statements of the receipts upon which their royalties are based, just as they are when they write for the legitimate stage, and all payments to them will be made up with the promptness that Mr. Frohman made the rule of his offices. For the first time in the history of the film business the author will be given full, complete weekly statements of the receipts upon which his royalty is based."

Work on the first of the Frohman-Mutual pictures will begin in New York about February 1. Announcement will be made later of the title of the play and the name of the star who is to appear.

It will be the policy of the picture concern to produce only the great successes of the Frohman offerings, presenting the star of the original stage presentation and using the complete original casts in so far as it proves possible to re-engage the players in the supporting parts.

Universal Employees Celebrate

As Guests of the Company They Make Merry at Reisenweber's—Nearly a Thousand Present.

THE employees of the Universal Film Manufacturing Company, and their relatives and friends, were the guests of the firm at a supper party and dance on the evening of Saturday, January 13, in the ballroom of Reisenweber's, New York. Close on to a thousand persons were present. The personal hosts were Carl Laemmle, president of Universal; R. H. Cochrane, vice-president; P. A. Powers, treasurer; Joe Brandt, general manager, and the directors of the company.

The occasion was the fourth annual affair of its kind. Since the first function, this one night in the year has been looked forward to with keen anticipation by every unit of the Universal forces, and this year's supper party and dance, if unanimous animation and comment is to be taken as a criterion, was the "good timiest" of them all. To merely borrow the trite phrase, "all present had a good time," would be unfair to Mine Host Universal, for the affair was conducted and managed in such a manner and was appreciated by the participants to such an extent as to deserve only superlatives.

The guests sat down to dinner at tables set out under a transformed ballroom—a ballroom transformed not only with decorations of Universal colors, but a ballroom transformed in atmosphere until one really felt, upon entering, that it was the parlor of the Universal family. During the dinner music was furnished by a large orchestra, and vaudeville and cabaret performers did their successful best to entertain. Under the balming influence of the festival-charged atmosphere, office caste gave way to a fellow-feeling of merriment.

After dinner had been served dancing was in order, and that that form of pastime is appreciated by the guests of Universal was made convincingly apparent by the number of participants. Every person present who could dance took advantage of the extremely "dancable" music.

The affair ended at the hour at which all good affairs end.

NEW OFFICES FOR GOLDWYN.

Goldwyn Pictures Corporation have moved into new offices on the seventh floor of the Rogers Peet Building, No. 16 East Forty-second street. The new telephone number, which has not yet been listed in the book, is "Vanderbilt 11." The Goldwyn Corporation occupies the entire floor, and the offices are a model of modernity.

Provision is made in the new offices for the president, the general counsel, business and managerial offices, editorial department, the advertising and news service departments, the scenario department, with private offices for Edgar Selwyn, Margaret Mayo and Edith S. Ellis and their staffs of assistants.

All of the woodwork is done in a pleasing brown. The furniture is of mahogany and carpets and hangings are in brown to harmonize with the equipment.

METRO ELECTS OFFICERS.

The annual election of officers of the Metro Pictures Corporation was held on Friday, January 12. John Kunsky, of Detroit, one of the leading factors in the motion picture industry in the Middle West, was placed upon the directorate. With but one exception all the officers were re-elected. They are:

President, Richard A. Rowland, of New York; first vice-president, Louis B. Mayer, of Boston; second vice-president, James B. Clark, of Pittsburg; treasurer, Joseph W. Engel, of New York; general counsel, J. Robert Rubin, of New York; executive committee, Richard A. Rowland, Joseph W. Engel, Louis B. Mayer; directors, Richard A. Rowland, Joseph W. Engel, Louis B. Mayer, John Kunsky, L. Lawrence Weber, A. S. Beymer, O. N. Davies, John D. Clark and James B. Clark.

Mr. Mayer succeeds Mr. Fitzgerald as first vice-president, and Mr. Kunsky succeeds him as director.

Reports which were submitted at the meeting show that Metro has enjoyed a successful year. Plans for the ensuing year will be announced shortly.

CHILD STAR IN ONE ACT PLAYS.

Announcement is made by the Universal Film Manufacturing Company that Zoe Rae, the child actress, will be featured in a series of one-act photoplays. Demand by the exhibitors for more releases in which little Zoe appeared has been so great that it was decided that the only way to accede to this demand was to put out a series in which the talented child played the leading role.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

Maryland Exhibitors Organizing

Enthusiastic Meeting Held at Baltimore—Good Progress Shown—Will Elect Prominent Officers at Next Meeting.

ONE of the most enthusiastic gatherings of the Maryland exhibitors which has taken place recently occurred on Sunday afternoon, January 7, at the New theater, 210 West Lexington street, due to the organizing of the new Maryland Exhibitors' League. As had been arranged, the press was not admitted to the meeting, but through our endeavors in scouting, the following details were brought forth. Among those who assembled, there were noticed many new faces who did not attend either of the previous meetings and a general atmosphere of good feeling and earnestness was prevalent. The meeting lasted about one hour.

J. Louis Rome, Chairman of the By-Laws Committee, presented copies of the code he has been working on for the approval of the members present. A copy of the code used by the former League was obtained by him from F. C. Weber; but an entirely new one is to be formed. The draft which was presented by the committee was not adopted, but a copy of it was given to each member present, who will read it over and at the next meeting hand it in with suggestions he wishes to make.

The temporary officers, Louis Schlichter, president; Frank Hoernig, treasurer, and T. D. Goldberg, secretary, still remain in office, for there was no election held for permanent officers of the organization. At the next meeting, which will be held on Sunday afternoon, January 21, at 2.30 p. m., the election of permanent officers will take place. There will be five, which will consist of president, first vice-president, second vice-president, secretary and treasurer.

The operation of the league will very much resemble the political government of the state and country. Baltimore City will be represented by nine directors, of which the officers are to count as five. In other words, each officer will be a director automatically upon taking office, then there will remain four to be elected by the members of the league. The city is to be divided geographically into nine sections, each section having a delegate to the board of directors and no two directors residing in the same district or section can be elected as directors. As to the State of Maryland, each county is to be represented at the league by one director.

If the film exchange men think that there is anything antagonistic in the attitude of the league toward them, they are in error, for these men want it expressly understood that they are not banding together for that purpose, but for the general welfare of the industry in the city and state. There were about 46 exhibitors present at the meeting, which represents almost half the number of exhibitors in Baltimore city. Among them were: L. A. Delloff, G. H. Gaffney, T. T. Hildebrandt, Guy L. Wonders, T. D. Goldberg, Louis Schlichter, Frank Hoernig, J. Louis Rome, W. Leight, I. Berman, W. Albers, V. A. Valentini, G. O. Williams, G. W. B. Presser, W. D. Pacy, W. Freichtag, J. Selckman, M. A. Berger, S. Berman, and J. Rabinovitz.

A letter from Sam Spedon, now connected with this paper, was read before the meeting, in which he offered to come to Baltimore to help them in organizing. It is stated that this action on the part of Mr. Spedon and the Moving Picture World was appreciated by those present and they wish to thank him for the offer. At their next meeting this matter will be taken up as to just when it will be most suitable to have him address the organization.

Brooklyn Exhibitors to Celebrate

Grand Carnival and Ball to Be Given at Stauch's, Coney Island, on February 21.

THE carnival and ball to be held under the auspices of the Associated Motion Picture Exhibitors of Brooklyn and Long Island on February 21 at Stauch's Palace, Coney Island, promises to be the biggest affair ever given by the motion picture showmen of Greater New York. All branches of the industry will be represented, as well as an enormous public attendance expected, to make the festivity the greatest gathering of patrons, exhibitors, manufacturers and photo players ever collected under one roof.

Beginning February 1, the Brooklyn Daily Eagle will conduct a voting contest to elect the most popular actor and actress to be crowned king and queen of the carnival.

The Brooklyn organization is today the largest local of the National League, comprising 110 theater owners in Brooklyn and Long Island. It has in addition enlisted the active support of 190 more exhibitors who are not as yet members of the League, but who have promised enthusiastic co-operation to make the grand carnival and ball the affair of the season. The proceeds of the entertainment will be used in a fund to fight the pending Sunday closing law, also the proposed movie tax legislation.

One of the meritorious features decided on by the entertainment committee is the fact that an advertising program will not be issued. In doing this the Brooklyn organization is shattering all precedents as it has been the past custom to issue programs and then solicit advertising from film manufacturers and others in the trade. "Eat, Dance and Be Merry" has been adopted as the slogan and all efforts of the organization are concentrated to make this slogan a reality.

Maritime Exhibitors Protest

Make Strong Objection to Advance Deposit System—Propose Organization to Co-operate on That and Similar Proposals.

OFFICIALS of the Maritime Provinces Motion Picture Exhibitors' League suggest as a step toward a national organization in Canada, an affiliation with the "Canadian Motion Picture Association," an organization of exhibitors in Montreal. At a recent meeting of the Montreal motion picture men it was voted that no member of the association pay any advance deposit or deposits to the film exchanges on features or serials. A resolution was also passed to the effect that no member of the association should sign any contracts or agreements with any film exchange unless the same was first signed by the proper authority of the film exchange prior to the exhibitor's signature.

These movements, the Maritime Provinces men believe, are to be far-reaching in their influences to break up the existing evils of the trade at the present time. The exhibitors in these three provinces are scattered over such a wide area that it is a difficult matter for them to meet at frequent intervals, but it is felt that a general get-together of all exhibitors

would mean a great deal in their pockets in the long run. It is declared that the deposit system is fast waning, and where exchange men first demanded substantial deposits for the big features they are now coming into the territory without these stipulations. An example of this is cited in the case of the Clara Kimball Young picture, "The Common Law." It was announced by representatives that this picture would not be brought into this territory unless deposits were made. Exhibitors refused to comply with the demands of the film men, but the picture was screened a short time ago in Halifax without a deposit being paid by the exhibitor.

By the union of the provincial organizations, it is felt that a great deal more can be accomplished in the way of adjusting differences and evils that seem to exist throughout the dominion. The absence of a national organization is also felt in Toronto, and members of the industry there are anxious to see immediate steps taken toward the formation of such a society. The year 1916 saw considerable development in the line of organization. At the present time practically every province with the exception of New Brunswick has an operators' union. And the province of Ontario has even gone so far as to have a strong exchange association. These are said to be but the beginnings. All the provincial associations of whatever type should be welded into one strong, practical national organization.

Local Number One Meeting a Hummer

Sunday Closing and the Deposit System Discussed with Much Pep.

ONE of the most lively and downright businesslike meetings ever held by Local Number One of the New York City Motion Picture Exhibitors' League was that which took place at its headquarters on Wednesday, January 10. It was a general and open meeting of all the exhibitors of four boroughs.

The first subject presented for discussion was the three cent per seat tax on every theatre in Greater New York, for defraying the expenses of legal council and legislation to contest the Sunday closing law. Sam Trigger, the president, occupying the chair, had the secretary read the following statement which appeared in the New York Morning World, January 10:

The Sunday Closing Committee of the National Association of the Motion Picture Industry failed yesterday to arrive at an agreement as to whether film manufacturers or exhibitors should bear the principal burden of the fight in this State for Sunday movies.

Film manufacturers contend their interests are national and that the question of closing theaters in this State concerns the exhibitors here far more than it does them. On the other hand, Lee A. Ochs, President of the Motion Picture Exhibitors' League of America, declares the issues concern film manufacturers just as much if not more than the exhibitors, and therefore financial aid should be forthcoming.

Mr. Ochs is the only representative of exhibitors on the committee. The other members are William A. Brady, Adolph Zukor and Walter W. Irwin.

Lee Ochs, at the request of President Trigger, explained what took place at the meeting of the National Association. He contradicted this statement of the Morning World as absolutely erroneous. The National Association is pooling its contributions with the exhibitors and all expenses will be paid from the fund, regardless of who was most effected. He also stated that up to January 9, the producers had contributed more liberally and he was ashamed that the exhibitors had shown so little interest in so serious a matter as the closing of their theaters on Sunday. "If this Sunday closing law is sustained, and the chances are it will be, there will be a whole lot of us go out of business," he said.

This started the ball rolling and immediately a motion was made and carried that the presidents of the leagues of the three boroughs, Manhattan, Brooklyn and Bronx, with their secretaries, visit every theatre and collect the three cent tax from every theatre owner in their respective boroughs who had not already paid it. There were one hundred exhibitors present and every one of them who had not sent in their contributions made out their checks and they were collected by members of the finance committee.

A representative of the Authors' League was introduced to the meeting by Mr. Trigger. He said he was merely a counterfeit, not the real thing. Rex Beach wanted to appear in person and address the meeting, but was prevented by a sudden sickness from carrying out his intention. In behalf of the league and Mr. Beach, he wished to assure the exhibitors that the Authors' League was with them and would give them their assistance in protest against Sunday closing and unjust censorship. He said he was very glad he had no other message, because he could not talk on his feet.

An appeal was made for new members, and when it was announced that the initiation fee had been suspended several exhibitors signed the application blanks distributed through the audience.

Grant Anson of the legislation committee was called upon to tell what the committee had learned about the proposed bills to be introduced in the legislature in favor of Sunday opening. He stated that it looks very much as if the legislature is pretty evenly divided on the subject. It requires at least seventy-six votes to carry a bill through the Assembly and as far as he could learn the moving picture adherents were shy about thirteen votes, both in the Assembly and Senate. It, therefore, behooves every exhibitor through the state to get in touch with his local representative in the Senate and Assembly and use every legitimate means to convince him that Sunday pictures should be permitted as a constitutional right and a just demand of the people.

He laid particular stress on the possibility that the liquor interests would probably be against them, backed by its established lobbyists and one of the strongest business organizations in existence. The liquor people know that the Sunday pictures have cleared their back rooms on Sunday and closed their side doors.

A voice from someone present was heard to proclaim, "We need have no fear from the liquor interests; they have troubles of their own in prohibition legislation."

Some one present asked Mr. Ochs, as an exhibitor director of the National Association, what has been done with the Bender case to be tried before the Court of Appeals at Albany. Mr. Ochs replied that the Bender case was so vague, so inadequate as a test, that it had not been placed on the court's calendar. It was a private case and not a real or bona fide exhibitors' case. The National Association has instructed its attorney, William Seabury, to have an actual exhibitor, an owner of a moving picture theater, open his place on Sunday and present it before the court and have a real test made on appeal. As to employing other and more eminent council to present the case, it was entirely up to the discretion of the Sunday closing committee, on which the exhibitors were fairly represented.

Mr. Trigger announced that when a meeting was called by the league for the discussion of certain questions, he would see to it, as president, that the program was carried out; therefore, he would like to hear from Louis F. Blumenthal, who was the chairman of the committee on deposits with the exchanges.

Mr. Blumenthal said he had called on Mr. Sherry, of the Paramount exchange, and asked him what decision he had come to on withdrawing the deposit system in answer to Mr. Trigger's letter. Mr. Sherry simply said it was the policy of the Paramount, based on the quality of its program, and he thought they should be protected. Mr. Blumenthal then asked him if the Hoy Agency reports, as set forth by Mr. Trigger's letter, should not do away with deposits. Mr. Sherry told him he would take the matter up with Mr. Zukor and Mr. Abrams and see what they had to say about it. He thought if any other arrangement could be discovered to secure protection, the deposit might be eliminated. Mr. Blumenthal said the Paramount was the only exchange he had called on; the others he would visit as soon as possible.

Charles Steiner arose and stated that he had thought out a method of protecting both the exchanges and the exhibitors. If every exhibitor would deposit one hundred or two hundred dollars in a trust fund, to be held in trust by the League and then employ the Hoy Agency in the same way the exchanges do, the exhibitors would know where their money was, that it was drawing interest and the exchange would be protected against loss. If the exhibitor didn't pay for his service at the end of the week, the League would make it good out of the fund and notify all the other exchanges not to give him service until he settled his indebtedness to the fund.

Mr. Steiner declared he had $2,300 on deposit with an exchange which is rumored to be in a very shaky condition. "If it goes up the flue, my money will go with it. If this happens once, we will have another think."

At this point a motion to adjourn was made. Everybody made a rush for their petitions and slides for open Sundays. These were given to all exhibitors free of charge, and the one hundred thousand on hand were not enough to supply the demand. The league has ordered one million of these petitions. Any exhibitor in Greater New York who wishes can secure them at the league's rooms, 218 West 42d street, New York City.

MANY JOIN MILWAUKEE LOCAL.

Thirty moving picture houses in Milwaukee, Wis., have joined the Milwaukee Motion Picture Exhibitors' League. This brings the representation up to 90 per cent. of the photoplay houses in the city. Special benefit to the industry is shown in the fact that after March 1 no member of the league will exhibit any picture having a white slave trend. This is a part of the movement to eliminate fraudulent and misleading advertising from local exhibitions.

Exhibitors' Ball Assured Success

New Jersey Exhibitors' League to Hold Affair Feb. 1—Many Stars Signify Intention to Be Present.

FROM all indications the first annual ball of the New Jersey State Exhibitors' League, Feb. 1, will be a great social success. F. E. Samuels, the secretary and manager of the affair, reports that already many of the great screen stars have answered his invitations in the affirmative. Miss Anita Stewart, "the Dresden Doll of the Movies," has generously volunteered to lead the grand march. Her partner will be one of the big stars. Miss Florence LaBadie, Thanhauser, and other stars of that company will be present. Miss LaBadie will be the principal judge in the contest of young ladies to join the ranks of the film stars.

Among others who have signified their intention of being present are Pearl White, Pathe; E. K. Lincoln, Vitagraph; Marguerite Courtot, Famous Players; Dorothy Green, International-Pathe. Miss Violet Mersereau and several of the Bluebird players will perform one of the characteristic Bluebird stunts. Mr. and Mrs. Sidney Drew, Metro, have engaged a box and will hold a reception. Little Madge Evans, World, promises to be an interesting attendant at the ball. Miss Norma Talmadge has written Mr. Samuels that if she is in this territory at the time she will positively appear.

With Billy Quirk, president of the Screen Club, and a large delegation of Screeners present at the affair, an enjoyable time is assured all. One of the biggest crowds of the season is expected to throng Krueger's Auditorium on the appointed day.

And now a word about Mr. Samuels, who engineers the affair. He is the efficient director of the present exhibitors' ball. Mr. Samuels was the director and originator in 1913 of the exposition in the Grand Central Palace. He also successfully operated the second affair at the same place in 1914. He has had much experience in handling affairs of this kind, and his methods have evoked nothing but favorable comment from the organized exhibitors.

Last week Mr. Samuels closed negotiations with Frank A. Tichenor, of the Vim Comedies, whereby the former is to leave New York Feb. 4 for Jacksonville, Florida, where he will act as assistant detail and mechanical manager to Mr. Tichenor. Mr. Samuels will remain in Florida all winter, returning in May to go to the summer studio in Providence, Rhode Island.

Mr. Samuels has made many friends in Newark in the short time that he has been here, and they will be especially interested in following Mr. Samuels' whereabouts.

BALTIMORE EXHIBITORS GUESTS OF GEO. MANN.

George M. Mann, manager of the Famous Players' Exchange, Washington, D. C., opened the New Year with a get-together luncheon to Baltimore exhibitors on January 3 at the Hotel Rennert. In addressing the exhibitors afterward, Mr. Mann said: "We have met here to further promote the interests of the exhibitor in order to make the year 1917 even more profitable than its predecessor." Mr. Mann discussed the manner in which he has been able to assist the exhibitors of his district by bringing pressure to bear upon the express companies looking to more prompt and reliable deliveries, with the result that the exhibitors have received practically 100 per cent. service during the year.

Carl H. Pierce, special representative of the Paramount Pictures Corporation and of the Paramount manufacturers, dwelt particularly upon the plans of his companies for increased service to the exhibitors.

H. P. Mulford, newly appointed publicity man of the Famous Players Exchange, delivered an able address on the publicity plans for 1917. E. R. Carr dwelt particularly upon the problems of the small town exhibitor and the problems of success of the small town exhibitor in his district; and other addresses followed by H. W. Webb, Parkway Theater; Myer Fox, Rialto Theater; J. Louis Rome, Broadway Theater. Others present were: Bernard Depkin, Frank D. Webb, A. F. Gillespey, Arthur Price, Thomas Goldberg, G. Horton Gaffney and W. O. Baker.

MINNEAPOLIS EXHIBITORS DISCUSS DEPOSIT SYSTEM.

A good portion of the weekly meeting of the Motion Picture Exhibitors' Corp. of the Northwest at Minneapolis, Minn., Jan. 2 was given over to discussion of the advance deposit system. The committee having the deposit matter in hand has been given full authority to do as it seems fit in regarding the canceling of service in case deposits are not returned. A committee was appointed to consult with and advise the Mayor of Minneapolis regarding film matters and it is composed of Thomas J. Hamlin, chairman; William Koenig, Bijou theatre, Minneapolis, and M. A. Hoppenrath, Alhambra theatre, Minneapolis.

James Delves Dead

Secretary of Pennsylvania League Succumbs After Operation for Appendicitis.

JAMES DELVES, secretary of the Pittsburgh branch of the Motion Picture Exhibitors' League and a well-known figure among exhibitors and the moving picture trade in general, died at his home in Flowers avenue, Pittsburgh, on December 27. He was fifty-six years of age.

The news of Mr. Delves' death came as a great shock and expressions of regret were heard on every hand. He had undergone an operation for appendicitis at the Homeopathic Hospital December 17 and was apparently on the road to recovery. The end came suddenly, as Mrs. Delves found her husband dead, seated in a chair.



The Late James Delves.

Funeral services, conducted by the Masonic fraternity, were held on December 30 and the interment took place at the Homewood cemetery. The deceased had no children, and is survived only by his wife, the only relative in this country.

Mr. Delves came from England ten years ago and settled in Pittsburgh. He later entered the exhibiting business and five years ago he was elected secretary of the Exhibitors' League of Pittsburgh, which position he occupied until the time of his death. He was secretary of the state branch for the past three years and occupied a similar position in the national body for one year ending with the convention last July.

At a special meeting of the league, January 4, resolutions were adopted unanimously as follows:

Whereas: Almighty God, in His infinite wisdom, has taken from our midst our devoted brother and secretary, James Delves, and,

Whereas, we have lost and will miss his good advice and counsel, therefore his name shall live and be revered to our memories in the future, for the good service he has performed in the past, and,

Whereas, as his bereaved wife has lost a devoted husband and companion, therefore be it

Resolved, that we extend to his widow in her bereavement our heartfelt sympathy and condolence. Be it further

Resolved, that a copy of these resolutions be sent to his widow, also to the trade papers, and they be spread upon our minutes, and that our State charter shall be draped for a period of thirty days.

Motion Picture Exhibitors' League of Pennsylvania,
Resolution Committee,
I. W. SHEARER,
G. W. SALMER,
F. J. HERRINGTON.

To fill the vacancy created by Mr. Delves' death, G. W. Sahner was selected. At the same session, H. C. Kliehm was selected to fill the unexpired term of I. W. Shearer, as treasurer, resigned.

Ontario Exhibitors to Hold Convention

Three-Day Meeting and Ball at Toronto Proposed for An Early Date.

MUCH greater activities are in view for the Ontario Motion Picture Exhibitors' Association than have been enjoyed by this organization during the past two years, according to an announcement by President Baillie, of Toronto. Officers of the association have decided to hold a three-day convention at the King Edward Hotel, Toronto, the main social feature of which will be a film ball in a large local auditorium. An effort will be made to secure the attendance of every exhibitor in Ontario at this congress. Matters of vital importance to the film field in Ontario will be discussed.

As a preliminary move to the big convention, the officers of the Exhibitors' Association, together with a number of Toronto exhibitors, conferred with the exchange managers of Toronto at a special meeting held here on Tuesday, January 9. The main subject discussed at this conference was the advisability of complete co-operation between exhibitors and exchange managers. It is the aim of both sections of the trade to become so strongly organized that legislative and

other matters can be dealt with in a thorough and satisfactory manner.

Prominent men of the film industry in Toronto have expressed the desire to see the provincial field well organized at a near date and the coming convention will be utilized as a means to secure the speedy concentration of efforts. The dates for the convention and ball have not yet been picked.

News from the Black Hills

Secretary Peterson of the Black Hills League Writes of Conditions in His Territory.

SOME months ago I read an article in The Moving Picture World written by a man who had never been here and who roasted Black Hills. It might interest you to know the real conditions here. First, there is the Morris Grand Theater in Hot Springs, managed by J. F. Parks. It is a modern theater seating about 500. Triangle, Vitagraph, Fox, World and Pathe pictures are shown. The Morris Grand is soon to be equipped with new Simplex machines. Mr. Parks is a new man in the business. He is interested in the Bank Light Company and other ventures, and is an exhibitor because he likes it.

At Rapid City there is the Elks Theater. A. J. Rose is manager and uses leading features. The house seats about 800, is modern and is well conducted. Two Simplex machines are used. Mr. Rose has had the Elks Theater here almost four years. At one time there were four theaters, but arrangements between Mr. Rose and Mr. Keys caused two to close, leaving the Elks and Dreamland. From reports I have, Mr. Keys closed the Dreamland on January 1st.

H. B. Hurst is the manager of the Deadwood Theater, at Deadwood. This is a modern house seating about 800. Mr. Hurst is blind, but despite his handicap is an extremely successful exhibitor. His show is one of the best in the Black Hills.

The Homestake and Princess Theaters are in Lead. The Princess has a capacity of about 300 and uses service and an occasional feature. Mr. Crow is manager. The new Ford Theater is to open soon. It will probably be managed by Horace Clark, the owner.

Spearfish has the Princess Theater. James O'Neil is manager, and, considering the size of the town, he gives a very good show. He is a first class exhibitor.

At Newell, a farming town of about 400, there is the Theatorium. It is managed by Mr. Levein and Mr. Cuddy. They show three times a week. They have plans under way for a new theater.

Here, Mr. Couch and I have the Iris, a remodeled opera house seating about 500. We have everything modern and show Triangle, Fox, Greater Vitagraph, Metro, World and specials. We use two machines and an orchestra of from five to fifteen pieces. We issue a house organ every week. We think we have a good house, and try to give as good a show as is possible.

We expect to have a meeting at Deadwood in February.

LEO PETERSON,
Secretary Black Hills Exhibitors' League.

St. Louis Exhibitors' Meeting

Two New Classes of Membership Created — Special Committees Make Reports.

TWO new classes of membership to the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis were created at a meeting held in the Benoist building on Friday, January 5. The new classes of membership are "Associated" and "Honorary." Any individual connected with the motion picture industry in any capacity other than owner or manager of a motion picture theater is eligible to become an Associated member. The privilege of "Honorary" membership shall belong to all individuals who have benefitted the organization in a manner to deserve the distinction. Honorary members shall pay no dues and shall have no vote. Associated members shall pay $5.00 initiation fee and $1.00 a month dues.

It was decided by a vote to request all members of the Association to run a slide or fifty feet of animated advertising at their respective theaters, the proceeds of which shall be for the benefit of the organization. The organization committee was instructed to get into communication with all the members and secure their consent to the plan.

To draft a new set of bylaws, the Association voted to employ a competent attorney, same to be presented at the second meeting in February.

A motion was carried to appoint a committee of five to review features and report to the Association any facts pertaining to these features which, in their estimation, deserve the attention of the members.

The Chairman of the organization committee reported that it was the recommendation of his committee that this is not an opportune time for the St. Louis Association to join the National League.

The Grievance Committee reported that the dispute between the Arsenal Theater and the International Film Company had been adjusted satisfactorily. The Legislative Committee reported that the lighting bill is still pending, and that there is very much agitation about censorship. The Serial Committee reported that the Metro Film Service has waived deposits on all serials, to members of the association only.

Two new members were added to the organization—Eugene Freund, of the Cinderella Theater, and Edward F. Mayer, of the New Bridge Theater.

Ontario Exhibitors' Association

Organized January 9 at Meeting Held in Toronto—Large Attendance Recorded.

THREATENING conditions for the moving picture industry in Ontario proved to be a sufficient spur to precipitate prompt action among the members of the trade in this territory on Tuesday, January 9. A meeting called by the Ontario Motion Picture Protective Association, under suggestion of F. R. Lennon, assistant general manager of the Canadian Universal Film Co., and president of the Exchange Managers' Association, was called to order at 2.20 in the clubrooms of the Exhibitors' Association, Queen and Spadina streets, Toronto.

A. Bailey, president of the association, addressed the gathered members, who numbered about one hundred, on the adverse legislation which seemed to be threatening the whole industry. He stated that it was practically agreed that an Exhibitor-Exchange Association was unworkable. Therefore, his suggestion was that the present Managers' Association maintain its status while a third association be formed, which would form a point of contact or unity between these two bodies.

This "third party" is to be called the "Motion Picture Men's Association of Ontario."

Mr. Lennon, in a masterly and powerful speech—in which he did not mince words in any degree—pointed out the necessity of this third organization which would unite both the exhibitors and exchange men all over Ontario in one solid body.

Mr. Lennon had purposely made a trip through a portion of Ontaria to feel out the exhibitors as to their opinions in the matter and found that they were unanimous for the formation of the new association.

W. J. Liscombe, secretary of the Exhibitors' Association, and Mr. Thayler made some remarks at this juncture along the lines of Mr. Lennon's speech.

Mr. Burnside, of Collingwood, Ontario, told of instances in his own district which showed that the united exhibitors would have a power in their grasp stronger even than the newspapers and that they could defeat political parties who would not support the industry.

Mr. Sexton, a well known exhibitor of Toronto, made a fervent plea for the exhibitors to respond generously with funds, so that the organization could be brought to a head, and he stated that without funds this could not be possible.

At the close of this gentleman's speech, Mr. Lennon was called upon again as to his ideas of the formation and policy of the new body. To do this, Mr. Lennon traced legislation from the original licenses when the industry started, and the gradual rate and increase of same until the present period. He pointed out the impositions of the Board of Censors on the trade, and the raise of the censor fee from 50 cents to $2. In all these legislative measures the industry has not been consulted in any way, and, in fact, no notice was ever given to the industry as to what would take place. Mr. Lennon then referred to the success of the moving picture men in the Maritime Provinces in a recent fight with the Government there.

The war tax measure, recently introduced, was explained by Mr. Lennon and the reduction of the percentage rate to the exchange for the handling of the tickets from two to one per cent. was held up as an instance of the manner in which the Government refused to work with the trade for the betterment of conditions.

The evil of recensoring or recalling a film once it passed the Ontario board was illustrated by the speaker, and, as he remarked very forcibly, it seemed to be the attitude of the Government to pay no attention whatever to the justice and rights of the moving picture men in Ontario.

Being members of the fifth largest industry and giving already to the Government over a million and a half revenue, in addition to the $14,000 which the exchanges pay for the privilege of doing business in Ontario, Mr. Lennon thought that the exhibitors should have some say in the legislative measures. He pointed out that the exchanges labored under a 33⅓ per cent. duty, which, of course, must be paid by the exhibitors.

He pointed out that the Government desired to place a measure through which would take 10 per cent. of the gross receipts of every theater, and, as every exhibitor knew, under present tax conditions, it was impossible for the exhibitor to pay 10 per cent. of his profits, let alone 10 per cent. of his gross receipts, and make money.

Messrs. Liscombe, Alexander, Bailey, Ben Rogers of the Fox Film Corporation, and Mr. Kauffman of the Famous Players, Mr. Barret of the Mutual, Mr. Gilberty, Karn Lewis and L. E. Ouimet of the Specialty Import Co. were among the speakers who followed.

Finally it was decided to call for names for the offices of president, vice-president, secretary and treasurer of the new Motion Picture Men's Association of Ontario. This was done and the election held at the same time, the results being as follows:

F. R. Lenno, who was largely responsible for the inauguration of the new idea, is president.

A. Bailey, the president of the Exhibitors' Association, was elected vice-president of the new body. Mr. Alexander, a well known exhibitor, treasurer, and W. A. Bach of the publicity service department of the Universal Film Co. was elected secretary.

The meeting then adjourned with the understanding that those appointed would meet promptly and lay a plan of campaign whereby the rights of the industry would be secured and protected in Ontario.

Brooklyn Meeting

Regular Midnight Session Held at Triangle Theatre—Fairbanks Attends.

THE regular midnight meeting of the Brooklyn exhibitors was held at the Triangle Theatre, Saturday, Jan. 13. The night was very stormy, notwithstanding this there was a fair attendance to greet Douglas. He was introduced by Mr. Manheimer, the president, who said Douglas wanted to say something and would talk a few minutes on a matter of interest to the league.

Mr. Fairbanks said: "I am misrepresented. I do not want to say 'something' but I will. The second announcement, that I will talk a few minutes, is correct."

His time was so limited he was obliged to embody his few remarks in a short story and a hurried good night. Before leaving he was given a rising vote of thanks.

H. H. Buxbaum of the General Film Co., the principal speaker of the meeting, said: "There is no truth in the rumor that the G. F. is going into bankruptcy. On January first it had a clean bill of sale for all its film. The G. F. will book one feature a week at reasonable prices, that is its intention. It will not have any stated dates of release at graduated prices, the original price will stand throughout the life of the film on its intrinsic value. Everybody will be treated alike.

"The General Film Company has about decided to advertise its releases, particularly its features, in daily papers. It does not mean by this that it will not use the trade papers. They will use them as formerly, but we feel there is need for the publication of our pictures and a direct appeal to the general public, which the trade papers do not reach."

In response to the question as to how "The Barrier" would be released, Mr. Buxbaum said it was not definitely decided, but thought it possible it might be presented through the General Film.

The meeting was full of interest and many questions were discussed, the deposit system, Sunday opening, and more especially the question "How can we make our theaters pay?"

The World regrets that it is so close to the day of issue it cannot give space to them all. It will give them attention in next week's columns.

A motion was made to authorize the president to appoint ten delegates to the State Convention, Jan. 23, 24, 25. The motion was carried and the following delegates were decided upon, their expenses to be paid by the league:

W. H. Hollender, H. Weingarten, C. Fisher, Louis Levine, Rudolph Saunders, John Manheimer, Mm. Brandt, Harry Shapiro, M. D. Matto and A. J. Stockheimer.

OHIO EXHIBITORS WANT HARMONY.

A movement is on foot among the exhibitors and exchange men of northern Ohio to bring the various branches of the Moving Picture Exhibitors' League in Ohio together into a strong organization.

In order to accomplish this the Northeastern Ohio branch, with headquarters in Cleveland, has conferred with the Cleveland Screen Club, relative to obtaining the latter's support of the proposed state convention, which is scheduled to be held sometime in February.

It is the desire of the Northeastern Ohio league to obtain the help of the screen club with a view to getting the Columbus, Dayton, Cincinnati and other league organizations to take part in this convention. There has been some friction owing to several misunderstandings, according to the Cleveland exhibitors, who have adopted a very conciliatory policy in their new efforts.

Charles Ray Triangle-Kay Bee Star

TRIANGLE patrons will be glad to learn that Charles Ray has just signed a new contract with Thomas H. Ince to appear in Kay Bee features for the next two years. Ray is generally conceded to be one of the most remarkable young stars that the screen has developed, and his loyalty to the Ince management assures Triangle patrons of many new and striking examples of character acting during the months to come.



Charles Ray.

Ray is one of the very few film favorites who have acted under the same management since their entry into the pictures. It was in December, 1912, that he made his first appearance at the Inceville studios in a Civil War drama entitled "The Favorite Son." A graduate from the ranks of the Pacific Coast stock companies of T. Daniel Frawley and Lewis S. Stone, Ray came before the camera unheralded, but he soon developed a style of acting that has steadily lifted him to the topmost rank of juvenile stars.

When the Triangle released its first big features in 1915, Ray created a furore in "The Coward" with Frank Keenan. His name was not headlined on the billing at first, but the sheer power and realism of his impersonation of the weakling son of an old war hero won the unqualified tribute of every film critic in the business. Overnight he jumped into a position at the head of the procession that has never been questioned for a moment since.

Following up the big impression made in this wartime classic, Ray appeared with Billie Burke in "Peggy," with William H. Thompson in "The Divident," with Frank Keenan in "Honor Thy Name," with Bessie Barriscale in "Home," with Louise Glaum in "The Wolf Woman," was co-starred with Bessie Barriscale in "Plain Jane" and "A Corner in Colleens," and starred individually in "The Deserter" and "The Honorable Algy." His latest appearance on the Triangle program was with Dorothy Dalton in "The Weaker Sex."

TERRY RAMSAYE IN TOWN.

Terry Ramsaye, publicity man for the Mutual Film Corporation, was in New York last week for the first time since the Mutual offices moved to Chicago. He came down to assist in the concluding ceremonies of the big Mutual-Frohman deal.

H. A. SPANUTH LOOKS ABOUT BROADWAY.

H. A. Spanuth, formerly a New York film man, came on from Chicago, where he has been located for the past few years, to look over the situation in New York and to introduce his new co-operative motion picture service to his Eastern friends.

Steger to Direct Norma Talmadge

Head of Triumph Enters Into Agreement With Joseph M. Schenck—To Continue on Selznick Program.

JULIUS STEGER, president of the Triumph Film Corporation, has entered into an agreement with Joseph M. Shenck whereby the next and future screen appearances of Norma Talmadge will be personally directed by Mr. Steger and Joseph A. Golden. The Talmadge productions will continue to be released through Selznick Pictures. Messrs. Steger and Golden have a long list of successful photoplays to their credit, the most recent of which are "The Prima Donna's Husband," with Holbrook Blinn, Clara Whipple and Kathryn Browne Decker, and "The Libertine," with John Mason and Alma Hanlon.

Mr. Steger has selected for Miss Talmadge a powerful story, based upon a well-known play of modern life, which will afford the talented artist the fullest opportunities to display her dramatic gifts.

Mr. Schenck, who is president of the Norma Talmadge company, is also associated with Messrs. Steger and Golden in the production of a photoplay in which the leading part will be taken by Evelyn Nesbit. Mr. Steger describes the story as a "page from life," and he says he believes the leading role will aptly fit the woman who is to appear in it; that while in no way is it a reflection of her own experiences, at the same time what she has undergone will peculiarly qualify her for its portrayal.

In discussing last week with a World reporter the ethics of adaptation of classical plays and books Mr. Steger came out flatly for the ideas of the original author. "I believe it to be a matter of vital importance to follow with fidelity the story as outlined by the great mind that has conceived it, to retain the coherency and the power of the story. It should be the ambition of the director to imbue the player with the spirit of the part as we get it from the hand of the author. If the director is by nature sufficiently gifted with dramatic instinct to realize what the author intended to convey, then it is up to him to imbue the player with that spirit.

"How may we fitly characterize this craze for 'rescenarioizing' great books and plays? Would it be unfair to describe it as due to conceit and also as a wilful trespass upon the domains of great minds which have been regarded and acknowledged as such by generations of readers and theatregoers?

"The hardest audience in the world to entertain with a short dramatic story—and I know it—is a vaudeville audience, because some little fellow away up in the gallery will upset matters on a single false note.

"In a screen play the man who has tried out on an audience the effect of a certain scene is the best qualified to judge what will impress those out in front of the screen, to judge what will hold them spellbound. Your old player knows too well what will make an audience attentive, to make it listen to the story. He knows better than to go far in trespassing on the product of a great mind."

Mr. Steger is enthusiastic about the work of Miss Talmadge. "I have seen the best on the dramatic stage both abroad and in this country," he said, "and I believe the qualifications of this young woman entitle her to the highest consideration. She has a rare combination of heart and intellect and a keen sense for and the deepest appreciation of tragedy. These, together with her wonderful personality and her photographic qualities, should in my opinion make her the foremost woman on the screen."

Brock Forms Corporation

Will Handle Feature Productions on State Rights Basis.

An organization for the purpose of handling big feature productions on a state rights basis was formed this week under the name of The Enlightment Photo Play Corporation, with offices at 220 West Forty-second street, and having at its head Harry J. Brock, who for a number of years has been the head of one of the largest firms of film exporters in the world.

Mr. Brock was the directing head of the firm of Winik-Brock, which conducted a general export business, and which concern maintained offices throughout the world. At one time, Mr. Brock controlled the foreign rights to a large per cent. of the films produced in this country. The Enlightment Photoplay Corporation, organized solely for the purchase and possible production of pictures exclusively for the independent market, will begin operations with the exploitation and distribution of Ivan Abramson's sensational dramatic feature, "Enlighten Thy Daughter," which picture aroused much favorable comment upon the occasion of its trade showing at the Broadway Theatre, December 21.

Robert Vaughn—Thanhouser Leading Man

ROBERT VAUGHN, Thanhouser leading man, has a number of invaluable picture assets—a hero's irresistible smile, a vilyun's terribly contorted face when enraged, an extensive gratifying stage experience and a colorful off-stage career that makes it easy for the press agent to write pieces about him.



Robert Vaughn.

Mr. Vaughn exercised his fiendish potentialities in "Her New York," the recently released Thanhouser-Pathe Gold Rooster Play. He is a most captivating lover in "Mary Lawson's Secret," in which Charlotte Walker is starred. "Mary Lawson's Secret" is to be released in April.

Mr. Vaughn was Miss Walker's leading man in "A Woman's Way," a play written by her husband, Eugene Walter. When Edwin Thanhouser engaged Miss Walker for "Mary Lawson's Secret," she made a special request that Mr. Vaughn appear with her. However, at that time he was just finishing up "Her New York" and was in the midst of "The Vicar of Wakefield," in which he has the important part of Squire Thornhill. To accommodate Miss Walker, Mr. Vaughn arranged a schedule of his time for the next few weeks and worked in three pictures at once.

Mr. Vaughn is a natice of St. Louis. He attended Washington University in that city and studied to be an artist. He went abroad and took a course in decorative art and mural painting in Munich, Germany. So successful was he that he received a commission to make the mural decorations in the Missouri, Kentucky and Illinois buildings at the St. Louis Exposition.

He wanted to be an actor, however—and everybody's happy.

The Tenth Anniversary Number, dated March 10, will contain special articles by men who have made Moving Picture History. Greatest advertising opportunity ever. Advertising forms close February 23.



G. Hepburn Wilson and Dorothy Day in "The Toddle" as Shown in Gaumont's "Reel Life Number 4," Released February 4.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Values.

MANY exhibitors have rather peculiar ideas about advertising. They gauge the value of an advertisement by the cost of material and printing. If they spend ten dollars and do not build the receipts above that sum, they decide that advertising does not pay, and give it up. This is all wrong. The value of an advertisement does not depend upon the cost, but upon its drawing power and a piece of paper costing two dollars may bring twice as much money to the house as something else that costs ten. It is not the investment that counts, but the investment plus the brains behind it. If you cannot write good advertising yourself, it is better to give five dollars to a man who knows how to write a job that costs two than to spend seven dollars on the job alone and get no results. It is not the pretty picture, the two color inks or the rest that counts. Those help *only* when the message is there; the message that brings the business. If this were only understood there would be less money spent in advertising and more money made at it. If you have a ten-inch advertisement in the local paper that costs you two dollars an inch, print a message there that will bring more than the twenty dollars. Don't spend money if you have nothing to say, and if you have a message, tell it so that it will reach the greatest number of people. It is a waste of space to merely print an advertisement. Just lately a certain company spent several thousand dollars in an advertising campaign in the Saturday Evening Post. They took entire pages and advertised that their wares could be found everywhere. It was good advertising from a copy point of view, but it sold so much more than the company could deliver that it has been an even better advertisement for dealers in a similar line. We had to work a personal pull to get one of the advertised articles from the factory after vainly inquiring at the leading places most likely to keep the line. The advertisement was too good. It created a demand for a line that did not exist, and having created a demand, it was but natural that this want should be filled by other companies having full stocks of the same style of article. This example does not apply precisely to advertising pictures, but it does show that the mere purchase of space does not suffice. Buy your space and write your copy with your house and attraction in mind. These four things form a single whole and all four must be considered if advertising is to be effective. If you have the house, attraction and space, but not copy, you lose. If you have the space, copy and house, but no attraction, you lose again. Be certain that your advertising matches up.

Kalemized.

This is not the front of the Kalem offices, but the Belle Parrie, owned by Charles Freedman, and located in the Bronx, New York City. He has a Kalem night every Wednesday when he runs a Hazzard of Helen, an episode of The Girl from Frisco and a Ham comedy. Sundays



be runs one of the Grant, Police Reporter series, and the cut shows the paper used for one week, with just a hint of the lobby over to the right. Sixteen sheets and a banner for one brand in one week is going pretty well in these days of competition.

Extra Pages.

Some exhibitors complain that they cannot fill a small house program with a profitable quantity of advertising. It can be done. First election and then Christmas shopping has caused the Movie Fan, the organ of the Rex and Sterling theaters, Greely, Colorado, to run an annex to its regular eight-page, newspaper size issue. They have run mostly twelve and sixteen pages for the last couple of months. It can be done, very evidently.

A Woman Exhibitor.

S. E. Snyder, of the Balboa Publicity Department, sends in the picture of a woman exhibitor in Los Angeles, with this explanatory note:

> A short time ago a young woman came into my office,— a little woman, not much more than a girl—and asked for some pictures to help her advertise a Balboa picture-play which she had booked, and in course of the conversation it transpired that the young woman herself was the proprietor of the Empire theater, which is located at the corner of Pico and Lake streets, Los Angeles.
>
> The young lady's name is Alta M. Davis. This girl took charge of the Empire theater after two experienced picture play managers had made a conspicuous failure of it. It is the largest house in Los Angeles outside of the down town district. I asked the young lady to write a letter, setting forth her views from the standpoint of a woman exhibitor, and the letter reached me this morning. It is so clearly written and is so intelligently set forth that I determined to send it on to you, feeling sure that it would interest your readers.

Miss Davis looks more like a society debutante than a manager lady, but she shows an ample knowledge of her business as is evidenced by her views. The letter reads:



The subject of a woman successfully conducting a moving picture theater has often been discussed in my presence since I joined the ranks of the exhibitors, and because there are so very few women managers engaged in this modern line of commercial endeavor, I have been asked for an expression of opinion from my own viewpoint regarding the future possibilities and outlook for women exhibitors.

It seems to me there is a great field in the movie business, as yet practically unexplored by my own sex, for women of the progressive type who are not satisfied to let the masculine element of every community dominate, plan, manage and originate everything—and, of course, reap all the benefits that naturally accrue to those who have initiative, a quality possessed by women as well as men.

It is a known fact that women and children form the greater part of every moving picture audience, and it is but natural that a woman manager should be better qualified than a man to judge the kind of pictures the majority of her patrons like, when most of them are of her own sex. After all, the meat in the cocoanut of successful management, so to speak, is in obtaining the right kind of pictures—pictures that appeal to the greatest number.

This item, the proper selection of pictures has, perhaps, more to do with my success than any other one feature, but there are so many other details incidental to conducting a picture house, that some of them really should be considered along with the so-called paramount feature. For instance, the matter of advertising is of almost as much importance, for what profiteth it if you have the best pictures in the universe, and no one is made cognizant of the fact? Yes, I must say good advertising is an essential not to be overlooked, if the object to be attained is the pinnacle of success, and, of course this is the desideratum.

Another reason for successful management is the creating of a social, or cordial, atmosphere about your doors. Make every man, woman and

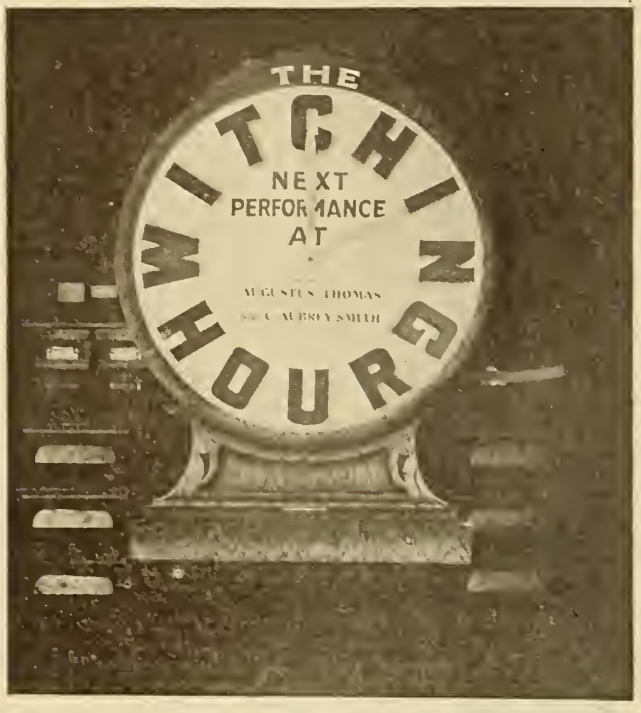
child feel entirely and unreservedly welcome the moment they cross the threshhold of your theater, by having a member of the "diplomatic corps" stationed at the entrance to greet them with something; a nod, a word or a smile, either of which gives the impression, at once, of sociability and fellowship.

Finally, if I were asked how to build up a good business where it had not before existed, I would say that eternal vigilance is the price of success, and would add that to be alert at every turn of the game —a woman's game as well as a man's, if you please—and to keep abreast of the moving movie times by association with as many "live wires" who are identified with all angles of the game, as possible, is to spell success in capital letters!

If there were more women exhibitors there would be less chance for the censor agitators, and in many other ways a better business. Miss Davis is by no means the only one. But what has become of the Baroness Blanc, who was one of the very first?

Just Right.

The Frohman Amusement company sends in this cut of an advertising novelty, but fails to add any information as to its method of distribution. A clock face is, naturally, most appropriate for a play titled "The Witching Hour," but such a clock will be useful in any



lobby, with the Roman numerals in place of the letters. The clock stands on an easel for lobby display, or may be hung up, and the hands are moved to the hour of the next showing.

For the Purple Mask.

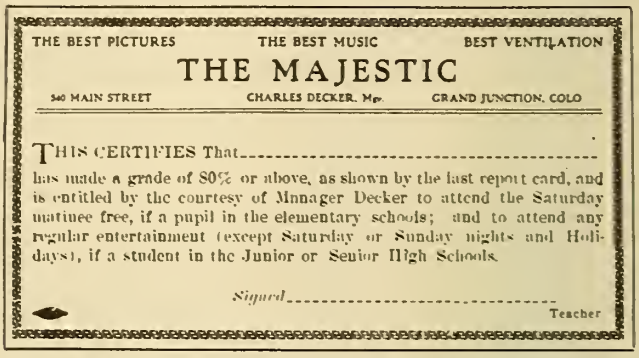
Special press helps figure importantly in the success of serial campaigns, for there are comparatively few exhibitors who would, unaided, be able to keep alive interest in a serial during its comparatively lengthy run. One of the best books gotten out by the Universal Serial Department is for The Purple Mask, the new Cunard-Ford serial. It gives a resume of the story, some argument for the exhibitor, a series of poster reproductions in colors of the wall and window stuff: in itself a mighty aid, a complete "teaser" campaign, suggestions for running advertisements and an ample provision of special cuts for use in general advertising and a large line of novelties from ten-foot banners to lapel buttons. There are purple mask "detective" badges, pocket mirrors, masks themselves, puzzles, pennants and slides and some special stunts. We do not like one stunt that comprehends a woman in tights in the lobby "where the police will permit." Even where the police are liberal, we do not believe that the use of a woman in tights for a ballyho will work good to the house. It will attract those who will not attend and keep away those who might be interested in the serial. It is characteristic, for Miss Cunard will wear tights, but tights on the screen or stage and tights in the lobby are two different matters. There are other and better stunts, the best being the use of a purple mask for the ticket seller prior to the showing. This will make a lot of talk in houses where the patrons are fairly regular in their attendance. The booklet covers 28 pages and with no other aid than this any exhibitor should be able to clean up the money.

To Copy.

Here's a striking description from the Third Street theater, Easton, Pa. Instead of using a lot of superlative the program says: "You know that feeling of falling from a dizzy height you sometimes have in a dream? Here is a story that gives it to you—only you get it while you are wide awake." We think that conveys the impression of breathless thrills far better than just adjectives could do. But save it for some extra special film.

Another Pupil's Ticket.

Charles Decker, of the Majestic, Grand Junction, Col., sends in the tickets he uses for the prize pupil scheme. In his use of the idea all pupils who make 80% or better in their studies are given passes and not merely the best pupil in the class. Both schemes are good. Where the size of the house permits ill feeling may be avoided by extending the courtesy to all pupils whose markings reach a certain standard.


THE BEST PICTURES THE BEST MUSIC BEST VENTILATION

THE MAJESTIC

340 MAIN STREET CHARLES DECKER, Mgr. GRAND JUNCTION, COLO

THIS CERTIFIES That_____

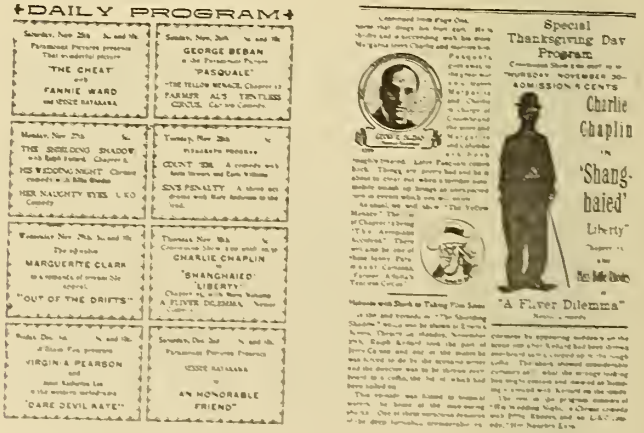
has made a grade of 80% or above, as shown by the last report card, and is entitled by the courtesy of Manager Decker to attend the Saturday matinee free, if a pupil in the elementary schools; and to attend any regular entertainment (except Saturday or Sunday nights and Holidays), if a student in the Junior or Senior High Schools.

Signed_____
Teacher

This scheme was one of the first suggested by this department, more than five years ago, and still holds as good as when it was first offered. Mr. Decker's tickets are on white paper 3¾ by 6 inches and are supplied to the teachers in pads for handy use. They are filled in by the teacher.

Paper and Things.

E. M. Erwin, of Erwin's Mystic theater, Denver, sends in some house programs and wants to know if we think he should use either a more glossy or a whiter glace of paper in order to get the best results from the cuts he uses. White paper would have nothing to do with the matter. The ink used does not seem to give a very good impression, but probably a heavier impression would mud up the cuts, which are the usual newspaper coarse screen. They are made to be printed upon rough paper and cannot be made to give results on a highly finished (glossy) paper, for which a finer screen cut and more careful make-ready must be used. As a matter of fact, it is probable that the cuts would show better on a cheaper grade of paper than that used. The paper sent in is not calendared, but has almost a calendared surface. A rough paper would take up the ink better, if the proper sort of ink is used, and would give better results. Glossy paper and fine screen cuts would give much better results, but the cost would be multiplied several times and the results would not be correspondingly great. Each cut would have to be made ready and it would be difficult and sometimes impossible to get cuts of the proper screen. The trouble with these programs seems to be that the paper is intermediate between the rough and the highly finished surface. It would work well with type alone, when proper impression could be given, but it would be better to use a little cheaper grade, more nearly approaching news or cheap book, and get better results at smaller cost. It is possible to get paper a little tougher than news but with the printing quality of news. We do not, as a rule, approve of cheapening a product, but this seems to be one of those cases where it will better to cut costs and at the same time gain results. Mr. Erwin uses a four pager, about 5 by 8 inches. We show the inside form. We think he would get a better result on the


DAILY PROGRAM

Special Thanksgiving Day Program

Charlie Chaplin in 'Shanghaied'

"A Flyer Dilemma"

daily program if he used straight two-point rule in place of the rather fussy stuff the printer employs. Decorative material should not be employed too close to important reading matter, since it takes from the prominence of the latter.

Excused This Time.

Ray Bagley, of the Liberty, Long Beach, Calif., sends in a very noisy, but effective advertisement. It is four thirteens in red and black printed in the body of the paper. He writes that this was the first

time the paper has used the "top deck" (second color press) in a year and it made a lot of talk. This advertisement would make talk if they ran two colors every day in the year and three on Sundays. It will not reproduce in a single color or we would run it here, but the main point is that having all the red ink he wanted, Mr. Bagley did not use too much. There is a 24-point border in red, a red handkerchief for Bill Hart's justly celebrated $1,000.50 cowboy suit and red for the film title. All the rest is black and it looks eleven times as good and ten times as strong as though the red had been smeared all over the space. Getting into the spirit of the thing, Bagley went out and bought a red lead pencil with which to sign his name to the letter. And he adds that the ad brought business "because it was read (red)" and the words in paranthesis are written in the red ink on his bichrome ribbon. We'll forgive him this time for the elderly pun, but next time we'll sic Fred Mace on him, and if Fred can't lick him he knows all of the Los Angeles pugs and can get help.

Three Good Things.

The Lyric, Lancaster, N. H., doesn't seem to have been running so very long; it seems only the other day that we made first mention of the house "Just across the bridge" but they seem to have cleaned up. L. W. Carroll writes:

> Enclosed you will find a sample copy of our weekly program. The stock is purchased from jobbers and the printing done locally. A stunt used to pull the kiddies for a matinee and incidentally call the grown-ups' attention to the film is the Bargain Matinee card which is enclosed. The teachers were persuaded to give these out the day before the attraction and of course it was talked at home. Practically every child in the whole school was on hand promptly at 3:45. And our evening business was very good.
>
> When our opposition closed they left the Iron Claw with five episodes to run and we have added it to our regular program on Tuesdays and have the good will of all who wished to see the finish.

Do you notice that last paragraph? He does not write about having closed up the opposition. He just says that when the opposition closed he wound up their serial for them. He might have added that he drew still others "Across the bridge" that way. Both samples are good work. The program is 2¾ by 3¾, a four pager with a phototone print tacked to page three and the program printed on the back of the sheet with the usual front page, nicely done. We take it that he gets the blanks with the player portraits attached and prints them up. The bargain matinee card will not print up well in cut. It is a salmon slip about 1½ by 4 inches, with this text:

Bargain Matinee

Lyric Theatre

Thurs. Dec. 14
3:45 P. M.

Any child under 12 years of age presenting this coupon and three cents will be admitted to the Bluebird film production "Little Eva Edgarton" with Ella Hall. Recommended by the Woman's Home Companion for the entire family.

This coupon and eight cents will also admit any child over 12 years of age to the matinee.

CARROLL & DONNELL, Props.

Any form of special ticket will interest, and this does not cut the price too heavily. We think Mr. Carroll is doing mighty good work.

Wholly Self Supporting.

William (Billkalem) Wright, of the Kalem Co., sends in a four pager gotten out by Harry Worth, of New Egypt, N. J. Mr. Worth calls it a herald for The Girl from Frisco, but it is hardly a herald. It takes part of three pages for the subject and gives the rest to the advertiser. The printing bill for 2,500 was $15 and the advertising represents $22 so that the advertising pays for mailing as well as printing and yet gives the house all the space it needs. There are fifteen advertisements, but the setting of the advertising is open and the announcement of the film is not crowded. That Mr. Worth is a live wire in other ways is shown from this tag to the story:

> After the show on Saturday night we have a dance, to which we charge an admission of 5 cents for ladies and 10 cents for gentlemen. If you have never stayed for one of these dances try it one night and see if you don't have some time.
>
> While you are in town you can do your Christmas shopping. You can get anything you need of the merchants here at city prices and many things cheaper and better.
>
> For the kiddies I will run a matinee every Saturday at 3 o'clock. Bring them to town and let me care for them while you shop, or, better still, come to the show yourself. Admission to matinee, 5 cents for children under 12.

He lets very little get by him, and in a small town he makes more than some big city houses can show on a season.

Nifty—but Empty.

M. J. C. Kornblum, publicity man for the Rowland and Clark theaters, Pittsburgh, and editor of the Film Forecast, sends a sample of the ticket case given when a certain number of books of tickets have been purchased. It is about what you would expect from the Rowland and Clark houses and something that no one need be ashamed to carry. It is real grain walrus leather, leather lined, with a pocket for the flap of the ticket book and another for cards. There is a snap fastener and a neat gold house cipher—but the book is empty. If we ever get to Pittsburgh we shall insist that it be filled.

The circuit is strong for system and we have several times reproduced their schemes for getting details of patronage. The latest is a card 3½ by 7 inches, printed up on both sides. It starts off by asking the recipient to help out the management, and follows with details as to attendance, favorite players and brands, the preference as to serials, long and short subjects, the receipt of Film Forecast, the papers read for amusement news and interest in kid matinees. Where possible the questions are so framed that they may be replied to with a check mark, all of the papers, for example, being listed for checking. And the card, properly filled in, is good for an admission to the Strand if presented to the doorkeeper.

About 300,000 are to be put out and so far an average of 20% of the cards have been promptly returned. As this information all comes from persons who are sufficiently interested in pictures to go to the trouble of filling in the cards, the information has unusual value to the house as a guide to its policies. Of course the information is of no use unless tabulated and analyzed. That is the point where many fall down. They read that some system of inquiry is good, so they get out cards and read them when they come in, but they do not digest the facts and so the information is of small value. It's the follow-up that counts.

Wall Paper Encore.

Balboa, looking about for some novel form of greeting, used wall paper as the stock for its Christmas cards. They did not tell the editors they were tearing paper off the walls of houses that showed the brand, they made more of a hit with the editors by explaining that it was because of the high price of white print paper just now, and that is something that appeals to every editor, great or small. The greeting was nicely worded in all save one respect. It wished plenty of sons and daughters to a lot of poor married men who had just gone broke buying presents for the ones they already have. And just to make it stick they omitted the usual press dope, which is a refinement of good taste, not that the press stuff is to be avoided but because they take even that suggestion away.

Were You?

Were you among those who
Gave out calendars,
Used holly border
Printed in red and green
or
Spelled it "Xmas?"

You had plenty of company. They are all good stunts, but there are other newer ideas.

Painted Ads.

Evidently Mr. Blanchard finds that specially drawn advertising pays, for the Orpheum, Chambersburg, Pa., regularly uses this form now, a sample of which was shown in the department lately. It's a nice way to fool the compositor, for he cannot muss up a plate very well, and an artist can lay out his lines to better advantage. To permit the use of different sized announcements, the house name is set in type and may be shallow or deep as the space taken requires. If you cannot afford to have your attraction played up each week you can, at least, get a few designs and keep them in stock, with mortises for type. You do not even have to buy them. Get magazines that use frame and have these reproduced. A frame will make an advertisement stand out on a page with others and at a small cost will make it certain that you get all the use of the space that your money pays for.

In the Spirit.

We have spoken before of the intimate program stuff of the Avon, Utica, N. Y., and of Mr. Fait's trick of writing as though to a friend. His Christmas program did better. It told of an entertainment planned for the house people during Christmas week. Probably other houses entertained their employes, but Mr. Fait told about it, and it helped create in the minds of the patrons the feeling that they had something in common with the house people, even though they were not invited to the party. Mr. Fait gave out Christmas presents to his patrons, but his methods of distribution was unusual. Cards were given out during Christmas week and when filled in by the patron and presented after New Year's day were redeemed by a memorandum or telephone book. In this way Mr. Fait built up his mail list and also brought his patrons back.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

That Brain Polisher.

(Concluded from last week.)

FEW wrote dramatic action. They make the too-common mistake of confusing violence with drama. If Jim started to throttle Dora it must be a "strong" scene, though the mere throttling is not in itself dramatic. No stipulation was made to that effect, but since these stories were supposed to be written under "service conditions" it might be noted that only a small portion of them would pass even the most liberal of censors, and most companies would hesitate to make such stuff. Few realized that the dramatic is not always the violent, and that a scene in which the players did not touch each other might be stronger and more effective than one in which they clinched, rolled all over the floor and broke the furniture. One author even had a lamp broken and the house set afire to get a strong moment, but no one thought of putting in a train wreck or an automobile going over the cliff, which helped some.

If these replies represent the average of present day free lance production they justify the use of the staff writer, hut we do not think that many of the better qualified writers came in. The technique, too, was careless, and one writer had nine scenes, though six of these were "back to" the scene immediately preceding, all of the first seven being the same scene.

Several cheated a little and came back with a second and even a third solution, though this was not contemplated in the offer to comment on the work. The next "polisher" will guard against this. And there probably will be another soon, though not too soon, for it has taken about five days of solid work to handle the scripts that came in.

As a matter of interest here is our own analysis of the situation. Clearly Dora must extricate herself from her difficulty. This is not alone hinted at in the premise as given, but good technique shows that what she does for herself will he more effective than what another does for her. Tom could rush in to her rescue or she could lean out of the window and yell for the police, but then she would not enjoy the sympathy and approval that would accrue from her own work. This being the case, we get down to Miss Brown's conclusion. It is a choice of intimidation or cajolery. Intimidation suggests violence, and violence is never so effective as appeal to the mental. Physically Dora is no match for the drink-crazed man. She cannot beat him up, and the moment he draws a gun the audience will stop following the action and wonder just how she is going to get the weapon from him. They expect it and the anticipation will spoil the result. It must be something that Dora does, and since she is his physical inferior she must use cunning or sex-appeal, and sex-appeal will not make for credit to her. No matter what her extremity, the spectator will not approve of her action. It is to he supposed that Dora knows Jim's modes of thought, since she has been married to him. Perhaps this would be the best way out:

ROOM—Dora on—working—Jim staggers in—she looks up—for a moment she is terrified, but she pulls herself together—lays aside sewing and rises—Jim draws gun and flourishes unsteadily—rage steadies him a little—he comes up to her with an ugly look on his face—sticks gun in her face—with a look of disgust she pushes him arm away—says

Cut-in—"You stopped in at Dorgans and you're crazy drunk again. Lie down." Jim looks at her stupidly—looks at gun—brightens up—remembers he came to kill her—turns gun upon her—she speaks sharply—takes gun from him—lays upon table—he starts to regain it—she catches him by the coat—starts to take it off—he struggles a moment—then yields to habit— looks about him stupidly—things do not look right, yet it is familiar enough—Dora strips off coat—Jim rallies—picks up gun again—once more she takes it from him—shakes him—takes off collar—leads him to sofa—forces him to lie down—covers with rug—watches him for a moment—he drops off—she tiptoes out—her face is now drawn and haggard—

HALL—Wall phone—Dora comes in—goes to phone—calls—so weak she can hardly keep on her feet—has to hold on to phone box—

OFFICE—Tom on—answers phone—surprised—shocked—springs up—grabs hat—rushes out.

Back to Hall—Dora tries to hang up receiver—makes a couple of futile attempts—crumples up in a faint.

This is not offered as an ideal solution, but it will give a certain dramatic effect and carries the story on.

The best solution was contributed by Anna L. Heath, who has Dora play drunk and so disgust Jim that he leaves her. She takes only one long and two short scenes, and she gets a really novel and dramatic effect.

His Ten Commandments.

William Wright Farmer plugged along for two years and built up a string of some 150 scripts before he made his first sale, and he seems to think he is doing pretty well to put one over about every four weeks. He knows that he is doing well for the times and does not complain because he does not sell more. He has drawn up a set of don'ts that epitomize his discoveries, and though they have been told before, they will stand the telling again. Paste them up somewhere:

DON'T think the Editor is interested in you, or try to make him interested in your troubles. Send a good story and that will tell him all he wants to know about you.

DON'T think that every man that handles other people's money is a thief, neither must you think that an Editor steals because he has a chance to do so.

DON'T stick to the Eternal Triangle and expect to develop that most necessary new twist. Try to find a story from the unbeaten paths. Life is full of many situations of a ludicrous character that do not depend upon love interest.

DON'T write a slapstick comedy as such. Make your situation strong enough to bring laughs without slapstick, and if the Editor cares to make it slapstick, it is easy to add the rough stuff. Any fool can write knock 'em down, carry 'em out stuff, but it takes a writer to find a logical reason for doing so.

DON'T write with checks in mind, but write with the critic in mind and make it so good that you will get more pleasure out of the good criticism of your produced story than the check you received for it.

DON'T think, when you have made your first sale, that you have arrived. Better imagine you are still a novice, as you are more apt to keep on learning something. In the game of Authorship, the real author is the one who never arrives, hut is always struggling to arrive.

DON'T feel satisfied that the reason you are not selling is because the Editor is incapable of discovering a good story. Better write such a delightful bit of original work that the Editor cannot help discovering it.

DON'T think that man has used every available idea for a Movie story. The author has just written three stories, that are in course of production, that were based on the plot germ that he found on the first page of a well known novel, and the book contains 300 more pages. I'll bet every work in a Standard Dictionary contains a plot germ for an original story, if an author feels disposed to seek and find it.

DON'T imagine that the producers are buying stories from their own set of personal friends and relatives and that you must have a pull in order to sell. There is no room for a genius to be left undiscovered, unless he himself refuses to develop his talent.

DON'T get discouraged at the sight of a rejection slip. Such things were invented as part of the modern scheme of business economy and not for the purpose of discouraging authors. The author that never saw a rejection slip was born and passed out before modern methods came into existence.

Do Your Best.

Production is at a pretty low ebb these days, but because you see so much poor stuff done, don't scimp your own work. In the first place you must do better work than usual in order to overcome the loss of effect due to poor production, and in the second you cannot tell the day when there will be a new man at the editorial desk; a man looking for the good writers, and if you send in slovenly stuff he will not mark you down for one of the elect. There is no telling when the chance will come in any particular studio, so now is the time to be on tiptoe.

On the Other Hand.

Undoubtedly some studios do assimilate the ideas of authors without sending out checks. There are one or two, though they are not open enough to get caught at it. But on the other hand a company iately paid $750 for a story, and later had to pay the actual author a fancy price. If this keeps up both sides will be forced to give bank references.

The THIRD Edition of

Technique of the Photoplay

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 171.

What do you think ought to be the attitude of the Local Operators' Organization with regard to over-speeding the films?

Roll of Honor on Question No. 163.

The Roll of Honor on Question 163 consists of W. B. Allen, Edmonton, Canada; John W. Creamer, Chillicothe, Mo.; C. E. Linstruth, Carthage, N. Y.; V. M. Kidd, Victoria, B. C.; E. H. Hitchcock, Somerville, Mass.

I have selected the reply of Brother Allen as being best suited for publication.

Reply to Question No. 163.

By W. B. Allen, Edmonton, Canada.

The Question:

If there are 100 turns in the transformer primary coil and 20 in the secondary coil, and the primary pulls 10 amperes, how many amperes will we get at the arc?

The Answer:

At first glance this question would give one the impression that it was rather simple, but when it comes to answering it, one finds it covers a lot of ground. First: you have to choose your secondary voltage and amperage which, we will assume to be 35 (approximately A. C. arc voltage) and 60 amperes. Therefore the secondary wattage equals 35 x 60, or 2,100 watts. The primary turns are 100 and the secondary is 20, therefore the ratio of transformation is $100 \div 20 = 5$; that is to say, the primary voltage will be five times the primary, the wattage being the same in both cases, i. e., 2,100. Thus we find a direct proportion exists between the pressures and turns in the two windings, and an inverse proportion between the primary and secondary amperes. Thus, primary voltage : secondary voltage :: primary turns : secondary turns, so that we have $X : 35 :: 100 : 20 = 175$ volts, which will be the primary pressure. The primary amperes equal secondary amperes divided by the ratio of transformation, thus $60 \div 5 = 12$.

Thus far I have assumed the transformer to have 100 per cent. efficiency, which is, of course, impossible, so that the primary wattage is always more than the secondary by a percentage equal to wattage output divided by the wattage input. In other words, primary wattage divided by secondary wattage equals the percentage of efficiency of the transformer. The maximum efficiency of the small transformer used for projection purposes is about 95 per cent. (I wish it was—Ed.), so there will be five per cent. loss in transformation, and the actual wattage delivered in the secondary circuit would be obtained by multiplying the primary wattage by the transformer efficiency.

Don't Keep Things Clean.

From a theater manager of St. Louis, Mo., we have the following:

> I would like to ask your views with regard to the matter of cleanliness in the operating room. We have a great many operators in this town who refuse point-blank to clean the operating room, claiming that to be the duty of the janitor. The janitor, on the other hand, says it is not his duty, and, as a rule, managers do not seem to care, so long as the picture is on the screen. I know I would like an expression of your opinion in this matter, and am sure a great many others would appreciate it as well.

Well, I suppose here is where I will get in bad with a lot of the St. Louis boys. I have been told that the St. Louis union takes the position that it is not the operator's duty to clean the operating room; also while in St. Louis I, in a number of instances, saw plenty of proof of the fact that the men, or *some* of them, rather backed up that idea to the very limit. Now I am sorry to say I cannot agree with the St. Louis men's idea on this particular point. *In my opinion it is the duty of the operator to keep his operating room clean;* also I don't believe it is right or proper to have a janitor blundering around in the operating room, where there is apparatus which he may very seriously damage. Of course, however, there is reason and common sense in everything. I do not mean by this that the operator ought to be compelled to paint the room, and all that sort of thing, although it is no great hardship for him to do even that. I do think, however, that *so far as keeping the walls, floor and the apparatus clean, that duty in the very nature of things devolves upon the operator,* and, frankly, gentlemen, I have not any large opinion of the progressiveness of the operator who, rather than spend perhaps five minutes each day cleaning up, will work in a nasty, dirty, filthy hole, or even in an operating room which is anything else but clean. I HAVE NEVER YET EXAMINED AN OPERATING ROOM IN A THEATER WHERE THERE WAS HIGH-CLASS PROJECTION AND FOUND THAT ROOM DIRTY OR IN DISORDER. I believe also that, taking the country over, there is not one operator in five who would be willing to leave the cleaning of the operating room to a janitor. I know I would not. When I was operating, the very first thing I did when I came on duty was to sweep the floor, and the next was to carefully wipe off all apparatus. I venture the assertion that the whole performance did not consume ten minutes a day, except once a week when I would carefully sweep the walls down, and once a month, the first day of the month, when I would go over the walls and ceiling with a cloth. Personally, I would not allow a janitor to do these things under any circumstances, because in the first place I had some rather expensive tools which might "look good to him"; second, he might do a lot of damage by the careless placing of a step-ladder, or something of that kind. As a matter of fact, I remember one instance where I went to the operating room with the operator when he began his show at night. He started the first machine and all was well. When the reel was pretty nearly over I went out and sat down to watch the projection from the outside. Presently the picture jumped off the screen by nearly a foot, and then began to wobble to beat the band. I went upstairs and found the operator trying to yank the machine back into place. At last the trouble was remedied, after a fashion, and he said: "That is the second time that d—— janitor has done that." It developed that the janitor swept out the operating room and in so doing he had blundered against one of the machines, moving its back end slightly, although it was pretty well anchored down, but with a 100-foot throw it takes but little movement to put the picture a foot off the screen.

No, St. Louis, I am of the opinion that the operator ought to keep the operating room clean; also I am of the opinion that the man who, rather than keep his room clean, will work in a dirty one is not and never will be a high-class workman. To ask an operator to post bills, sweep out the auditorium, carry reels to and from the exchange is absolutely wrong, from any and every point of view. On the other hand it is just as wrong and absurd for the operator to refuse to keep his operating room clean. There are extremes in both directions.

Gas Engine Power.

Curtis Motor Company, Bement, Ill., says:

> I would like information regarding power of gas engine required to drive dynamo for 150 seat moving picture show, requiring current for projection machine, house lights, two 16-inch fans, and two or three 100 watt lamps for front lights. Please give us size of dynamo required and horse power of gas engine to drive it.

Sorry, gentlemen, but the data is not sufficient to enable us to give the information you request. I can, however, tell you how to figure it for yourselves. First: The power of the gas engine required, so far as the projection lamp be concerned, will depend upon (a) number of amperes to be used for projection; (b) voltage of the dynamo; (c) whether it is intended to burn both projection arcs at once during the period of change-over or not. Assuming the current to be D. C., the amperes at the projection arc 30, and the voltage of the generator 110, we would then have a total power requirement for one projection arc of $30 \times 110 = 3,300$ watts, a large proportion of which is consumed in the rheostat, the actual power at the arc being only $50 \times 30 = 1,500$ watts. If the voltage of the generator be only 60, then the total power required would be $30 \times 60 = 1,800$ watts, with $30 \times 50 = 1,500$

watts actually consumed at the arc, the odd 300 watts being consumed in the rheostat. In the first instance you would have to have gas engine power equal to $3,300 \div 746 = 4.4$. In the second instance you only require engine power of $1,800 \div 746 = 2.4$. You will therefore see that, so far as the projection arc be concerned, the necessary power of the gas engine will depend to a considerable extent on the voltage of the generator. The less the voltage the less the power required, because the D. C. projection arc only operates at its best at between 45 and 60 volts, with an average of about 50, the rest of the line voltage being broken down in the rheostat.

As to the power required for the incandescent lamps, why you simply have to find out how many lamps there are going to be, the wattage of each lamp; add them all together and divide by 746, there being 746 watts in one horse power.

And now a third equation enters, if you are going to use two projection machines and the manager wants to dissolve one picture into the other. Then it will be necessary to burn both projection arcs for a period of one or two minutes, and this means that you must add just that much more generator capacity and engine power. For instance: if one arc takes 3 horse power from the engine, then you will have to actually supply 6 horse power in order to run both machines, even though it be only for a minute or two. After figuring up the power required, I would suggest that you allow a reasonable margin of engine power above that. You can use a 60 or 70 volt dynamo, the only objection being that 60 or 70 volt incandescent lamps or fan motors are not so readily obtainable as the 110 volt variety. Unless you have a dynamo especially designed to handle a variable length projection arc you cannot get along successfully without some resistance in series with the arc, and a 60 volt dynamo is about the minimum.

Lens Trouble.

T. W. Cannon, Greenfield, Tenn., orders a Handbook and says:

> I cannot get my condensers matched up right. Am using an objective lens 1⅝ inches in diameter, working at 2¾ inches back focus. According to Table No. 1, page 141 of Handbook, I should use two 6½-inch condensers, with the apex of the front condenser 16 inches from the aperture. I get my current through a 110-volt compensarc. It is 133 cycle current. The picture is discolored by blue streaks across the center, and yellow at top and bottom. By pushing the crater up very close to the rear condenser I am able to get by, but this causes quite a lot of lens breakage. I am not at all satisfied. Have been a constant reader of the department for the past two years and wish to thank you for the assistance you have rendered for better projection.

First, Brother Cannon, I don't think your lamp has sufficient angle; second, I suspect you are using a pretty low amperage. I personally would not undertake to project a good picture with less than 60 amperes A. C. I would suggest that you try the following combination. First, 17 inches from the apex of front condenser to film; second, two 6½ inch condensers. Yes, that is just what you have now, and it ought to give you very fairly good results, understanding, however, that the securing of high class results with low amperage is hardly to be expected. If you are using 60 amperes and set your carbons as per C, Figure 124, Page 297, shown photographically in Figure 126, Page 300 of the Handbook, you should have no discoloration, and you ought to get fairly good illumination. As to the lens breakage, you should have a Preddy or Elbert condenser holder, which you can procure either from the Picture Theater Equipment Company, or J. H. Hallberg, New York City. See their advertisement for address. I am inclined to think that your whole present trouble lies in the lamp not having sufficient angle; also possibly you are not using the right carbon set. The set shown in Figure 126 will be difficult for you to master if you have been using something else, since it requires very close adjustment of the carbons, but once having mastered it you will find a decided improvement. You won't get quite as heavy candle power, but you will get a *whole lot better general results*. You will then only be using one crator, the upper, and the set should operate approximately as at C, Figure 124. It is also possible that the blue streak is due to use of sets A or C, Figure 124, to carrying the carbons too close, as per E, 124, or the condition shown at D, Figure 124. Any one of these may cause the streak, but, as I before said, probably it is lack of sufficient lamp angle.

Watchman of the Department.

Roundup, Montana, says:

> As a subscriber to the Moving Picture World and watchman of the department, I want the following information. What size opera house would you suggest in a town of 3,200 population, which is swelled to 5,000 by including two coal mining camps. The house would be designed to run pictures and vaudeville stock companies. There is already one moving picture theater seating 400. Some parties are planniug to build a theater, or opera house here next spring. What is your suggestion?

Why if you have a really good moving picture theater seating 400, my suggestion is to think a cuppla of times before investing money in another one. I could not tell you anything at all about what size house you should erect, since that would depend on a great many equations, none of which you have set forth in your letter. First: what kind of vaudeville stock could you get, and at what prices could you get it? Second: Is the town compact, with good sidewalks and well lighted streets, or is it scattered and dark so that it would be difficult for people to get to the theater, especially in bad weather? Third:—but what's the use? I could not offer you intelligent advice without absolutely knowing the local conditions. Sorry, old man, but it cannot be did.

New Reel Band.

J. B. Day, one of our old-time correspondents, formerly located at Sherman, Texas, writes from St. Paul, Minn.:

> Just a few lines to let you know I am still on the face of the earth, though considerably farther up in the general direction of the North Pole. Enclosed find sample of my film band which I am just putting on the market. I trust it will meet with your approval, and that you will give me a small write-up in the department, explaining the advantages of the new band to manufacturers as well as to operators.

First and foremost, Brother Day, I am glad to hear from you again. I



thought for sure you had pulled the hole in after you so tight that you could not get it opened any more. Second: I don't give "write-ups"—only legitimate descriptions, based strictly on facts.

The new reel band consists of a thick strip of tough paper 7 inches long by 1 5-16 inches wide. To this slip, and in its center, is permanently fastened by "paper fasteners," a thick piece of clear gelatine 2 inches by 1¼ inches wide, in one end of each is a metal protected eye hole, and in the other end a similar eye hole carrying a disk to wind the string under. The whole thing is illustrated in the cut.

Brother Day claims for the band the following advantages: First, it is cheap, costing but 3 cents each in lots of ten thousand; second, it will wear well; third, the dice that the string fastens around will not break or tear like a paper dice; fourth, it only takes the fraction of a minute to attach a new string in case the old one breaks; fifth, the paper name plate may be changed by taking out the two paper fasteners and putting on a new name plate; sixth, it takes up little or no room, either at the exchange inspection bench or in the operating room; seventh, it is not so likely to tear or damage as is the long paper band; eighth, it requires a great deal less time to put on than does the old paper band.

It seems to me that Friend Day's claims are very well founded, and we wish J. B. Day & Company, which firm is putting out the band, all possible success.

Chillicothe, Missouri.

J. W. Creamer, Chillicothe, Mo., writes:

> Am enclosing my first answers to the questions. Don't suppose they are correct, but I have at least tried. The questions sure do make one study, and that certainly is beneficial. I would like to have you visit Chillicothe when on your trip. We are not very far from St. Joseph, one of your stops. Believe I can get about eight or nine operators and helpers together, and the three managers. We have two houses, but no union. If we cannot get together I will try to hear you in St. Joseph.
>
> I visited the Grand and Le Graw theaters in Brookfield, Mo., recently. At the Grand there are two Powers machines and a Fort Wayne motor generator set. The operator, Mr. Green, will however, in my opinion, do well to study the projection department, and the Handbook. I do not think I ever saw projection light so badly discolored as was that of the Grand at times, and he had direct current too. Several times the whole picture was obscured, and at other times the whole lower half was brown. At the De Graw Mick Walsh was using a Wagner converter and two Simplex projectors. The picture was brilliant, and the projection, in general, good. In closing I wish you and yours the best of health.

Now wouldn't that pull your whiskers? Brookfield is one of my old stamping grounds. My Dad ran an engine out of Brookfield on the Hannibal and St. Joe (now a part of the "Burlington Route"), and I lived in that classic burg for almost two years, attending the "Brookfield Academy" which has long since disappeared. I wonder if Mike DeVoy, a H. & St. Jo engineer, one of my old time friends, is still there.

As to my stopping in Chillicothe, why it can't be did. As I remember it Chillicothe is considerably more than fifty miles from St. Joseph. I would like to come, old man, but I am afraid it is out of the question. By-the-way, I also lived in Chillicothe a couple of months once; about 1891, I think it was.

Salting Carbons.

R. W. Hastle, Stroudsburg, Pa., says:

> In your late Handbook you refer to the salt treatment of carbons. Can you give me the solution used? Can this treatment be applied to both cored and solid carbons? Am using National ¾ inch cored above and ⅝ inch solid below. What, in your opinion, is the best American made carbon? I am using Power's Six B, and Westinghouse compensarc, pulling 60 to 65 amperes. Have some trouble in holding the arc.

I would suggest that you procure from your supply dealer a few of the National Silver Tip negative carbons, and give them a trial. As to what is the best make of American carbon, why I would suggest that you try the Speer and the National and decide for yourself. I cannot

answer questions of that kind in the department. The salt treatment consists merely in soaking the carbon in a salt brine strong enough to bear up an egg. Soak the carbons about a week and then let them dry thoroughly. Be very sure they are dry. It is best to insure this by placing them on top of lamphouse before using. You can try the matter out and decide for yourself whether or not it is beneficial. The salt stunt is inteuded for A. C. only, hence only appiies to cored carbons.

The New Tables.

Brother Ralph Martiu of Los Angeles, Cal., has sent in a criticism of Griffiths' new tables, November 4th issue. His complaiut is that the new tables do not iu all cases produce a staudard spot of 1½ iuches iu diameter.

I submitted this complaint to Friend Griffiths, who says:

I really enjoy theso mental tiffs with Martin. In them we help each other by scattering the chaff, and getting at the kernel of each other's ideas. In theso crticisms there is absolutely nothing but friendly feeling on my part, and I am suro there is nothing else on Brother Martin's part either. No matter how harsh the criticism may appear to be, they merely add spice to what would otherwiso be very hard and monotonous work. His criticisms with regard to the sizo of the spot produced hy application of the new tables are approximately correct, but he is mistaken in assuming that I ignored that point in compiling the tables. I had both the size of the spot and the heat of the crater in mind when I choose tho distance in Table B. The one thiug that Martin has overlooked is that the ordinary projection lenses, almost without exception, call for 16 inches or more between the condensers and aperture, and the tables published in November 4th issue were constructed to meet as *nearly as possible* the faults of the present condenser and objective systems, not taking into account those things which may in the future be invented. If we could really have a range for distance Y of from 9 to 20 inches, as indicated by Martin's criticism, that would be quite another thing, hut since the minimum distance is automatically set at about 16 inches by the objective lens diameter, and since the imperfection of appartus makes the maximum distance from 20 to 22 inches, why Martin's proposition won't work.

As a matter of fact the variation in size of spot is easily taken care of by plano-convex and menisucs-bi-convex condensers, and even with the new tables it is necessary to be familiar with Table 2, page 143 of the Handbook, showing the enlargement of the image over the object. In this connection Table 2 ean be further improved, and I have an idea in mind which will eliminate the apparent deficiencies in the new tables.

Really I don't quite know what to say as between Martin and Griffiths, but anyway I do not think it is wise to run the risk of confusing matters by publishing Brother Martin's charts at this time, because, while I have every respect for Martin's ability as an experimenter, still I am not at all certain he is right in this matter, and if he is not it would, it seems to me, be very unwise to in any degree upset Griffiths work at this stage of the game. I must perforce move cautiously in this matter, and be pretty certain I am headed in the right direction before throwing in the clutch. It is all right to have the engine running while reading the sign-board, hut if the clutch is in you will have left the sign-board far behind before you are certain you are headed on the right road.

From Chicago.

Chicago, Ill., sends check for new Handbook, says "please don't use my name," and then proeeeds as follows:

Am enclosing a few samples of splices which pulled apart in running through rewind and cupping slightly to detect loose patches. These were taken from one reel of a five part ——— ———; the other four reels were perfectly all right. I have been running the Triangle Kay-Bee, Fox, Metro, Paramount, Triangle Keystone, and Triangle Fine Arts for eighteen months, and rarely have a break on any of them with the exception of ———. Some of the reels of ——— are good and others are literally awful. The splices look like machine work, and I have about concluded that it is the fault of not using enough cement, or else cement of poor quality. I have heard several complaints on this particular make of film, therefore it would seem I am justified in making this kick. We have reported the matter to the local office, but as a rule such complaints do not reach the right place. I would consider it as a favor to myself and many others who have to handle Fine Arts features if you will take the matter up with the manufacturer. I have been a subscriber to the Moving Picture World for many years, and appreciate the projection department greatly.

I have taken this particular matter up with the manufacturer and the trouble will very soon he completely remedied, although it may still appear to some extent for a few weeks.

I appreciate your kind words, Chicago. I have to smile every time I get a letter from Chicago, however, because it contains the legend "don't use my name." It's really funny the way the rule or ruin element have you fellows huffaloed. However, I do not blame you, as you cannot afford to deliberately butt into trouble.

Columbia, S. C.

From Albert H. Estes, Orangeburg, S. C., comes the following:

Am sending you a report sheet I have been using which lets the man behind me know just what condition the film I send him is in. Maybe some day he will get his eyes opened and try to help the crank twister next behind *him*.

THIS FILM NEEDS NO INSPECTION

LAST USED BY

ALBERT H. ESTES,
The Bluebird Theatre,
Orangeburg, S. C.

I. A. T. S. E. 347.

Condition of Leaders and Trailors _____
Condition Received In _____
Condition Shipped In _____
Condition of Film _____
Condition of Subjects _____
Condition of Titles _____
Date _____ 191__
Remarks _____

Am working in a new house, and somo of theso days am going to send you some real photographs of a classy, little operating room. I havo two motor driven Powers 6A projectors, pulling current through a Fort Wayne A.C. compensare, with a nice size, well lighted booth. Am projecting a 12-foot picture at 80 feet.

Understand you are going down to Columbia, S. C., on your next hike. Please let me know, through the World, when, and I will try and bo there. We have a clever bunch in the Columbia local, and I can safely say they will all be glad to see you.

Huh! Brother Estes, I am afraid you have another "say" coming. Richmond, Va., Columbia, S. C., and Macon, Ga., are the only three locals in the south which seem to be calmly and peacefully sleeping. Some of the locals did not even wait for a letter, but asked me to include their city as soon as the itinerary of the trip was first published. Outside of these three locals, however, every other local in the south has responded to a letter, and only one, Memphis, Tennessee, has turned the matter down. I have, however, written to Richmond, Va., Local No. 87, Columbia, S. C., Local No. 347, and Macon, Ga., Local No. 594; twice, and have not even received the courtesy of a reply. Now I have *absolutely* no feeling of resentment in the matter, but would most respectfully suggest to these locals that it is customary, merely as a matter of ordinary courtesy, to reply to a business communicaion. It will be a matter for very genuine regret if it becomes necessary to leave Richmond, Columbia and Macon off the trip. Personally it makes no difference to me, because there are already fifty-eight cities which have either, without waiting for a letter, demanded or requested that I stop, or have responded promptly to a communication by mail, and there are quite a number yet to hear from. As a matter of fact I am afraid I won't be able to include all the cities that are going to ask for time. As the matter lies right now it will take fully ninety days to cover the route, and there will he at least fifteen or twenty more cities in which I probably will be obliged to stop. You can therefore see that in speaking of this matter my only regret is that these three cities are likely to be deprived of something they really stand in need of. This sounds like an egotistical statement, but I believe that *every city in which I have delivered this lecture will* agree with it.

As to the film report, it is a mighty fine thing, but if the top line is to be included it is up to the operator to make good. Of course if every operator *does* make good, then the film needs no inspection. The including of this slip, however, in this form, will promptly remove the operator from the lazy man's class.

I will he glad to have photographs of your operating room, but object to that "well lighted" part of it. *An operating room should be painted black inside and should have no light at all while the picture is being projected.*

Size of Carbons.

P. A. Wentzel, South Bethlehem, Pa., writes:

Kindly advise as to size carbons, solid or cored, and make to use on 30-60 amperes, 110 volts A. C.

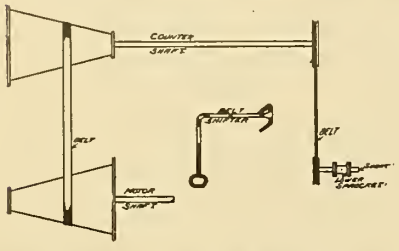
For 60 amperes A. C. I would suggest either two ⅝-inch cored, or a ¾-inch cored above and a 7-16 inch cored below, set according to C, figure 124, page 297 of the Handbook; also illustrated photographically in figure 126, page 300 of the Handbook, giving your lamp enough angle so that only the light from the upper crater will be used. If you haven't a Handbook, why the set referred to is the same set that is used for D. C. It requires much closer adjustment of the carbons, however, than when using D. C., because the crater is much smaller; also the candlepower is not as high, but the illumination is far more even and steady. I would not advise the use of as little as 35 amperes A. C. for the projection of a picture larger than eight feet. Forty ought to he the minimum. For 40 amperes I would suggest that you experiment with two ½-inch cored carbons. If they do not work to suit you, use one of the sets named above—whichever one gives the best results. On the whole, I am a little

skeptical about it paying you to bother with 7-16 inch carbons. They are not so easy to get, and the possible advantage through their use would not be anything very great.

Home-Made Motor Drive.

George Arbuckle, Argyle, Neb., asks:

Could you tell me how to make a motor drive for my machine which will work satisfactorily? I have the motor and plenty of groove pulleys of different sizes. The boss refuses to buy a motor drive, but has no objection to his humble slave making one.



Well, slave, there are a number of ways of accomplishing this particular thing. I would suggest, however, that one shown in the attached drawing will perhaps serve as well as any. It gives almost unlimited variation of speed, the only objection being that it necessarily requires a rather narrow, flat belt, and the belt is likely to stretch. This, however, can be taken care of by means of an idler. The two cones can be turned from hard wood by any wood worker. They must, of course, have exactly the same slope. The rest of it is shown by the illustration, and I think you will have no trouble in building one.

A Serious Business.

From Hibbing, Minn., comes a letter containing newspaper clippings and statement of what purports to be facts with regard to a theatre fire which recently occurred in Hibbing. The Duluth, Minn., Tribune's account of the affair is headed: "Panic In Hibbing Theatre. Operator Burned. Persons Trampled in Rush Following Explosion." (You will note the resurrection of that hoary headed old joke "explosion of the film.") The Tribune then says in part:

> Glen Wilson, AGED 15, movie operator at the Princess theatre, was perhaps fatally burned, and several persons were trampled in a panic which followed an explosion of film in the operator's cage. (Cage is good. Ed.) Women screamed and fainted. The exits were jammed in the rush which followed the outbreak of flames. * * In the meantime fumes had filled the tiny coop (It's a coop now. Ed.) and the building became ignited. Wilson's clothing caught fire, and his efforts to extinguish the flames proved futile. Crying for help, he threw open the door of the small enclosure and started for the open. A rush of flame and smoke followed him. By the time Wilson reached the street and started for a mad dash for the Rood Hospital, more than a block away, the audience had awakened to what was going on, and the aisles were filled with a fighting mob, all intent upon reaching the street. * * * Wilson's approach was seen by physicians at the hospital and they tore the flaming garments from his body. His head, face, neck, chest, arms and back are severely burned. The doctors hold out hopes for his recovery.

The letter accompany the clipping says, in effect:

> Here is a sad case. A boy 15 years of age, whom I am given to understand is the support of a mother, now in the hospital, and perhaps a cripple for life. He took a man's place, *receiving the magnificent salary of* $30.00 *per month, running (not operating) two projectors, sweeping out the theater, hanging posters, running seven matinees and fourteen shows per week.* His employer, an ex-cigar maker, who formerly belonged to the Cigar Makers' Union, is now running two theaters, one in Hibbing and one, the Lyric, in Virginia, Minn. He has a knack of picking up poor boys, placing them in the operating room, working with them for a couple of weeks, and then leaving them to "run the show." The operating room of the theater is a veritable fire trap, and under any other city's regulations would, I believe, be condemned. The foregoing are facts, and as such I am ready to back them up in any way, shape, or manner.

Yes, I agree with the correspondent, it is a sad case. The boy himself is not so much to be blamed. You cannot expect very much wisdom in a fifteen-year-old head. It is also within the range of possibility that this particular manager picks up these boys and gives them a "chance" from pure goodness of heart. In other words, his motives may be all right, and his intent might have been to assist this boy in supporting his mother. I, personally, however, most emphatically question that particular proposition. I only name it as a possibility. But in any event, allowing that the manager's primary intent was not the securing of the very cheapest kind of cheap labor, and that his intent really was good. (In other words, giving him the full benefit of every doubt.) Still, *has he the moral right to place the reproduction of a photoplay which costs perhaps many thousands of dollars in the hands of a fifteen-year-old kid,* who admittedly only has a "few weeks" experience, and who therefore possessed no knowledge whatever of the finer points in the art of projection. *Has that manager the moral right to place the reproduction of the work of some of the best artists in the world in the hands of a fifteen-year-old boy?* Mind you in asking this question I am laying aside the danger to the audience, which this case proves is a very real danger. This ex-member of the Cigar Makers' Union would probably have thrown a fit had any philanthropic (?) employer undertaken to hire a fifteen-year-old boy at a figure far below the union scale, yes, and even far below the scale of common decency, and put him to making cigars. Yet when he becomes an employer of labor he promptly proceeds to forget all that. At least in making cigars the child would not be endangering the lives of the smokers. He might make it very unpleasant for them by rolling some "horrible examples" in the way of smokes. In this case, however, he not only made it unpleasant for the audience by failure to produce the best possible projection with that which is given him to do with, due to lack of knewledge, but he actually endangers their very lives.

It seems to me *it is time the placing of children in operating rooms be forbidden by law.* It is not fair to the audience. It is not fair to the bona fide, genuine operator, who must earn his living by the sweat of his brow (and in some of the "cages" and "coops," like the one named they are likely to earn it by the sweat of their whole body.) It is not fair to the artists—to the producer, or to the film exchange. IT IS NOT RIGHT FROM ANY POSSIBLE POINT OF VIEW.

Reason for the Rule.

Ralph Fuller, Ogden, Utah, says:

> I have an important question I would like to have answered through the department, though it has nothing to do with projection. Some time ago I bought a one-half interest in a theater in this city. I have been a member of the I. A., Local 358, for two years past. When I bought the interest in the house I expected to do my own operating, but the local has passed a law prohibiting an owner from running his own machine. Do you think this is fair?

Yes, I do, Brother Fuller, and I believe you will yourself concede its fairness when you understand the matter fully. The local has, however, apparently erred in not explaining to you, in detail, its point of view. First: *you are now AN EXHIBITOR. Do you think it is fair for you to run your own machine, and thus eliminate the operating expense which your competing exhibitor is compelled to stand?* Does not this give you a decidedly UNFAIR ADVANTAGE over your non-operating competitor? But this is not the reason the union passed the law. The union point of view is just this: While not wishing to be understood as intimating that you would do anything of this kind, still it has been found that there are men who have been given a fake "interest" in a theatre purely and entirely as a wage reduction proposition. It is worked this way. The exhibitor, finding he could not sidestep the union scale legitimately, made the following proposition to his more or less weak-in-the-spine operator: "On the face of things I will sell you an interest in the theater. You will pay me the sum of $1.00, so that the transaction may be of record, and thus appear to be legitimate. You will at the same time deed this interest back to me, or to my wife. I will then give you a permanent position at"—whatever wage they may have agreed upon. *This particular scheme, Friend Fuller, has been worked in a great many instances.* The operator claimed to be "running the machines in his own house," and supposedly was not receiving any salary at all, but a share in the profits. As a matter of fact he was not receiving a share in the business, but an under-the-scale wage. This particular scheme is the thing responsible for the law which many unions have passed prohibiting the owner from running his own machines. Sorry, old man, but I cannot agree that the union is in the wrong in this matter. Even though your buying an interest in the theatre be perfectly legitimate, and you are in fact running your own machines, and not working for wages, still it would be *unfair to your fellow exhibitor.* If, on the other hand, it were the other thing, it would be unfair to the union—and there you are.

Not Available.

Recently a correspondent suggested the possibility of using Cook-Telar lenses for projection. These lenses have very short back focus, being so constructed that they work at about half the back focus which ordinary lenses require. It was suggested that this might aid in solving the difficulty encountered in the divergence of the light ray behind the aperture. This, however, is not feasible because of the fact that, first, the Cook-Telar lenses are not made for projection purposes, and it is not certain they could be used for projection; second, they come in only one focal length for each size of lens. These lenses are made particularly for use in small hand cameras, and therefore have rather small diameters; also they are only available at this time in one focal length. All of which I believe disposes of the claims of this particular lens to be considered for projection purposes, at least at this time.

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Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Camera Specifications (Continued).

TAKE-UP: The take-up is the device by which the exposed film is wound up into the lower retort as fast as the film is exposed. Since the film is wound upon a reel which constantly increases in size as it takes up film it is not possible to have a take-up of constant speed. There have been numerous devices invented for giving a constant decrease in speed of the take-up spindle which would correspond to the change in speed due to the constantly increasing size, but none of them have proven more successful in practice than the simple one of some kind of a slippage which will permit the take-up to revolve only as fast as the film is fed onto it, the most common of these being the friction clutch and the spring belt. The spring belt is a coil of steel spring which will slip on the take-up pulley whenever the tension of the film is sufficiently great. The friction clutch consists of two discs held in contact by a spring with sufficient friction to revolve the spool spindle as fast as the film feeds from the lower sprocket. If the tension of the take-up device is too great for the celluloid to bear the strain, the sprocket holes will be torn out, losing the lower loop, with consequent buckling and snarling. If, on the other hand, the tension is too loose it will be insufficient to revolve the spool spindle and wind the film up compactly as it feeds from the lower sprocket. The spring belt take-up is adjusted by stretching the spring belt, or by shortening it, so as to decrease or increase the friction with which it grips the take-up pulley. In the friction clutch some way is provided for increasing or decreasing the tension of the spring which holds the two clutch discs in contact. Friction clutches should be carefully watched, as an excess of oil will cause them to slip, even under considerable spring tension, or if the lubrication is not sufficient they are liable to "freeze," or bind, together. The friction clutch is, however, much more quickly adjusted than the spring belt. Moreover, the spring belt often has a tendency to stretch and relax its tension, or to wear down the diameter of the take-up pulley, which also decreases its grip.

Gears: On the quality of the gears and bearings of a camera depend its length of service. The workmanship, material and design of the gears and bearings should be fully described as they have so much to do with the intrinsic value of the machine as an instrument of precision. The gears in some of the cheapest cameras are cast from soft die metal; others are carelessly cut from soft brass, while the best are carefully cut from hard brass or steel. A camera in which the gears are made of die metal or soft material will wear down quickly, the gear teeth break easily, the bearings become loose, and it must be soon cast aside, while one which is carefully made of good materials will last for many years. It must be remembered, however, that even the best of materials and workmanship are not proof against abuse, and that grit and dirt and lack of oil will soon ruin the finest of workmanship.

Bearings: Bearings are an important part of the gear chain, and it is important to know that they are made of such material as will prevent their wearing loose in a short time. All important bearings, especially those working at high speed, should be properly bushed with good bearing bronze, preferably in such a manner that the bushing may be replaced if necessary. All bearing surfaces should have proper provision for being easily lubricated, and such places and parts as come in contact with the film, or may throw oil upon the film during their movement, should be provided with shields or other devices to prevent splattering of oil. Lubrication and cleanliness are up to the cameraman, and too much oil is apt to cause more trouble than not enough. For example, a case where a small drop of oil splattered on the interior surface of a lens, where it could not be seen, ruined several thousand feet of negative.

Footage Indicator: The most general type of footage indicator is a graduated dial with a pointer geared down from the mechanism which indicates roughly the number of feet of film run through the camera. Some of the better ones have a second dial indicating the number of frames up to 32 or 48, after which they repeat again. This type of indicator does very well for keeping track of scene and total footage, but is very liable to error since the hands have friction ferrules for setting back to zero and are apt to work loose or become changed in setting through some inadvertent contact. Many kinds of trick work demand a more accurate method, and many cameramen have had revolution counters placed in their cameras which indicate either the footage or the number of frames. These little counters may be obtained with two sets of figures, one giving the total footage and the other the scene footage, in which the scene footage can be set back to zero by turning a small button. A few of the up-to-date manufacturers are now installing such counters upon their cameras.

Speed Indicator: A few makes of cameras are provided with the tachometer, or speed indicator, which indicates the number of frames which are being made per second. While this is a refinement often demanded by amateur cinematographers it is generally disdained by the professional, as he is generally proud of his ability to turn any particular number of frames per second from long practice, and from the fact that the addition of the speed indicator has a considerable retarding influence upon the ease with which the camera may be cranked.

Sprockets and Rollers: As the sprockets in a camera are the means of feeding the film to and from the gate, their material and design is important. They should be accurately cut from hard brass or steel and relieved in the center so that they do not come in contact with the film except at the edges. If they are not accurately cut, with the teeth properly formed, they will have a tendency to tear the sprocket holes or crimp their edges, or even cause the film to ride up over the points of the teeth, which, as one can readily see, would cause several kinds of disaster. If the sprockets are of soft metal the contact of the edges of the sprocket holes will in time wear the sides of the teeth until they become hook shaped, when they will then either tear the film between the sprocket holes or crimp down an edge on one side of each hole, causing several brands of trouble which it is not necessary to dilate upon here.

Rollers: One or more rollers, or guides, are used upon each sprocket to keep the film in mesh with the sprocket teeth. They should be provided with a double bead at each end, the two beads riding the sprocket teeth so as to press upon the film close on either side of each row of sprocket holes, but should not come in contact with the film at any other point. Their bearings should be such that they can revolve freely without lubrication and without play. They should not come in contact with the bare sprocket, but should be just near enough so that one thickness of film can pass over the sprocket freely without the roller bearing unduly hard against it, but just turning freely as the film feeds from the sprocket. In some cameras these rollers are fastened securely at the proper distance from the sprocket and the end of the film must be threaded through by turning the sprocket. In other makes the rollers are mounted upon an arm which may be thrown back so that the film may be placed on the sprocket without threading the end through, after which the roller arm is snapped back into position and held in contact with the film by means of a spring. In such case a stop is provided which holds the arm at the proper distance to keep the rollers from coming in contact with the sprocket itself.

Aperture Plate and Gate: There is a great variety of materials used by different manufacturers for aperture plates. The best material for the aperture plate is that of a very hard metal capable of a mirror-like polish, not easily corroded, and over which the film can pass with a minimum of friction and without danger of scratching either the celluloid or the delicate emulsion. Hardened steel, ground and lapped to a finish, hard silver or Monel metal are among the most desirable. Among those to be religiously avoided, although often used, are soft brass, velvet, die casting metal, or any soft metal. Velvet and soft metal aperture plates, become scored or scratched, or catch and retain small particles of grit and dirt, which cause long, longitudinal scratches on the surface of the emulsion. Even a plate which is smooth and flawless to the touch, and to the eye, will often retain a particle sufficiently large to plow a groove in the soft gelatin of the emulsion and accumulate upon the plate a considerable heap or ridge of the emulsion substance, not only causing horrible rain storms on the screen, but also scattering emulsion dust over the surface of the film, thereby causing innumerable dust specks in the negative. It is a difficult enough matter to keep a clean aperture even under the best of conditions, without being handicapped by having a large percentage of negative spoiled by ugly scratches. Working in a humid atmosphere softens the emulsion of the gelatin and increases the danger of scratching. Wherever scratching is encountered the aperture should be cleaned after taking each scene, a soft brush or the ball of the finger being best for this purpose.

(To be continued.)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Development of the Film Player.

The limits of the film player should command the attention of every exhibitor who contemplates the purchase of such an instrument for depicting the action on the screen.

The automatic player-piano, combined with the organ is the surprise of the musical world and late improvements and inventions have made this instrument the most satisfactory single intsrument for the musical accompaniment of moving pictures. The automatic film player has developed from a very small and imperfect player-piano, driven by an electric motor, into a huge affair in which the organ feature predominates. It is well that the exhibitor understands the limits of the film player and he should also have a comprehensive knowledge of its possibilities. Many exhibitors, hearing the film player for the first time, are immediately impressed with it, but intelligent understanding should enter into the purchase of such an instrument and architectural and acoustical limits should be thoroughly considered.

What may be called architectural limits is of first importance. The average theater, by the conditions of its size, shape and manner of building, limits the development of the film player. Few theaters are constructed with a view to having the music well located so as to get the best results. The orchestra pit, the location of the organ, the piano or the film player usually receive the last consideration from the architect. As a rule the builders have an idea that the music should be somewhere in front of the stage and they usually leave this important phase until last—until it is too late to arrange the proper architectural and acoustical scheme for the location of the film player.

Little by little prospective builders of film theaters are coming to figure ahead on their musical reequirements. That means to say that the purchase of an organ is often considered and even completed before the theater itself is finished. At present the ordinary moving picture theater is designed with rectangular floor plan and semi-cylindrical roof. The type is almost ideal for all purposes of sound, save for its sharp corners, which have a tendency to promote echoes. These corners could, of course, be rounded off, but it is too much to expect most architects or even managers to consider little things like these.

The arrangement of pipes is also highly important. The roof of the theater is usually low, and the organ pipes often have to be put on a gallery on account of there being no space for them on the floor. Hence sixteen-foot pipes are sometimes too long or else come to near the roof. It is necessary in planning the typical organ for film purposes, especially in smaller houses, to see that the Bourdon and other sixteen-foot stops, if there be any more, are placed down as low as possible, for if they are placed too near the roof, they will tend to sound heavy, rumbly and echoish.

An organ must have a good foundation, and any instrument of this sort which is to fill a hall seating 500 people must be provided with at least one strong bass, sixteen-foot stop, and two good eight-foot Diapasons on the manuals. Let these be provided first, and the remaining stops are not then half as important. Excellent results can be obtained if the organ contains an eight-foot stop of clarinet tone, a four-foot oboe tone, a four-foot flute, an eight-foot Gamba and a four-foot Salicional. With these one can do anything an organ needs to do for the interpretation of screen action.

If there is plenty of room, let there be added to this a stopped diapason of eight-foot tone, another Gamba, and an eight-foot trombone or trumpet. The sixteen-foot Bourdon will be on the pedal, while on the first manual will be the eight-foot metal diapason, the stopped diapason, one Gamba (low) and one flute. On the other organ will be the open diapason, the other Gamba (high), the oboe, the clarinet and the trumpet or trombone. Enclose these in swell boxes and you have an expressive organ of small size that can be played by hand most satisfactorily, and that by a double roll system can be played also as a solo automatic organ of considerable capacity and of good tonal quality. It will sound well, with strong middle voices, clean bass and not too squeaky a treble. Suppose such an organ divided, and placed with one organ on each side of the screen, while the sixteen-foot pedal stop is cut in two also and placed half on each side. There you have an arrangement quite feasible wherever a motion picture theater has any spare room in front. In many cases, where space is hard to find, a gallery arrangement can be used for the manual stops, leaving the pedal stop on the ground floor level.

Of course, we are counseling an ideal; but it will soon be seen, upon analysis, that it is much better in every way to have pure organ tone with good foundation and no fancy stops than to put in the fancy stops at the expense of the foundation. If you have a good diapason tone and plenty of it, then the next great requirement is that the manual stops shall be enclosed in swell boxes. With a two-manual organ this means that you have in reality two organs each in its swell box, placed on either side of the screen. It is just as easy to have two swells as to have but one, and the result—that the organ becomes expressive in every stop; a result to be desired by every exhibitor who wishes the best musical results. Add expressiveness to solid tone and you have as much as you really need in an organ of relatively small size.

Even the above catalog of stops could be cut down by removing the stopped diapason and the trumpet or trombone stops. But the idea of two manual organ should be rigidly adhered to, at any cost, for the single manual instrument is not, strictly speaking, an organ at all when played by hand.

The same remarks apply to the pneumatic player attached to the film organ. As a matter of fact, a double-roll system, with one roll for each manual and couplers allowing the pedal to be hooked up with either organ as required is quite adequate, A double tracker system with two rows of perforations, and roll to correspond, is even better for convenience sake but more complex to read, not to mention the patent rights that cannot be disturbed for some time to come.

There are many little problems to be solved, as will be seen from the above brief considerations; yet they are quite simple when taken up in an intelligent manner, with real knowledge of the requirements.

To play an organ for moving pictures is an art in itself. and there are very few organists who are now practicing the art of playing for moving pictures who have any conception of how their playing sounds out in the body of the theater. The idea too often is that an "effect" can only be made by pulling out all the stops. And another mistake many organists make is the use of the tremulant. Organists playing organs equipped with a vox humana should use this effect sparingly and not play every number with the tremulant or vox humana. The acoustic properties of the average moving picture theater will not stand the excessive use of certain stops and they should be used with discretion. A simple plain diapason tone is the necessary basis for successful organ playing in a theater of the architectural type common to the majority of moving picture theaters; and exhibitors should not fail to realize this when they consider the purchase of an instrument.

It is highly important to remember that good solid tone, based on the open diapason of the organ proper, with a few stops of soft reed quality to provide variety, is the best possible equipment for any sort of organ in any sort of room, and especially the sort of room the average motion picture theater is. The resources of the moving picture theater in space available and in respect to the money to be laid out, are not usually large enough to permit the erection of a great concert organ. The film-player for general use must have first of all a good organ foundation and the diapason should receive first consideration. If to this are added stopped diapason, octave, twelfth, one "mixture" of three ranks, flute, trumpet and salicional and gamba, no more will be needed. Any more will do more harm than good and will be simply wasted.

It is hoped that in time there will be enough musicians available for playing the organ, but to put such an instrument into the hands of a young lady who has just graduated from piano playing is mere foolishness The subject "Film-Players," "Organs," "Photo-Players," etc., will be thoroughly dealt with in a series of articles now in course of preparation.

Membership Requirements of the American Guild of Organists.

Theater organists will be interested in the requirements for examination of the American Guild of Organists of the United States and Canada. Full particulars may be obtained from W. R. Hedden, Mus. Bac., F. A. G. O., Chairman of Examination Committee, 170 West 75th Street, New York City.

The requirements for the Guild examination are as follows:

FOR THE CERTIFICATE OF ASSOCIATE.

Tests at the Organ.

1. Candidates must be prepared to play the whole or any portion of one of the following compositions, the selection of the piece to be made by the candidate: "Fugue in E Flat" ("St. Anne's"), Bach, Bridge and Higgs edition, Book 6, page 36, or No. 1, Book III, Peter's edition, or "Postlude in D," Henry Smart (H. W. Gray Co.).

2. A sight reading test, of moderate length, for the organ.
3. Play at sight from vocal score, G and F clefs (four staves).
4. Transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.
5. Harmonize at sight, in four parts, a given melody.
6. Fill up a figured bass at sight, in four parts, without pedal.
7. Tests in modulation:
   (a) To nearly related keys.
   (b) To remote keys.

PAPER WORK, AWAY FROM THE ORGAN.

1. To a given melody add Alto, Tenor and Bass parts.
2. Counterpoint in two, three and four parts, in various species and combinations of species. Three examples will be set.
3. Write answers to fugue subjects and show at least one counter-subject to each, in double counterpoint at the octave.
4. Questions in general musical knowledge drawn exclusively from "Music and Musicians," Lavignac.
5. Ear Tests:
   Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played three times.
6. To a figured bass add Soprano, Alto and Tenor parts.
7. To an unfigured bass add Soprano, Alto and Tenor parts.
8. Write a sixteen-measure sentence, introducing certain modulations and cadences which will be specified.
9. Transcribe a short pianoforte passage to make it effective for the organ.

THE REQUIREMENTS FOR THE GUILD EXAMINATION ARE AS FOLLOWS:

FOR THE CERTIFICATE OF FELLOW.

TESTS AT THE ORGAN.

1. Candidates must be prepared to play the whole or any portion of all of the following compositions:
   "Frantasin and Fugue in G minor," Bach, Bridge and Higgs Edition, Book 8, pp. 127-135, or No. 4, Book II, Peter's edition, and last ("Final") movement of "7th Sonata," Guilmant.
2. A sight reading test, of moderate length.
3. Play at sight, a short passage in ancient vocal score, with C, G and F clefs.
4. Transpose at sight a passage in short score into two keys, neither more than a major third above or below the printed music.
5. Harmonize at sight a given melody in four parts.
6. Improvise on a given theme.
7. Fill up a figured bass, at sight, in four parts.

PAPER WORK AWAY FROM THE ORGAN.

1. Counterpoint in three, four and five parts, in various species and combinations of species. Three examples will be set.
2. Write an exposition of a four-part fugue on a given subject, and also show a close stretto. This may be written for voices, strings or organ.
3. Questions in general musical knowledge drawn exclusively from "The Evolution of the Art of Music," by Parry. (D. Appleton & Co.)
4. Ear Tests:
   Write down from dictation two progressions of chords, of which the keys will be announced and the Tonic Chord struck. Each passage will be played three times.
5. Orchestrate a given passage for a specified number of instruments.
6. To a given melody add Alto, Tenor and Bass parts.
7. Add, to a given ground bass, Soprano, Alto and Tenor parts in four different ways. First, with simple chords, then with passing and auxiliary notes, then with suspensions, and finally with imitations, making a continuous composition.
8. Compose the opening sixteen to twenty measure of the first movement of a string quartette. The first two or three measures will be given. Give a sketch of a suitable second principal theme.

Candidates for either of the certificates must secure 70 per cent. of the total marks in each section of the examination, i. e., Organ Tests and Paper Work.

Music Every Musician Should Know.

"1812" OVERTURE—TSCHAIKOWSKY.

In 1805, Napoleon's power was at its height; from then it waned until his final overthrow at Waterloo, 1815. In 1812 he decided to invade Russia. He reached Vilna, hesitated and then went on. He defeated the Russians at Smolensk. Again he hesitated, yet again went on and reached Moscow, where he stayed until October. There he determined on the terrible retreat from Moscow. Five-sixths of his army had perished.

The stupendous solemn overture, "The Year 1812," by the great Russian composer, Tschaikowsky, is a vivid expression of patriotic exhaltation.

It opens impressively with the great Russian hymn, "God Preserve Thy People." Then follows a turbulent movement, wherein are heard prominently the "Marsellaise" broken by characteristic Russian folk-tunes. The introductory Russian hymn reappears and there occurs a mighty musical struggle between French and Russians, symbolized by their respective national anthems. Finally the "Marseillaise" is wholly silenced by the overwhelming surge of the familiar Russian National hymn, with which the overture closes amid the exultant pealing of cathedral bells.

VENETIAN BOAT SONG—MENDELSSOHN.

Mendelssohn composed forty-nine "songs without words" of which the "Venetian Boat Song" is one. It shares a world-wide popularity with the "Spring Song," the "Spinning Song" and "Consolation."

The form of this composition, so wholly lyric in spirit—the beautiful "singing" melodies sustained by wonderfully appropriate accompaniments—was originated by Mendelssohn, as was also the general title.

In the Venetian Boat Song we hear the melodious gondolier as he urges his swaying scraft over the rippling waters.

Eighteen "songs" had been published when, in 1839, Mendelssohn' writing to his publisher in reference to certain works he was engaged upon says: "But they are not 'songs without words' for I have no intention of writing any more of that sort." It is fortunate for music lovers that Mendelssohn did not adhere permanently to this resolution.

The "songs without words" might also be called, "songs without titles," for to only six of the forty-nine did the composer give individual names. The titles by which the originally un-named ones are popularly known were suggested by Stephen Heller, a contemporary pianist-composer, and a friend of Mendelssohn.

IDILLIO—LACK.

Among the great quantity of music composed by this French musician, the present "Idillio" is among the best known and the most popular. It is really an unpretentious bit of writing, but it boasts the charm of simplicity of manner and contents. Its mood is almost pastoral, its bass very simple and unostentatious, its melody as graceful and bucolic as though piped by some shepherd. There is introduced a contrasting section which is slightly more dramatic in mood but which does not lack the easy grace of the initial theme. The contrasting episode is very brief, and the return of the main mood and melody is heightened in effect. There is appended a short coda, which rounds out the composition gracefully.

HUNGARIAN DANCES—BRAHMS.

Johannes Brahms won for himself a place among the world's great masters by composing noble works in many forms—symphony, sonata, requiem, songs, etc. His four symphonies are especially valuable, because of their classical style. The Hungarian Dances are exactly what the title indicates—Hungarian themes that were put into their present shape by Brahms. Many of them were of Gypsy origin, but some were in the native Hungarian style, which does not show the Gypsy scale. Taken together, the three dances form a most attractive study in rhythm and accent.

Composer Strauss Dead.

A Vienna despatch announces the death of Eduard Strauss, the composer of dance music.

Strauss was a member of a famous musical family. His father Johann Strauss, was considered the most notable composer and conductor of dance music of his generation and wrote 246 pieces of dance music in addition to a series of comic operas.

Eduard's brother, Joseph, was known as "The Waltz King," and was the creator of 283 popular waltzes. More than 200 pieces of dance music are credited to Eduard. He was conductor of court balls in Petrograd for several years and visited America in 1901-1902. In recent years he made his home in Vienna. He was eighty-one years old.

Brevities.

Geraldine Farrar, star of "Carmen," "Joan, the Woman," and other features, made her reappearance at the Metropolitan Opera House on New Year's day, singing the title role in Puccini's masterpiece, "Madame Butterfly."

* * *

The program of the Boston Symphony orchestra at Carnegie Hall on January 6th included Tschaikowsky's first orchestral suite in D-minor, which is seldom heard here. The Suite is in six parts, comprising an Introduction and Fugue, a Divertimento, an Intermezzo, a March Minature, a Scherzo and a Gavotte. Of these the Gavotte is the most familiar to musicians and the public.

* * *

At the Rialto, during the recent showing of the picture, "The Steel Wall of France," showing the French troops marching into action, Hugo Riesenfeld, conductor of the Rialto orchestra, composed with Mr. Rothapfel, a special musical number for that portion of the program.

The Overture was Dvorak's "Carneval." Mme. d'Epinoy sang an aria from "Louise" by Charpentier. Vicente Ballester gave "Largo et Factotum," from "The Barber of Seville." There was an organ solo by Dr. A. G. Robyn and a harp solo by A. Kastner.

* * *

Three musical productions are scheduled for Broadway during the present month. Fred C. Whitney, producer of "The Chocolate Soldier" and other notable successes, and engaged in the presentation of musical comedies for nearly two decades, is to enter the producing field again offering Oscar Strauss's latest operetta, "Boys Will Be Boys." The original book, by Ferdinand Stallberg, touching briefly, in a few of its scenes, on certain romantic phases of the present war, has been adapted for the American version by Edward Paulton, co-author of "Erminie." Gastano Meroia will conduct the music.

* * *

The entire chorus has been selected for "The Beautiful Unknown," the new Viennese operetta, music by Oscar Strauss, to be produced by the Shuberts.

* * *

Comstock-Elliot Co. will present "Oh, Boy!" the new Bolton-Wodehouse-Kern musical comedy. Max Hirschfield is the musical director.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

DREW, Lucille McVey (Mrs. Sidney Drew). Born in Sedalia, Mo., of American parentage. Is 5 feet, 6 inches tall and weighs 150 pounds. Brown hair and blue eyes. Mrs. Drew had no stage experience when she made her debut on the screen January 8, 1916, in Never Again. She wanted to get into pictures and so she did. In conjunction with Mr. Drew she has created an almost wholly new sort of comedy production, and much of the success of the Drew comedies is to be ascribed to her, for she reconstructs practically all of their stories and all of the Drew comedies are made from her working scripts. She can spot an impossible situation almost before the envelope is opened and she will accept no story that cannot be perfectly motivated. Between her work before the camera and on scripts she has little time for fads, but loves to entertain at her Sea Gate home.



Lucile McVey Drew

FARNUM, Dustin. Born in Hampton Beach, N. H. American parentage. Just six feet tall, weighs 182 pounds. Brown hair and eyes, dark complexion. Made his stage debut in September, 1898, and has played for fifteen years in the legitimate, including Lieut. Denton in Arizona, The Virginian, The Squaw Man, Cameo Kirby and The Littlest Rebel. He made his picture debut in December, 1913, in Soldiers of Fortune. When his engagement in pictures was announced a well known author was moved to write a story of a stage hero who joined a picture company and went up against the real thing in cowboys, but it didn't hit Mr. Farnum, who made good and kept on doing the same thing. He is at present with the Fox Company, but has played with Lasky and Pallas. He is fond of all outdoor sports, for he is a real athlete, but his preferences are for yachting, hunting and fishing.



Dustin Farnum

RUSSELL, William F. Born in New York City. American ancestry. Height 6 feet, 2 inches. Weights 204 pounds. Dark brown hair and brown eyes. Made his stage debut at the age of eight in Chimmie Fadden and followed with engagements with Ethel Barrymore, Blanche Bates, Chauncey Olcott, Florence Bindley and Julia Marlowe. Made his screen debut in 1911 in The Roman Slave, a Biograph picture directed by David W. Griffith. When the Klaw & Erlanger company was formed he transferred to this. He has also played with Thanhouser and Famous Players and is now connected with the American. He played Blair Stanley in The Diamond from the Sky, Big Bill in The Straight Road and Dennis Mallory in The Garden of Lies. Some of his best work was done in the old Thanhouser plays. He is an all around athlete and is particularly devoted to boxing and horse back riding.



Wm. F. Russell

CUNARD, Grace. Born in Paris, France. French-American parentage. Five feet, four inches and weighs 125 pounds. Red-brown hair and dark grey eyes. Has been connected with the Biograph, Lubin and Kay Bee companies, but is best known as a Universal Player. She made her stage debut about ten years ago, playing in stock, road combinations and vaudeville, and six and a half years ago turned to pictures, making her debut with the Biograph in The Duke's Plan. It was not until she joined the Universal that she struck the vein that has brought her the greatest prominence as a serial writer and player, for she writes all of her own plays as well as taking the leads in them under Francis Ford. Among these are Lucille Love, The Broken Coin, Peg o' the Ring, The Lady Raffles and The Purple Mask. She writes all of her own plays, including serials.



Grace Cunard

THEBY, Rosemary. Born in St. Louis. American-French descent. Is five feet, five inches tall, weighs 125 pounds. Dark complexion, brown hair, hazel eyes. Miss Theby has had no stage experience, but made her screen debut in 1910 in Vitagraph's The Wager with Lillian Walker and Earl Williams. From the Vitagraph she went to Lubin and later to the Universal. She is now with Vim Features. She has played a varied line of parts from the esoteric to pure comedy, but for the past year or so she has specialized in comedies as co-star with Harry Myers. Some of her roles have been in The Reincarnation of Karma, The Weight of a Crown, The Hard Road, Baby, The House of a Thousand Relations, Spring Cleaning, Economy, The Chalk Line, A Strenuous Visit and others. Miss Theby says work is her avocation as well as vocation, but she finds time to enjoy life.



Rosemary Theby

CHAPLIN, Sydney. Born in South Africa. English parentage. Is 5 feet, 8 inches tall and weighs 170 pounds. Light complexion, brown hair and gray eyes. Mr. Chaplin has had several years' experience in the English music halls and in this country has played with the Frohman attractions. He made his picture debut with Keystone in October, 1915, in Hushing the Scandal, and has played numerous Keystones since then. Perhaps his best liked part was as the Commander in The Submarine Pirate, up to that time the most pretentious comedy produced and forerunner of a long line of Keystone sensation comedies. He is at present working on his own releasing company. On the stage he has played dramatic as well as comedy roles and off stage he successfully conducted negotiations whereby his brother became the highest priced player in the world. For amusements he turns to golfing and aviation.



Syd. Chaplin

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Seven Travel Subjects, Three Industrials, Three Topicals and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Pasadena, California."

A SERIES of excellent views of this beautiful Californian city, lying twelve miles distant from Los Angeles, are contained in "See America First, No. 69." These views include the Arroyo Seco Valley, the Busch sunken gardens, covering thirty-three acres, and among other interesting and picturesque points describe the German legendary in miniature images of fabled personages, statoined at various places about the gardens. We are also shown the Colorado avenue bridge, the Horace Mann High School, the San Gabriel Mission, the First Christ Science Church, Orange Grove avenue, the Santa Rosa driveway and other attractive and interesting scenes about Pasadena.

"The Heart of the Blue Ridge."

In No. 70, of the "See America First" series, we are again treated to scenes of romantic Virginia, and are taken into the very heart of the Blue Ridge Mountains. Scenes around Lexington are of particular interest. The Washington and Lee University, the church in which "Stonewall Jackson" taught a Sunday school class, the ruins of Liberty Hall, a relic of the Scotch-Irish element in Virginia; the Virginia Military Institute and other buildings of historic interest are shown. While among the more attractive scenic bits are Buena Vista, reflections in the North River, Goshen Pass and also some beautiful waterfalls on the North River. An amusing animated cartoon, entitled "The Gormand," closes the reel.

"The Foothills of the Pyrenees."

"Mutual Tours Around the World, No. 10" presents some beautiful scenes in the neighborhood of Pau, Laruns and Luchon, France. Among these scenes are the Hourat Gorges on the Ossau River and many beautiful perspectives among the mountains. Particularly attractive are the scenes on the Ossau River, as it runs in torrents toward the town of Laruns.

"Budapest, Hungary."

This interesting travel subject, appearing also in "Mutual Tours Around the World, No. 10," shows us the exact situation of Budapest, capital of Hungary, on the Danube River, lying partly on one side and partly on the other. It states in subtitle facts with regard to the incorporation of the two towns, Buda and Pest, into one city, called Budapest in 1872. One of the interesting sights is the Kutten Brucke, one of the longest bridges in the world, of which several comprehensive views are given. The Houses of Parliament of Gothic style architecture and a mediaeval fort, now transformed into a beautiful castle, are among other interesting sights.

"Life in Egypt."

Also contained in No. 10 of "Mutual Tours Around the World" is "Life in Egypt." This subject shows us the women of Egypt transporting water, carried in huge bottles on their heads, it shows us the primitive methods of agriculture employed by the Egyptian natives and also their methods of irrigating the land. The procession of the sacred carpet and drilling of the native soldiers are other scenes of interest.

"High, Low and the Game."

Another excellent film from the Educational Films Corporation of America is that in which Robert C. Bruce presents the principal episodes in one week's travel in the Olympic mountains. The subtitles of this picture represent extracts from his diary. The film presents some glorious "snow stuff," along with other interesting sights, with a delightful contrast of scenes when we reach the Pacific after mentally sliding down the mountain sides. Delightful beach and surf scenes form a part of the charm of this reel, interspersed with comedy incidents.

"The Valley of the Hoh."

In this beautiful scenic Mr. Bruce has again displayed a fine discrimination in choosing from among many beautiful scenes, those which might be most appealing to the eye. In the valley of the river Hoh we travel with the cameraman through dense forests, over steep hills and finally find our way into the Olympic mountains and the big tree district, stopping a second to view closely a Douglas fir measuring 42 feet in circumference. The Great Dane Slim and his master, Slimmer, are the chief movers in this picture. It is interesting to note the companionship between the two. A subtitle referring to their camp near a sign, denoting Broadway and Forty-second street, erected in the mountain wilds, reads thusly: "Wonderful days were spent near the camp, but the night that the Boss and the Cook took a flashlight picture their companion left them forever."

"Making Old Glory."

The "Universal Screen Magazine, No. 6" contains a detailed illustration of how the American flag is made. The scenes contained therein were taken at the Brooklyn Navy Yard, where the official flags for our warships are made. From the cutting of the stripes, including the sewing of the flag, the making of the field of blue, the making and sewing on of the stars, the pressing of the flag, the placing of rope and canvas heading, to the final folding of the flag, are given a comprehensive showing.

"Turpentine from Waste Timber."

"Reel Life, No. 36" contains as its opening subject an interesting treatise on the extraction of turpentine from waste timber, showing how in the South stumps are removed from the ground and blown to pieces by means of explosives, after which by a distilling method the turpentine is extracted from them.

"English Walnuts in United States."

Another attractive subject contained in "Reel Life, No. 36," whereby we are taken to the huge walnut groves of California to watch the gathering of the walnuts as they are shaken from the trees to the ground, the pickers working only one tree at a time. It is interesting to further note the careful manner in which they are sorted after being dried in the sun, tested for meat values, and placed in boxes or bags as the case may be before being shipped to the market.

"Homes of the Rich."

This number also seen in the "Universal Screen Magazine, No. 6" refers to New York as "the center of home life for many famous kings of finance," and shows us exterior views of the home of C. K. G. Billings, the horseman, whose estate has recently been purchased by John D. Rockefeller, Jr., and presented to the City of New York to be used as a park. Other homes exhibited in the film are those of Commodore Vanderbilt, John Jacob Astor, Andrew Carnegie, William A. Clark and Henry Clay Frick.

"How to Keep Your Hair Beautiful."

In the "Universal Screen Magazine, No. 6" Catherine Calvert gives a comprehensive demonstration of the proper care of the hair. From the film we learn the proper method of attending to the hair previous to retiring, the treating of the hair to a little fresh air in the morning before combing, and various other important things of value to those who would preserve the "crowning glory."

"Egg Inspection."

An interesting and instructive subject contained in No. 6 of the "Universal Screen Magazine," showing the work entailed by the Board of Health of the City of New York in supervising the estimated 1,800,000 eggs that are annually consumed in the city. The demonstration includes the handling of the eggs, the stamping of cold storage eggs and the opening and separating of eggs which are then placed in cans, each containing thirty pounds, after which they are put through a freezing process and sold for use at the various city bakeries.

"The Mysteries of Crystallization."

An interesting micriscopic study from the educational Films Corporation of America shows the crystallization of a tear drop, the crystallization of a portion of sal ammoniac placed on a piece of glass, and the crystallization of a drop of copper in silver nitrate.

"Serene of Index."

While most of us love a good travel picture it is of rather rare occurrence that one appeals to us as being totally different from all the rest in general character. "Serene of Index" is a masterpiece of photography and arrangement, made by Robt. C. Bruce for the Educational Films Corporation of America, and must be seen to be thoroughly appreciated. It presents closeups of waterfalls that have the appearance of suddenly disseminating fluffs of cotton tumbling helterskelter over rocks and precipices, and others photographed against the sun and perhaps less in a hurry to make away over the rocks have allowed the very drops of water, more substantial than spray, to be photographed glistening in the sunlight.

Under Water Photography

Remarkable Exhibition in Universal's Adaptation of "Twenty Thousand Leagues Under the Sea."

ONE OF the most remarkable pictures of an educational as well as fictional nature that the season has produced will be found in the adaptation of Jules Verne's novel, "Twenty Thousand Leagues Under the Sea," by the Universal Company. The most remarkable point about this eight-reel production is the underwater photography. We peer through the magic window of Captain Nemo's submarine at the wonders of the sea bottom, at the coral beds and wonderful gardens of the ocean, at the various kinds of fish, including the man-eating sharks that inhabit the deep, and at the wreck of an old blockade runner. We watch the hunters of the deep don their undersea garments and wander on the floor of the ocean shooting with guns discharged by compressed air methods at the sea game. We also see them charged by a man-eating shark. This film, which was reviewed in our issue of January 13, is well worth putting forth an effort to see.

Mary Gray Peck in New York

Promoter of Better Film Movement Talks of Her Work and of Her Experiences With Exhibitors.

MARY GRAY PECK, during a recent visit to New York, spoke interestingly of her experiences and accomplishments in the better film movement. Owing to the frequent references made to Miss Pecks' work in the columns of this magazine it is unnecessary to repeat the nature and extent of this work.

During her middle western tour Miss Peck came in contact with a possible two hundred exhibitors and a goodly number of exchangemen; and while in many cities which she visited she addressed large audiences gathered in most instances under the auspices of the women's clubs, in a number of other cities and towns she confined her efforts not to speechmaking, but to quiet investigation and to imbibing the views of the exhibitors on the question of the better film movement. These exhibitors with scarcely an exception were more than willing to lend their services in creating better conditions; even the small man expressed himself willing to do his mite providing he did not have to lose too much money, and few were unwilling to take some chances.

One of the most interesting meetings in which Miss Peck participated occurred in Kansas City, where a number of exhibitors and exchangemen met under one roof and discussed the question in a lively and somewhat irate manner, the exhibitors throwing the blame for certain unseemly conditions on the exchangemen, and the exchangemen in turn throwing the onus of recalcitrance on the exhibitor.

Speaking of the gravity of the present situation Miss Peck referred amusingly to the vast army of those whose Puritan minds are filled with a feeling of disapproval toward moving pictures, whose children insist on seeing the pictures, whose moral indignation is fanned to fiercer flame by a consciousness of their own moral weaknesses, and whose natural curiosity is drawing them to the picture show anyway, whether good or bad. It is this element of the public, Miss Peck states, with which the manufacturer has not had to cope previously, but which is now threatening the life of the business with legalized censorship. This disturbing shadow, she suggests, might be dispelled by exhibitors setting aside one night in the week for a specially selected program.

Among the addresses to be delivered by Miss Peck in the east, two of these at least, have been scheduled for New York. The first was delivered at the Washington Irving High School on Sunday evening, January 14, under the auspices of the Recreation Committee of the Board of Estimate and Apportionment of New York City, and was devoted to the subject, "How the Movies Keep the Children Off the Streets." The second will be delivered on Thursday evening, January 18, at the Park Avenue Hotel. A full account of Miss Peck's New York addresses and other details regarding these meetings will appear in next week's issue.

INTERESTING ITEMS.

Beginning with February it is expected that the Universal Screen Magazine will be issued weekly instead of fortnightly, as previously. The demand for the class of material, which is being shown in this magazine in film, has made it exceedingly popular, the result of which is a request for its more frequent appearance. Each issue of the Universal Screen Magazine contains four or five educational subjects of popular character, and closes with an animated cartoon in clay, which is a product of the remarkable sculptural talent of Willie Hopkins.

* * *

One of the developments of the past few years exists in the fact that no industrial exhibition is deemed complete without a display of moving pictures covering some phase of the industry which is being exploited. At the recent poultry show at Madison Square Garden the auditorium on the second floor was almost constantly employed by lecturers, some of whom used moving pictures by way of illustration. Among the films shown were some taken at the Government poultry farm, at Beltsville, Md., and others taken at the Dictagraph Poultry Farm, at West Nyack, N. Y. A lecture on "Modern Methods in Game Breeding and Preservation" was also illustrated by moving pictures.

Miss Varian Wins Fox Art Prizes

Young Woman Takes First and Second Awards on Study of Annette Kellermann.

MISS DOROTHY VARIAN, a student at the Art Student's League, New York, won both the first and the second prize for the best study of a full length pose of Annette Kellermann. One hundred entries, submitted by representatives from every art school in New York City and vicinity, opposed hers. Her monetary reward is $150, donated by William Fox, and the honor of having her work utilized throughout the world in publicity for "A Daughter of the Gods."

The decision was made at a luncheon at the Hotel Astor, by Robert Henri, W. J. Glackens, John Sloan and Wallace Morgan, acting as judges. Philip Boileau and Prince Troubetzkoy, fellow judges, were unable to be present.

The competition began the latter part of last November, and ended with the old year. During its progress, the lobby of the Lyric theater was thronged with art students, who set up their easels and worked amid curious on-lookers. Seven oil paintings, twelve water-colors, seventy-six drawings in pencil and charcoal, five pastels, one wood carving and one bas-relief in plastline were submitted. Miss Varian's winning offering was a water-color, and the study, which won the second prize, a pencil drawing.

"GLORY" UNITY'S NEXT.

Miss Maud Lillian Berri, the well known prima donna, is the authoress of the next release of the Unity Sales Corporation, entitled "Glory," featuring Juanita Hansen and Kolb and Dill. Miss Berri's father left her a fortune and she has taken up the line of producing superior, clean picture plays, the first of which is "Glory."

The cast of "Glory" is exceptionally fine. Miss Hansen, who plays the title role of Glory, is one of the most attractive women on the screen, having been starred in the "Secret of the Submarine," and many other notable productions. Kolb and Dill, the famous comedians, have in this production proven themselves to be among the best actors in the line of comedy-drama on the screen, handling the comedy situations in the cleanest possible manner and the dramatic situations with a force worthy of the best men in the line today. Taken all in all, "Glory" will no doubt be received with open arms by exhibitors who want good, clean, interesting and forceful photoplays.

Miriam Cooper, in private life the wife of Director R. A. Walsh, has signed a contract with the William Fox Studios and will soon begin starring in a series of pictures under her husband's direction. Miss Cooper played important parts in "The Honor System," "The Birth of a Nation" and "Intolerance." "The Honor System" is the only production in which she has worked for Fox Films.

Censorship Methods Abroad

Developments in the Situation Now Confronting the Exhibitors of Great Britain and France

In Great Britain.

THE situation in regard to moving picture censorship in Great Britain shows indications of developing into a repetition of American trade history. The entire industry—with one notable exception—is resolved upon immediate concerted action to combat the proposals extended by Mr. Samuel (the Home Secretary) which he regards as "model" conditions of censorship and which were detailed in my last letter on this subject. So far as the trade is concerned, and for that matter so far as the legislative opposition party is affected, the great bone of contention attaching to these conditions is the establishment at the expense of the industry of an official censorship which, while centrally scrutinizing moving pictures, reserves the right of local authorities to object to any film so censored. Any imposition along these lines could only precipitate in the country a state of affairs already experienced on a larger scale in the States, and it is for the purpose of tackling the impending danger in its pre-material stages that a joint body, the Cinematograph Trade Council, has been inaugurated with already a week's good work to its credit. The defensive work is indeed being rushed, a publicity agent is already at work, a wide screen campaign in preparation and means available for feeling, if necessity should arrive, the pulse of Parliament. And this before the actuality should give the case of the trade a weighty balance in its favor. British legislators are proverbially partial to long-cherished precedents. None affecting film censorship has yet been created outside a purely local area and it is now up against the trade's new fighting body to remove the probability.

The Cinematograph Trade Council is the outcome of a general trade conference called a few weeks ago to discuss the Home Secretary's suggestions. It is strictly a non-party committee that is representative proportionately of each section of the trade, manufacturer, exchange, exhibitor and author. Central offices with an efficient staff and a qualified publicity agent, if not at the moment open, are on the point of starting work under the careful supervision of the committee appointed at the trade conference and printed in The World at the time, with the following additions: E. H. Montagu (Selig), Will Jury (Jury's Pictures), H. Rowson (Ideal Film Renting Co.), E. Jepson (representing the Society of Authors), committeemen; Messrs. Goodwin (Exhibitors' Association), Kay (Ideal Film Renting Co.), and Lovesey (Ruffell's Pictures), trustees, and Cluet Lock (Exhibitors' Association), secretary pro tem.

The powers and rights of the many local licensing authorities to impose ambiguous conditions upon theater licenses within their respective areas is without doubt the root cause of the present deadlock with the Council and the Home Secretary. One of the first movements of the new body, I am informed, will be to select a suitable case as a test case to be taken to the House of Lords for a definite and final judgment. Many suitable cases for carrying to the last tribunal in the land have arisen during the past year, but the expense of advanced litigation through this course often renders it impractical for individual exhibitors. The finances of the Cinematograph Trade Council (nearly $5,000 was subscribed in the first week) would permit of this with a more equal distribution of the cost over the entire industry.

The Reply to the Home Secretary.

It is quite patent that the Home Secretary (Mr. Herbert Samuel) means to promote to the fullest extent the censorship scheme he evolved in collaboration with the numerous local licensing authorities and which are so universally distasteful to every section of the trade. At the Home Office conference Mr. Samuel invited the comments of the trade deputation upon the points he then set forth in support of the scheme. I have been handed a copy of the letter summarizing these observations which, briefly, are as follows:

The Right Hon. Herbert Samuel, M. P.
Secretary of State for Home Affairs,
Whitehall, London, S. W.

Sir: Taking advantage of the invitation you were good enough to give the deputation which waited upon you on the 13th inst. to communicate to you any further observations which seemed desirable, the Committee appointed by the Censorship Conference has carefully considered your courteous reply to its observations. It sincerely regrets that your reply is not convincing upon points which the Committee regard as of vital importance. Appreciating to the full your candid admission that no form of censorship could be regarded as satisfactory which merely added to existing censorships, it would venture to divert your attention to the disparity existing between the figures you presented and the actual figures as it is understood they exist from which the Committee is bound to conclude that you must have been seriously misled. There are at least 200 licensing authorities in England, Scotland, Wales and Ireland. From these 126 answers have been received (to the Home Secretary's original letter suggesting his scheme of censorship). The number prepared to conform to your recommendations you have placed at 115. It is obvious from the illustration the Committee was able to give in the case of Bristol that, as sufficient care has not been exercised in scrutinizing the replies, it may readily be found that even the figure of 115 is misleading. The Committee is strongly of opinion that this is so. But assuming that 115 does represent the correct figure the percentage is not 92 as you affirm but only 60 and in the absence of any specific details as to the licensing authorities supposed to be consenting, it may well be that they do not represent anything even approaching 60 per cent. of the theaters. It is clear to the Committee that the present variety of decisions would be left not merely "unmitigated and unredressed" but further complicated by an additional variety.

However dissatisfied the trade may be with the existing unsatisfactory state of affairs it will cheerfully face the evil it knows rather than endure the serious risks of another experiment, in the process of which the whole business may be utterly ruined.

The Committee must confess its intense disappointment at the ambiguity of your reply upon the question of the Advisory Committee. It is still entirely in the dark as to the composition of that body and of its powers. While the admission that the claim for fuller representation has been made out it is welcomed such representation could have no meaning and no value unless it could be effective. If absolute power resides in the Home Secretary for the time being, whether that power is exercised bureaucratically or not, it is capable of being so used, and if those representing the trade become parties to establishing such a power by consent, they would be traitors to the best interests of the business. The Committee is confident that films would not be submitted to a censorship constituted in the manner proposed, nor would the trade provide the funds to maintain it.

Your attitude has made it clear that legislation at the moment is impossible. It is equally clear that without statute fees cannot be levied. The Committee, therefore, venture to express the hope that you will make some real effort to meet the clearly expressed wishes of those upon whom you rely to supply you with funds, otherwise it is certain they will not be forthcoming. War has changed many things, but it has not yet brought us to this pass—that outside of statute a trade can be compelled to pay for its own execution.

A. E. NEWBOULD,
Chairman of the Censorship Committee of the Cinematograph Trade and Inc. Society of Authors, Playwrights and Composers.

A Commission of Investigation.

Meanwhile the first decisive movement to combat the root cause of this growing influence for censorship has been initiated by the Cinematograph Trade Council upon a basis eminently equitable and fair to those who may have charges to bring against the motion picture play. It has long been quite patent that the censorship fad was given its recent momentum from the many unjust, and in some cases absurd charges leveled against it from the magistrate's bench and the parson's pulpit. Even within the past three months the film has been a general bowling alley for the Bishop of London down to the village curate as a wholesale perverter of public morals and for judicial magistrates in town and country as a proved incentive to the blackest crime. Clearly it is to these voices, fostered probably by local authorities seeking further powers, that the Home Secretary has given his ears and to establish or destroy their arguments they are to have an excellent opportunity. The National Council of Public Morals—an old established institution embracing such men as the Lord Bishop of Birmingham, Lieutenant-General Baden Powell and many equally famous authors, scientists, politicians, clergymen and psychologists—has been asked to conduct a special investigation into the allegations against the moving picture.

A further letter summarizing the demands of the trade for a single, final and trade represented censorship has been sent along to Mr. Samuel and this will probably be the ultimatum. Every member of the lower House of Parliament has been sent a copy of the letter and it may not be many days before we can follow the American example of identifying each individual enemy and contesting him in his own electorate on the issue of censorship. J. B. S.

In France.

THE recent action of the French Government, acting through the Ministry of the Interior, for the regulation of motion pictures is of interest to American manufacturers of films. The ministry has created a commission of five, composed of four members from the department and the subchief of the Prefecture of Police of Paris, for the performance of duties similar to those of the boards

of censorship in the United States, according to U. S. Vice-Consul Dives B. Levis, St. Etienne, France.

Before a picture may be shown it must be passed upon by this commission. If it is accepted, a permit is issued for its exhibition, subject to the action of local departmental and municipal authorities, whose approval may be given or withheld, and whose decision is final as far as their respective jurisdictions are concerned. The sanction of the commission is intended rather as an indication of the worthiness of the picture. The members have asked for the active co-operation of municipal authorities in the suppression of unauthorized and objectionable films.

A complaint from the manager of a large picture theater in St. Etienne calls attention to the fact that while the titles and subtitles of American pictures are in French, most of the comedy pictures have many signs in scenes of the pictures in English, such as "No swimming allowed," "Boarders wanted," "Beware of the dog," etc. There are also supposed speeches by persons and animals in illustrated cartoons, upon which the reason for the situation or the motive of the action depend, and much is lost to the audience because they are in English.

The manager quoted believes that while this might occur in an occasional film finding its way here, the fault could be obviated by a "take over" with the signs in the language of the country they are intended for. Although there are several French and Italian comedy subjects with a following, the American rough-comedy film is far in the lead here. The French polite farce or "vaudeville," as written for the screen by well-known authors and portrayed by artists of the Parisian theaters, occupies a high place of its own.

U. S. Consul John Ball Osborne, Havre, France, writing in "Commerce Reports," says that the moving picture form of amusement has witnessed an important development in Havre, France, since the beginning of the war, on account of the lack of other amusements, particularly regular theatrical performances, and the large military element in the population. All the picture theaters previously existing have been operated with full attendance. and a few new ones have been opened.

There has been an increasing use of American films, particularly short plays, both dramatic and comic. The managers of all the Havre motion-picture theaters assure this consulate that American films of all kinds are greatly appreciated and sought after.

In view of the widespread French interest in everything relating to the United States, it is regrettable that there are not more scenic films illustrating the beautiful and interesting spots of the United States. Important American occurrences, also, ought more frequently to be depicted in the current events shown in the French theaters. At present there is a rare sprinkling of these films.

The Cinema Omnia Pathe, 153, Boulevard de Strasbourg, is the largest and most important motion-picture theater in this region. It is a spacious, well-ventilated, circular building, containing seats for 3,000 persons. It is controlled by the Societe Omnia, which has a number of other picture theaters throughout France.

The performances in Havre are given nightly except Mondays, with matinees on Thursdays and Sundays. The performance lasts about two and a half hours. All classes of films are given, including those in several parts. Strict censorship is exercised.

The prices of admission range from 60 centimes (0.12) to 3 francs ($.58). Except on Sundays and holidays, these prices may be reduced about one-half by presenting "billets de faveur," which are given gratuitously to customers at tobacco shops. This system, which is common in Havre, necessarily discriminates against transients who know nothing of it and pay the scheduled prices.

The Select Palace, 123, Boulevard de Strasbourg, is controlled by the Societe Ouest Cinema. This theater has a seating capacity of 1,200. Its performances, which last about two and a half hours, include all kinds of films of all marks except the Pathe. The price of admission varies from 1 franc ($0.19) to 3 franc ($.58), the average being 2 francs ($0.39). At the Kursaal Cinema, 22 Rue de Paris, the performance lasts two and a half hours and includes all kinds of films. Those with dramatic subjects usually consist of two or three parts, sometimes four parts, and are of 600 to 1,200 meters. All marks of films are used in this theater except Gaumont and Pathe. The prices paid for their use vary considerably. The manager estimated 800 to 1,000 francs ($152 to $193) per week for the use of five or six films. For the purchase of used films the average price is 10 to 15 centimes ($0.02 to $0.03) per meter. The prices of admission are 40 centimes ($0.08), 50 centimes ($0.10), 60 centimes ($0.12), and 1 franc ($0.19). No billets de faveur are issued by this cinema.

The Gaumont, 16 Rue de la Comedie, run in connection with a cafe, has a seating capacity of about 400. The films are of all kinds. Dramatic offerings are usually in several parts. This theater has contracts with the Gaumont and Obert Companies, of Paris, whose films are used exclusively. The prices of admission are 40 centimes ($0.08), 50 centimes ($0.10), 75 centimes ($0.14), and 1 franc ($0.19). This theater also issues the half-price tickets obtainable at tobacco shops.

The Cinema Olympia, 14 Rue Edouard-Larue, like the Gaumont, is run in connection with a cafe and restaurant. It has 300 seats. The program is composed mainly of dramatic subjects in several parts. The films are rented from the larger companies in Paris, particularly Pathe and Gaumont. Many American and Italian films are also shown. The prices of admission are 75 centimes ($0.14) and 1.5 francs ($0.29), subject to 50 per cent. reduction on presentation of special tickets.

According to the reports made to the consulate by the respective managers, the total seating capacity of the five picture theaters of Havre that have been mentioned is 5,600, distributed as follows: Omnia-Pathe, 3,000; Select-Palace, 1,200; Kursaal, 700; Gaumont, 400; Olympia, 300.

Besides the houses mentioned there are a few minor theaters which bring the total seating capacity for the city and suburbs up to about 6,000. While Havre has a normal population of 136,159, which is increased to about 170,000 when the contiguous suburbs are included, the present population served by the motion-picture theaters mentioned is fully 200,000. This gives a ratio of one seat for every 33 persons in the community, apparently all that is required.

The publicity methods used are very thorough. Besides handbills gratuitously distributed at each performance giving the features of the program for the following week, similar announcements are made in the amusement columns of the daily newspapers, and large posters are used on the billboards. Some of these posters are elaborately illustrated in colors and compel the attention of the public. Certain of the moving picture theaters also employ portable billboards on carts which are drawn through the city.

Baby Lorna Volare

"THE UNMASKING," the sixteenth and final episode of "The Crimson Stain Mystery," Consolidated Film Corporation's super-serial, will be released this week. Photoplay fans who have been following eagerly Maurice Costello, Ethel Grandin, Olga Olonova, Thomas J. McGrane, Eugene Strong and others in their adventures with the mysterious Crimson Stain through fifteen thrilling episodes, will learn in this final episode, who Pierre La Rue, the implacable, is.



Baby Lorna Volare.

Maurice Costello who, as Harold Stanley, pursued a relentless investigation of the criminal activities of Pierre La Rue and his gangsters, succeeds by a coup-de-maitre in bringing the criminals to justice. So perfectly constructed is this final episode that the identity of Pierre La Rue is not revealed until the last fifteen feet of the film.

One of the big thrills in "The Crimson Stain Mystery" occurs in an adventure in which Baby Lorna Volare is the leading figure. Baby Lorna is only four and one-half years old and has been in the United States about a year and a half, having come with her father and mother from Melbourne, Australia, where she first saw the light of day. Acknowledged to be one of the child prodigies of the screen world, Baby Lorna has a commendable record in films. In "The Crimson Stain Mystery" she has been accorded a role which gives her ample opportunity to display her unusual talent.

Chicago News Letter

By JAS. S. McQUADE

Victory for "Intolerance"

Cook County Commissioners and the License Committee of the Chicago City Council Give the Great Picture Unanimous Approval.

THE board of commissioners of Cook county and the license committee of the city council of Chicago have viewed "Intolerance," and have given the great picture their unanimous approval.

It will be remembered that in a former letter it was stated that certain would-be reformers had charged that the picture was a libel on public charities, and insisted on a pruning of the objectionable portions.

The resolution unanimously passed by the county commissioners commends "Intolerance" to the consideration of all persons. Alderman Toman, chairman of the license committee of the city council, after seeing the picture, was enthusiastic in his praise. "I wish we had twenty pictures like this," he answered in reply to a question. "I advise every man, woman and child to see 'Intolerance.'"

Col. Wm. F. Cody in Historic Pictures.

The death of Colonel Wm. F. Cody, more popularly known as "Buffalo Bill," has been chronicled by the press of every civilized country in the world. He was a picturesque, national character in his home country, and his name has been a household word.

His death recalls that among his numerous enterprises he engaged in the making of pictures showing the battles of Wounded Knee and War Bonnet, in the war against the Sioux Indians.

These pictures were made by the Buffalo Bill Historical Film Co., of which Colonel Cody was part owner. The other owners were Essanay and the publishers of the Denver Post.

In October and November, 1913, the pictures were made under the supervision of General Nelson A. Miles, with a strict regard to historical accuracy, on the orders of the United States government. As at first made the pictures were of eight-reel length, and they were released under the title, "Wars of Civilization."

Several regiments of the United States army were represented in the filmed battles, and over 1,500 Sioux Indians participated. The battles were fought before the camera on the original sites, and Colonel Cody was the leading figure throughout.

Assisting General Miles on the occasion were General Chas. A. King, General Maus and General Frank Baldwin. Col. Sickles, who was a lieutenant at the original battle of Wounded Knee, took part with his men in the filmed battle.

One of the most exciting incidents in the pictures was the singlehanded fight between Col. Cody and Yellow Hand, a Sioux Indian taking the part of the latter.

As the United States government has two prints of these pictures filed away in Washington as historical records, future generations will be able to see "Buffalo Bill" as he was in the flesh, both as scout and soldier.

The Photoplay League Aims at the Production of Artistic Photoplays.

Miss Helen Varick Boswell, of New York, was a visitor in Chicago last week, and made an address in the Tip-Top Inn at a luncheon, Friday, Jan. 12, on the aims of the Photoplay League. This league is a new national association, organized for the purpose of encouraging the production of better photoplays, the members including some of the most prominent people in the country.

Miss Boswell is a member of the advisory committee of the executive board of the organization. On the committee are many other people of note, including Mrs. Chas. H. Whitman, wife of the Governor of New York, Mrs. Chas. Dana Gibson, Mrs. Frederick Lee Ackerman, Mrs. Schuyler N. Warren, Miss Kate Douglas Wiggin, Mrs. Howard Gans, Mrs. David Rumsey, Mrs. Edward J. Gavegan, Robert Erskine Ely, Reginald Pelham Bolton, Frank Lascelles, Mrs. J. Borden Harriman, E. H. Blashfield, Mrs. James Speyer, Julia Marlowe, E. H. Sothern, John D. Crimmins, Adolph Lewisohn, Cornelius Vanderbilt, Frederick C. Howe, Waldo C. Morse, Norman Hapgood, Henry Fairfield Osborn, Frederick A. Stokes, Isaac N. Seligman, Waldo U. Morse, Evart Jansen Wendell, Mrs. Potter Palmer, Mrs. J. Ogden Armour, and many other notables.

It is the aim of the Photoplay League to stir the great public which patronize moving pictures to form a body that will encourage the makers of moving pictures to produce a higher type of photoplay. This can be done, it is hoped, by refusing patronage to films of an inferior type.

The formation of the Photoplay League originated at an informal gathering in the home of Mr. and Mrs. Dana Gibson, in the spring of 1916, at which Mr. Frank Lascelles and Miss Helen Varick Boswell (who is a member of the moving picture committee of the General Federation of Women's Clubs) were present.

The plan found enthusiastic response from everyone approached on the subject. Cornelius Vanderbilt said that while he was too busy to attend the picture theatre often himself, his children were very fond of doing so, and he wanted to be sure that they were seeing the right kind of pictures. That was the feeling of others who wanted their names to be identified with this new organization.

The first meeting of the Photoplay League was held at the exclusive Colony Club early in December last. Miss Boswell and Miss Kate Douglas Wiggin were on the program, and at that time Mr. E. H. Blashfield was elected president, Mr. Waldo C. Morse, treasurer, and Mr. Schuyler N. Warren, secretary.

The second meeting will be held at the Rialto moving picture theater in New York, on Wednesday morning, Jan. 17. Several thousand invitations to New York's most prominent people have been sent out. At that time a history of the moving picture, showing the different steps in the progress of the industry will be given.

The leaders of the Photoplay League believe that the only censorship of moving pictures that will ever be successful is the censorship which is created by demand. It is their plan to have a League center in every community in the country, whose membership is composed of people who will support artistic and high-class photoplays.

Through the central organization, of which Miss Helen Duey (photoplay editor of the Woman's Home Companion) is to be active secretary, bulletins containing lists of specially recommended films will be sent out to each center. In turn, the members of the League will be expected to cooperate with their local moving picture theater owners. It is the plan to establish "Photoplay League" nights at local theaters, on which the specially recommended photoplays will be shown.

"Beware of Strangers."

Director Colin Campbell recently finished a feature in Los Angeles which William N. Selig, president of the Selig Polyscope Co., believes will not only be timely but of great value to the public at large, for the lessons that it teaches. "Beware of Strangers" is the title.

Not long ago the country was stirred by the exploitations of prominent and wealthy citizens by blackmailers and "sure thing" men and women. These evidently had been people of education and good standing who had gone "wrong." Chicago, New York and Philadelphia were the chief centers of their operations.

Walter Howie, at that time city editor of the Chicago Tribune, chanced to meet Mr. Selig and expressed his belief that a film treating of the evil work of these blackmailers, would be educational as well as valuable in warning the public against the dangers of becoming acquainted with strangers who might have impressed them by their dress, appearance and good manners.

Mr. Selig then called in Gilson Willets, the well known

author and photoplaywright, who declared that such a film would be just the thing. He immediately got in touch with Mr. Howie, whose long experience as a newspaper man had familiarized him with the working methods of these blackmailers. After Mr. Willets had absorbed fully the methods of such criminals he set to work and wrote the scenario, of eight-reel length, for "Beware of Strangers."

This feature is based upon actual facts, showing that blackmailing syndicates, ably governed, fleeced victims in this country of over a million dollars recently. Clairvoyants, fake bookmakers and lures were discovered to be perfectly organized, with recognized chiefs and hundreds of "steerers," whose business it was to comb the country for "suckers."

Supported by the judgment of Federal Judge Kenesaw M. Landis, Detective Wm. A. Pinkerton, and others who are in positions to know the harm wrought by these clever and smooth criminals, "Beware of Strangers" will serve to educate the public in saving victims from cleverly conceived schemes and traps.

Mr. Selig has assigned the leading characters to a list of stars well known in the moving picture world. These include Tom Santschi, Fritzi Brunette, Bessie Eyton, Jack Richardson, Vivian Rich, Ed Coxen, Eugenie Besserer, Frank Clark, Harry Lonsdale and other capable people. It is announced that the scenic effects are elaborate and costly, while the lighting effects are described as beautiful.

It can be easily imagined that Mr. Willets has furnished many exciting situations in the photoplay, and when it is promised that a strong love interest permeates the story, everyone will wait its release with great expectancy.

Chicago Film Brevities.

A special meeting of the Reel Fellows Club of Chicago has been announced for Friday evening, Jan. 12, at the Club's headquarters, 127 W. Madison street. The installation of the new officers of the Club will take place at this meeting.

* * *

Beginning Monday, Jan. 15, International's serial, "Patria," will be shown at the Majestic theater, the leading vaudeville house in this city. Each episode, in order, will be given a week's showing. This is the first time in the history of the Majestic that a serial film has been run.

* * *

Frank S. Phelps, general manager for George Kleine, came on from New York Saturday, Jan. 6, and remained until the following Tuesday. During his stay he consulted with Mr. Kleine on general business connected with the George Kleine branch offices throughout this country and Canada.

J. E. Storey, manager of George Kleine's branch office in Kansas City, was also a visitor last week, arriving in Chicago Jan. 8 and returning the same evening. Mr. Storey informed me that business has been fair in his territory, and that for the last two months it has shown an increase.

* * *

Thomas J. Hamlin, of Minneapolis, and managing editor of Amusements in that city, made a call at this office one day last week. He reported that business was brisk throughout the entire northwest territory. He remained in the city several days, and then made a business visit to New York City.

* * *

Aaron J. Jones announces that the Central Film Corporation has purchased the rights to "The Masque of Life" for Illinois, Indiana, Michigan and Kentucky. It will be released immediately in this territory.

* * *

Adolph Linick, treasurer of Jones, Linick & Schaefer, left for New York City, Friday, Jan. 5, where he attended the twentieth wedding anniversary of his friend, Adolph Zukor, president of the Famous Players Film Service. Mr. Linick will return to Chicago in about two weeks.

Aaron J. Jones received a wire from Lewis J. Selznick last week, stating that the French director, Leonce Perret, had just arrived from Paris to engage in the production of Selznick pictures. Mr. Perret has been engaged to direct Robert Warwick in a feature adapted from one of E. Phillips Oppenheim's important works.

* * *

A most affecting incident, which is closely connected with the war in Europe, took place at the Colonial one night last week during the presentation of "Intolerance." Seated in the audience was a British soldier, who had been completely blinded in battle, and his wife. The soldier's name is Sergeant Major Robert Middlemiss, and his wife described the picture to him as it was run off. The veteran said that by this means, with the aid of the interpretative music, he was able to enjoy the picture almost as fully as if he had actually seen it. The blind soldier and his wife have come all the way from England to appear at the Allied Bazaar, which opened at the Coliseum, this city, Thursday evening, Jan. 11. The bazaar, which will be continued for nine days, is held in aid of the sufferers of the entente allies. The promoters of the bazaar expect to realize $500,000 at least. Each country in the entente allies will have a special day during the bazaar, and each with its associated charities will be represented.

* * *

The Rialto Theatre, on State street between Jackson and Van Buren, Chicago's newest playhouse, will be opened Monday, Jan. 15, with continuous vaudeville. The house has been built by Jones, Linick & Schaefer, at a stated cost of $600,000.

* * *

J. E. O'Toole, manager of the Chicago office of the Fox Film Corporation, tells me that the Studebaker, with "A Daughter of the Gods" as the attraction, was sold out every night for the week of Monday, Jan. 8, except Wednesday, when there was a severe snowstorm. Louis J. Jones, manager of the Studebaker, confirms this statement by saying that the big Fox feature has broken all records at this house. The attendance at matinees is also described as being "wonderful."

* * *

George Fawcett, who scored such a success as Judge Silas Whipple in "The Crisis," has started work at the Selig studios, this city, under the direction of Al Green.

The many Chicago friends of Bessie Eyton will be interested to learn that she was hostess to a theater party in Los Angeles recently, when "The Crisis" was given its Pacific Coast premiere.

William N. Selig has received notification from St. Louis that "The Crisis" is in its third triumphant week there, with the S.R.O. sign always out.

Chicago will see "The Crisis" whenever a "Loop" theater can be engaged. The great success of the dramatic season has kept every desirable house open thus far.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial—"Intolerance" (D. W. Griffith) still doing capacity business.

Studebaker—"A Daughter of the Gods" (Fox), featuring Annette Kellermann, entered its third week. It is breaking all records at this house.

Ziegfeld—William Courtenay and Lucille Lee Stewart in "The Ninety and Nine" (Vitagraph) and the fourth episode of the Vitagraph serial, "The Secret Kingdom."

La Salle—Kitty Gordon in "Vera the Medium" (Selznick) opened Saturday, Jan. 13.

C. B. Price, Western Division Manager for McClure Pictures, has opened offices in the Mallers Building, 5 S. Wabash avenue, immediately adjacent to the new Triangle Distributing Corporation office, and has appointed T. C. Montgomery and J. A. Davidson as Chicago representatives.

Mr. Montgomery is well known by exhibitors in Chicago having been connected with the industry in various capacities for several years past.

Mr. Davidson, while not so well known in the immediate Chicago district, is widely known in other parts of the country, and is thoroughly conversant with the business, having been formerly connected with the Mutual Film Corporation and V-L-S-E.

While the offices have been opened only a short time, Mr. Price reports that never in his experience has such lively interest been manifested by exhibitors as has been shown in the forthcoming new series of seven five-reel productions of McClure Pictures, each of which is complete in itself.

BOONE LEAVES AMALGAMATED.

J. Allen Boone has resigned as vice president and secretary of the Amalgamated Photo Play Service and has taken offices on the seventh floor of Aeolian Hall, 38 West 42nd street, where he will act as business representative for a number of well known screen directors, players and writers and cooperate with Charles Emerson Cook in general publicity. Miss Helen Christene Haerle, who has been connected with the scenario departments of the Equitable, Fox and Rolfe-Metro companies in an editorial capacity, and who is widely known as an authority on scenario values, will be associated with Mr. Boone in the handling of photoplay material.

Mr. Boone is well known in the film, newspaper and magazine worlds. Previous to his affiliation with the Amalgamated Photo Play Service he was publicity director for Lubin. His work as a newspaper and magazine man has taken him to all parts of the world.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

"Eyes of the World" Premiere a Success

W. H. Clune Puts on at Auditorium His Ten-Reel Adaptation of Harold Bell Wright Novel.

ON the afternoon of New Year's Day, W. H. Clune, local theater magnate and producer of "Ramona," presented to the Los Angeles public at his Auditorium Theater his second photoplay, "The Eyes of the World," a superb picturization in ten reels of Harold Bell Wright's well-known story. Every seat in the vast house had been taken and many prominent persons were present as guests of the producer.

"The Eyes of the World" is staged with the usual care that Lloyd Brown, general manager of the Clune company, puts on his productions. The opening stage embellishments are a marvel of scenic beauty and mechanical ingenuity. The curtain goes up on a heroic-size woman's face, filling the proscenium. Slowly the eyelids raise and a great pair of eyes look out over the audience with wonderful lifelikeness. Then during the clever manipulation of the lights the two parts which make up the face separate and resolve themselves into the face of a great owl. With a series of gauze curtains and the lights this dissolves into two hemispheres and in turn this view disappears to reveal in its place a magnificent California mountain scene. This is a cyclorama painted by Jack Holden, who did the "Ramona" scenery, containing over 11,000 square feet of canvas. It is said to be the largest cyclorama drop ever put up in a theater west of New York.

Harold Bell Wright personally took an active part in the interpretation of his story and characters for the screen. It is the belief of many here that Mr. Brown got far bigger results with his camera than Mr. Wright did with his pen.

In the cast of "The Eyes of the World" are three players who appeared in "Ramona." Monroe Salisbury, who in the first picture played Alessandro, has the role of Conrad La Grange and does remarkable work. Lurline Lyons, who will be remembered as Senora Ortegna, is Myra Willard. Arthur Tavares, the Senor Ortegna of "Ramona," is John Willard, the convict. Jack McDonald, who made a national reputation as Slapjack in "The Spoilers," scores heavily as the old roue Taine.

The music for "The Eyes of the World" was chosen by Mr. Brown and is cued to the nicety of a second with every changing mood of the play. It is played by an orchestra of 30 pieces, under the direction of Carli D. Elinor, the head of the Clune musical forces.

Following are opinions of "The Eyes of the World" expressed by Los Angeles critics:

Times—Another master picture has been added to the list of the few really great screen dramas. In some respects "The Eyes of the World," which made its debut at Clune's Auditorium yesterday, stands absolutely alone. Nothing approaching its photographic effects have been thus far produced in pictures. The play also stands pre-eminent in the matter of vivid character types. There is no other screen play now before the public in which the characterizations are so telling or so interesting.

Examiner—"The Eyes of the World" were opened yesterday at Clune's Auditorium. Opened to startlingly magnificent photography; opened to what has generally been termed the best form of photodrama—the narrative which commands. For it is all that long demanded product, a powerful drama with nothing that excites the baser instinct. No picture has been shown approaching in tensity various episodes, particularly the final fight on a mountain top; nothing in the way of a picture has been so totally devoid of faking effects, and no picture was ever more or probably equally healthy and sane in all its attributes.

Tribune—That Harold Bell Wright's story makes a better photoplay than it does a novel was conclusively proved at Clune's Auditorium yesterday afternoon. Without striving to make a spectacle, the producers have succeeded in making one of the most picturesque productions of the season.

Herald—Yesterday at his Auditorium Theater Mr. Clune revealed to an avid public his second cinemagraphic production, "The Eyes of the World," which not only equaled the former in the matter of scenic beauty and romantic theme, but far surpassed it in story, thrills, photography and human appeal. As an entertainment, "The Eyes of the World" is keenly enjoyable. It has the happy faculty of annexing your complete attention in the beginning and keeping your mind—and eyes—riveted on it until the last foot of the last reel has unwound itself—a feat seldom performed nowadays in film circles. The picture is not spectacular; on the contrary, it aims to please solely on merit of plot, and does.

Evening Express—"The Eyes of the World scored a great big hit at Clune's Auditorium yesterday afternoon. It has all the essentials of popular success. The audience that attended the premiere yesterday afternoon was the largest I have ever seen crowded into the auditorium. They liked the play immensely and showed it. The splendid transformation setting that precedes the picture got a tremendously big hand, and deserved it. Another very big factor in the success of this photoplay is the musical score that has been adapted for it by Lloyd Brown. The story is handled in splendid style. Climax piles upon climax and bursts in the tremendously dramatic fight on the narrow ledge of rock thousands of feet up the cliff. This scene is one of the most effective bits that ever has found its way into a picture, and it held the whole audience spellbound yesterday afternoon. There was absolutely stillness in the theater while it lasted and a sigh of relief and a burst of applause as it finished.

A synopsis of "The Eyes of the Word" will be found on another page.



Scene from "The Eyes of the World" (Clune).

American Increases Production

Radical Reorganization of All Departments at Santa Barbara Studios—Five Special Companies to Produce Multiple Features.

FROM the Flying A Studios in Santa Barbara we learn of radical reorganizations in the policy and management of the plant—which will mean still better photoplays from the American for the coming year.

Within a short time, we are informed, five special companies, each headed by a star of national reputation, will be producing super-features of five reels or more.

These enlargements of American activities are the direct result of the recent visit of S. S. Hutchinson, president of the company to the Santa Barbara Studios. Mr. Hutchinson, during his brief stay on the coast, has effected a radical reorganization in every department of his plant.



Mary Miles Minter.

President Hutchinson is in New York, we understand, completing negotiations for players and directors of highest caliber. Announcement of the individuals who are to contribute to the standard set is expected very soon.

In the front rank of featured players will continue to be Mary Miles Minter. The youthful American star, under the directorship of James Kirkwood, is to be the central figure in pictures whose stories will be of unusual type. It is realized that her chief appeal is in her distinct personality, and to emphasize this, themes and scripts which depart from screen convention have been and will be chosen.

William Russell, whose series of pictures have won popularity in their depiction of Russell's strength of character delineations, is another American star whose photoplays will be leading features. Extensive plans have been laid for increasing Russell's personal following among picture patrons. Francelia Billington, new to American productions, has already begun her work as Russell's leading woman, and has created a favorable impression at the studio as Virginia Leighton in "A Son of Battle," a costume play of the Reconstruction period.



William Russell and Young Stars of Mutual-American Studio.

Directing Russell and Miss Billington will be Edward Sloman, who produced, among other features, the sequel to "The Diamond from the Sky" for the American.

J. R. Crone is now general manager of the plant, succeeding the former studio manager, P. G. Lynch. Mr. Crone has been associated with Mr. Hutchinson and the Mutual enterprises for several years, and brings to the studio valuable experience in every phase of the industry.

Mr. Crone has made several changes in the personnel of his assistants. John Coakley has been made head of the technical department, while C. P. Morrison is the new general superintendent of the plant and superintendent of construction.

In the office staff Mrs. A. K. Whelan is auditor and in charge of the clerical department, while L. Ransome heads the purchasing department.

Clifford Howard, who continues as scenario editor, has rearranged his department in such a way that the fullest value will be obtained through his efforts. Emphasis was placed by President Hutchinson on the necessity of strengthening the stories used as foundations of productions.

GETTING ACQUAINTED WITH THE SIERRA.

This week a representative of The Moving Picture World paid a visit to the studios of the Sierra Photoplays, Inc., a film manufacturing enterprise recently organized by Los Angeles capital to produce one-reel comedies and five-reel feature dramas. Dr. C. W. Bachman, a local theatrical man, is the president of the company and Roy Clements, the former Essanay director, is the managing director.



Group at Sierra Studio.

Clements is one of the oldtimers in the business and will be remembered as producer of the Essanay "Snakeville" comedies. The new comedy company he is directing will release under the "Three Star" trademark, featuring Ruth Hennesey, formerly of the Essanay Chicago forces; "Big" Ed Sedgewick, lately featured comedian of Universal, and George Barnes, a recent recruit from the vaudeville stage.

During our visit the above picture was made for our special benefit. From left to right is Sam Comly, Ed Sedgwick, George Barnes, Roy Clements, Ruth Hennesey (featuring The Moving Picture World—Thanks, Ruth!) President C. W. Bachman and several members of the supporting cast of the comedy company in the background.

CAREY COMPANY'S "REGULAR" DINNER.

Harry Carey and his cowboys, ably abetted by Director Fred A. Kelsey, gave a "chuck-wagon" dinner for their friends Monday this week at the Universal Ranch.

The invitations were burnt on a piece of cowhide.

The dinner, which was declared to be a typical "round-up feed," was cooked in a "Dutch oven"—with coals under and over the pots, and was arranged by Fred A. Kelsey, Harry Gant, chief cameraman of the company, and S. W. Lawson, assistant to Kelsey. Gant presided at the Dutch oven and was assisted in the preparation of the steaks and other viands by Steve Clemente, famous roper, and Al "Daredevil" Thompson, who rides horses over cliffs and performs other hair-raising stunts.

The dinner was followed by an entertainment for the many guests. There were all kinds of riding stunts, rope throwing, races, etc. Some marvelous riding was done by Bud Osborne, Johnnie Tyke and other Carey boys.

Among the guests of honor was Al Jennings, the reformed ex-bandit, who entertained the crowd with tales of many of his experiences as an outlaw. Tom Jay, one of the wealthiest stockmen of Wyoming, was also present.

Everybody had a good time. Thanks, Brother Carey, for sending us an invitation.

LOS ANGELES FILM BREVITIES.

Cecil B. De Mille, the Lasky director-general, Jeanie MacPherson, author of "Joan the Woman," Alvin Wickoff, director of photography, and Howard Ewing, director of electric lighting, have returned from the premiere presentation of "Joan the Woman" in New York City. Mr. De Mille will personally supervise the opening of the production in Los Angeles and San Francisco, to take place next week.

The burning of an entire log cabin colony at night is one of the features of "The Girl of the Timberclaims," featuring Constance Talmadge. These night scenes were staged in the Santa Cruz mountains at an altitude of 6,000 feet. A full corps of carpenters and property men made the trip to the Santa Cruz mountains to build the cabins. Almost two weeks were required to build the cabin city, but it required only a few hours to destroy it. A. D. Sears plays opposite to Miss Talmadge. Clyde Hopkins, Bean Byrd, Wilbur



Group of Fine Arts Players in Santa Cruz Mountains.

Highby, Bennie Schuman, Joseph Singleton, F. A. Turner, Charles Lee and Mrs. Talmadge play important parts in the production. The scenario was written by Mary H. O'Connor.

* * *

Balboa signalized the advent of the new year by starting work this week on a new stage. As soon as it is finished a glass-inclosed studio is to be added to the Long Beach plant. The Balboa company has contracted for the producing of several new features and has found it necessary to expand its quarters. Balboa will put on two new companies soon.

* * *

Kathleen Clifford, Balboa's new star, arrived Saturday and started to work this week under the direction of Frank Crane. She will make her initial appearance in "The Twisted Thread," a fifteen episode serial of romance and adventure which Pathe will release.

* * *

Clifford Gray, better known as "Tip" Gray, is back at the Balboa studio. He played leads for the Horkheimer Bros. several years ago and then went East, where he has appeared in some large feature productions.

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Myrtle Bauer, a beautiful Philadelphia girl of twenty-three summers, is a new member of the Balboa beauty squad. This young woman has been specially engaged for "The Twisted Thread," a new serial by H. M. Horkheimer, which Balboa will begin about January 1st to produce for Pathe. Miss Bauer arrives from the musical comedy stage.

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Jack Cunningham, a former newspaper man, who recently joined the staff of writers at Universal City, has been assigned to write comedies exclusively for the Joker Comedy Company, of which William Beaudine is director. Cunningham has written many short stories in a humorous vein and some of these may be revived for the films.

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Owing to the rain, the work on the erection of the Lasky administration building, carpenter shops, etc., has been delayed. The foundation is now being laid for a large addition to the wardrobe department. As soon as this is complete Alpharetta Hoffman, director of costumes and designer, will be able to manufacture costumes for any production the Lasky Company may make. A large force of seamstresses will be employed and only the raw material will be purchased in the future.

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Edward J. Le Saint, Lasky Director, has been transferred to the Morosco studio to direct a forthcoming production, and Morosco Director E. Mason Hopper has been transferred to the Lasky studio to direct Wallace Reid and Myrtle Stedman in a forthcoming co-starring vehicle.

Louise Huff has arrived at the Morosco studio and will shortly start work on a production as co-star with House Peters, under the direction of Edward J. Le Saint.

George Bebau has finished the filming of his forthcoming production in which he is seen as an old Italian artist. One of the scenes in this production was a reproduction of an entire lower floor of an old fashioned New York boarding house, on the stage at the Morosco studio.

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Marie Doro has finished her production under the direction of Frank Reicher and will in all probability be granted a month's vacation.

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An entire Overland Express was hired by Director Otis Turner for a scene in the George Walsh picture he is making for the Fox Company. A train hold-up was staged near Inglewood, and the company was at work until five o'clock the following morning. The express carried about three hundred passengers and one hundred pieces of baggage. A band of thirty "desperados" made the spectacular attack on the train.

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One of the Universal companies treked to the desert at Playa Del Rey, California, this week to make a number of scenes on the hot sands for a current feature production, entitled "Beyond the Pale." There were several hundred people in the company, a large number of whom were Hindus, 100 horses and a dozen camels from the Universal zoo. One of the most effective scenes taken on the desert was an attack on a caravan by the Hindus and a brilliant rescue by English troops.

* * *

"Twenty Thousand Leagues Under the Sea," the spectacular Universal production, we are informed, played to remarkable business at the Cabrillo theater in San Diego last week. At each performance the theater was crowded to the doors and there was a long line outside. Stuart Paton, who directed the picture, both in the West and the East, and at Universal City, motored from Los Angeles with his cameraman, Eugene Gaudio, to witness the opening performance, and both men were called upon for curtain speeches during the intermission, when it was discovered that they were in the audience.

Mr. Paton described many of his exciting experiences in the making of the film story based upon Jules Verne's novel. He also told some droll Scotch stories, which caused much laughter. Gaudio thrilled the audience with his story of how many times he expected the glass tube in which he was taking the undersea picture would be destroyed by huge sharks and other denizens of the deep.

Later in the week Allen J. Holubar, who played Captain Nemo in the production, addressed the audience.

* * *

A representative of The Moving Picture World recently spent a very interesting afternoon at the Hollywood Studio of the Vogue Film Company, of which Allen E. Stone has



Vogue Company Making a Comedy.

recently been appointed studio manager by President S. S. Hutchinson.

Several hilarious scenes were produced at the studio that afternoon by Director Robin Williamson and J. Davis.

The above cut shows Director Williamson's company, consisting of Ben Turpin, Gypsy Abbott, Arthur Moon and Ed. Lowne, enacting a burlesque situation, soon to be seen in a forthcoming release of the Vogue Company.

J. G. Hawks, the Ince scenario writer, returned to Culver City this week from San Francisco, where he spent the holidays. The Bay City is the gifted writer's native heath, and he was therefore kept busy renewing old friendships. He is now again at work on a new play, which will shortly be placed in course of production.

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Director Reginald Barker is working at Inceville, this week, filming scenes of trench warfare for the new play by Monte M. Katterjohn, in which Louise Glaum is being starred. Appearing in support of Miss Glaum are Charles Gunn, Roy Laidlaw, Milton Rose, J. P. Lockney, Will H. Bray, Thomas S. Guise and Lydia Knott.

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The foggy weather this week is proving a veritable "Jonah" to the big flood scenes now being filmed by Director Todd Browning for the Fine Arts' production of "Jim Bludso." The big scenes were to be staged near San Pedro. After being completely destroyed by a heavy wind storm the sets were rebuilt. But the sun refuses to come out and consequently Director Browning has thus far been unable to "shoot" his pictures. The flood scene, we are informed, is to be one of the most realistic of its kind ever staged, showing the washing out of a big levee, with a raging torrent washing away and completely destroying an entire city. Wilfred Lucas is being starred in "Jim Bludso," with Olga Grey playing the leading feminine role. The supporting cast includes George Stone, Charles Lee, Winnifred Westover, Sam de Grasse, James O'Shea, and Monte Blue. The scenes of "Jim Bludso" are laid in the romantic atmosphere of the Mississippi river during the Civil War. Spectacular features include a thrilling race between two big river boats, a hand-to-hand fight aboard one of the boats, just before it catches fire, burns to the water's edge, explodes and sinks, and an entire city wiped out by a flood.

Seena Owen, who has been absent from Fine Arts pictures for quite a while, will soon be seen again. Miss Owen will appear in a feature drama now being prepared by Roy Somerville, of the Fine Arts scenario staff. Seena Owen is by many conceded to be the most beautiful of the Griffith stars, and scored a great success as Princess Atterea, in "Intolerance."

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Edyth Hoskins, pretty, petite and pert, is playing ingenue leads opposite Hank Mann in the Foxfilm Comedies which he is now directing. This is Miss Hoskins' first appearance for William Fox. Though she was born in Philadelphia, this young lady is far from slow, as her rapid rise in the motion pictures proves. She entered the picture game a few years ago with the Lubin Company's Philadelphia studios after she had gained local recognition as an actress in musical comedy and vaudeville.

Other members of the Hank Mann Company are Lee Morris, Charles Mack, Sydney De Grey and George Fields.

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General Representative A. Carlos, of the William Fox Western Studios, went to San Francisco last week to be present at the opening of "A Daughter of the Gods."

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At Universal City, Director Lynn Reynolds has almost completed a five-reel Alaskan drama entitled "The Code of the Klondike." Charming Myrtle Gonzales and George Hernandez enact the principal roles.

Director Rex Ingram is preparing to film "The Flower of Doom," a five-reel Chinese drama, written by Eugenie Magnus Ingleton, the scenario editress at the Big U plant.

"Pawned" is the title of a five-reel melodrama, the production of which is to begin this week. Ella Hall has been cast to play the feature role.

Director Allen J. Holubar is nearing the completion of "The Reward of His Government," a five-reeler in which Holubar also plays the principal role.

"Marcel's Birthday Present," a five-reel production, was practically completed at Universal City this week, under the direction of Rupert Julian, who also plays the feature role, with Louise Lovely opposite.

With Eddie Lyons and Lee Moran as his featured players, Director Louis Chaudet is filming a one-reel comedy, "How It Happened." Edith Roberts supports the stars.

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The producers who build and burn cities and wreck trains and steamships for their features have nothing in realism on Al Christie in his one-reel comedies. For one of his stories he needed auto racing scenes and the overturning of a car. He arranged to take this part of the picture at the Ascot track on Christmas Day, using the Omar racer, No. 13. He expected to turn the car over gently and dispose Harry Ham among the "wreckage" to take these important scenes. But the wind that blew ill to Wilbur D'Alene, the driver of No. 13, when his car went through the inner barrier and turned over in the mud, blew good fortune to Mr. Christie in the shape of a number of scenes showing the wrecked car and the rescue of the driver, the curious crowd and all the accompanying incidents just as required by the story, and better than they could possibly have been staged. The best of it is that the driver and mechanician escaped with only the slightest injuries.

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Manager Barnes, of the Barnes theater at Fillmore, Cal., has just completed the installation of a new Simplex machine and Compensarc in his attractive house.

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Alhambra, Cal., is to have a new theater with a seating capacity of six hundred seats. J. D. Morgan, a well known business man of that town, is the owner of the house.

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Alma Ruebens, whose latest engagement has been in supporting Douglas Fairbanks in the Fine Arts production of "The Americano," spent the Christmas holidays with her parents in Fresno, Cal.

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Manager Johansen of the Yuma theater, Yuma, Arizona, is busily engaged in making extensive improvements upon the interior of his popular theater.

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Word from Phoenix, Arizona, is to the effect that the Arizona theater of that city has been leased by the owner, Colonel Miner, to F. J. Smith and Robert Fedderson. It is understood that Smith and Fedderson are also to manage the Coliseum theater. Ernest Menhennet of Phoenix will open a new theater in the Roger building, which is now being remodeled for his use.

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C. B. Worsham has succeeded Frank A. Lacey in the management of the Clune theater at Santa Ana, Cal. Mr. Lacey leaves a host of friends behind him, who are boosting for the success of his new venture as manager of one of the string of theaters of The Greater Amusement Company at Seattle.

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Announcement has been made of the change in ownership of the Martin theater of Globe, Arizona. L. T. Gaines and L. A. Goodenough have bought out the interest of their former partner, J. R. Ryan.

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The Hart Brothers, showmen from Toledo, Ohio, have recently consummated a deal whereby they will manage the Bentley Grand theater at Long Beach, Cal.

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From Oxnard, Cal., comes the report that G. Douthwaite and Harry Crosby, owners of the Lyric theater, have recently leased the Oxnard opera house from J. W. Kidd, the owner. Their plans relative to the opera house include new projecting machines and other improvements.

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Manager Irving Lesser of the Golden Gate Film Exchange announces as the result of strenuous hustling that he has booken "War Brides" for a run of eight weeks at the Majestic theater here, following the present run of the Lasky production, "Joan the Woman," as well as a return engagement of the Thomas H. Ince production of "Civilization" for two weeks.

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Fred N. Howe, the hustling manager of the Pickwick theater at San Diego, spent a few days in Los Angeles on a business trip which included the buying of a ten thousand dollar Van Nuys organ, and the booking of "Civilization" for an extended run at his attractive house. The Warner Brothers Exchange also booked the Selig production of "The Crisis" for a week's run at the Pickwick.

HARRISON WRITING FOR APOLLO.

Louis Reeves Harrison, photoplaywright extraordinary and author of "Screencraft," has been commissioned by Harry Raver, head of Apollo Pictures, Inc., to put in scenario form a story by Agnes Fletcher Bain for early production by Mr. Raver's organization.

A milestone in moving picture progress will be marked by the Tenth Anniversary Number of The Moving Picture World. No such advertising proposition has ever before been offered the trade. Dated March 10th, advertising forms close February 23.

Guessing the Motion Picture Business

By Richard A. Rowland

A Matter of Fact Statement from Richard A. Rowland, President of the Metro Pictures Corporation—Puts His "Guess" on Four-Reel Subjects

GREAT as it is, magnificent as are its investments, the motion picture industry or art today is in the middle of the River of Doubt and there's a heavy fog hanging over the river.

We have no prophets who speak by the book. Those who say most seem, in the light of recent motion picture history, to be the bad guessers. We are treated continually to solutions of motion picture problems, but they seem to emanate from those whose experiences have failed to net their stockholders a return on the investment or add to them more prestige and standing as successful picture men.

The only silence in the motion picture business is on the screen. The rest of it is rich in conversation, promises and prophecies, but they don't seem to solve anything or settle anything. Seeking the light I read a multitude of interviews and at the end of each I am almost impatient with the dreams—shall I say publicity dreams?—of which they are made up.

Please understand me. I have no desire to indulge in personalities nor do I wish to criticise those who seek publicity for their pictures or their organizations. But I believe the eternal grind of empty conversation results in nothing of value to the industry. It helps neither exhibitor, distributor nor manufacturer.

In motion pictures interviews spring eternal from the human breast. They would be of value if they would shed light on the problem we all of us have to meet.

Cutting aside the brushwood of fancy, let's see if we can get down to some of the facts.

We can all agree on one proposition. This is, that motion pictures will have to be made to supply the public demand. Just what form they will take, just how long they will have to be, just how many the market is to require are all matters of guesswork. No man in the industry, and I make no exceptions, can speak with knowledge or authority on these things. The best we all can do is to guess. It may be my guess and the guess of my associates that the feature program supplemented with short reel novelties will continue to solve the exhibitors' problem. But I insist that we are guessing as well as we can guess and nothing more.

One other thing seems certain. No manufacturer can survive if he has to put his middle grade pictures on the shelf. He must get some return from some source for every picture. The costs of the business are such that this is a necessity. If most of his pictures are satisfactory and a fair percentage of them very good, this is all that can be required of him under present and, I believe, under futture conditions. The manufacturer who keeps on turning out the better pictures, the pictures of box office appeal, which at the same time are clean pictures, is the manufacturer who is to survive in this struggle of the survival of the fittest.

My idea and the idea of my associates is that we shall keep ourselves prepared for anything the market, otherwise the public, may demand. All of our problems will be settled by the public. What the public wants it is bound to have and the manufacturer or exhibitor who seeks to force the public to take what it does not want is merely a poor business man. Our guess based on our experience is that the present demand is for great big appealing stories told simply and plainly with an eye for good photography as well as good acting and a star to top the bill. They may be three, they may be four or five or more reels long, but they must be clean, strong pictures or they must be clean, pleasant pictures with plenty of sunshine in the plot.

There is a field also for special pictures of greater length if they are really special pictures and not padded footage.

As far as we are concerned, we shall make it our business to keep our organization so elastic that we shall be in a position to respond quickly to popular demand. Proceeding on the idea that there must be pictures and that the public is the judge, the rest of the problem is a matter of detail and performance. But I want to repeat that the guessing contest is still on; that the man who guesses wrong is going to lose and the man who guesses right is going to win.

I believe that a plain, frank recognition of the real facts will not harm the industry nor any one in it. If we continue to feed on the foolish prophecies we shall all be the worse for it.

To conclude, I may be permitted to hazard a guess which comes from a recent visit I made to a number of theatres during the holidays. My guess is, that the four reel picture is to form the backbone of the standardization of the industry. Think it over.

Protecting State Rights

National Drama Corporation Seizes Prints of "Fall of a Nation" in Suit Against Mellinger Bros. and R. R. Roberts.

SUIT was instituted Tuesday in the District Court of the United States at Baltimore by the National Drama Corporation of New York against Mellinger Bros., managers of the Maryland Theater, Cumberland, Maryland, and one R. R. Roberts. The suit grows out of a controversy between the National Drama Corporation and R. R. Roberts in connection with photoplay entitled "The Fall of a Nation." The complainants alleged in their bill that Roberts had infringed their copyright in permitting the picture to be reproduced outside of the territory leased by the National Drama Corporation to Roberts.

Late Tuesday night Judge Rose after due inspection of the certificate of copyright of "The Fall of a Nation" issued an order directed to Fuller Barnard, Deputy Marshal of the United States for the State of Maryland, directing him to seize, attach and hold in his possession any film or films located at the Maryland Theater, Cumberland, connected in any way with the photoplay, "The Fall of a Nation."

W. C. Burns, treasurer of the National Drama Corporation, and his counsel, Louis A. Tuvin, of the firm of Knapp, Ulman and Tucker, Baltimore, arrived in town Wednesday morning. They were met by Fuller Barnard, Deputy United States Marshal, and the latter gentlemen armed with a writ of seizure took charge of the film "The Fall of a Nation" just as it was about to be shown at the matinee performance at the Maryland Theater, thereby causing considerable disappointment to the large crowd waiting to witness the afternoon performance.

The National Drama Corporation was compelled to institute this proceeding inasmuch as it had certain contracts outstanding for the production of "The Fall of a Nation" in Maryland. Any production in Cumberland at this time according to its bill of complaint was without its sanction and consent and in violation of previously assigned territorial rights.

The defendant Roberts had heretofore produced "The Fall of a Nation" at Lynchburg and Roanoke, Virginia, and several other cities outside of his territory. Suits will be instituted by the National Drama Corporation against all theatres which have reproduced "The Fall of a Nation" in violation of the copyright act.

Willis Wood Damaged by Fire

The Blaze, Which Was Not Serious, Occurred Just on Eve of House's Turnover to Pictures.

THE Willis Wood Theater, of Kansas City, one of the most beautiful theaters in the Middle West—or in the United States for that matter—was damaged by fire recently on the very eve of its return to pictures. Readers of the World perhaps will remember the description of this house in these pages, after many thousand dollars had been spent on it to make it worthy the big plans for transforming it into the moving picture house de luxe of the Middle West. That was two years ago. The house ran pictures for a year, and then went to other things, lately to a stock company. Very recently the announcement was made that it was coming back to pictures, and Richards & Flynn, the lessees, were in New York at the time of the fire, preparing for this change.

The building is not much damaged; it is protected by insurance of $105,000. The improvements and fixtures were covered by some $30,000 of insurance, but this does not meet the value of the decorations, and especially of the organ, which alone is said to have cost $10,000.

The lessees have a lease for eight years, it is said, and they probably will rebuild and proceed with their moving picture plans.

Mary Fuller to Support Lou-Tellegen

Engaged by Lasky to Appear in "The Long Trail," Which Will Be Directed by Howell Hansel.

MARY FULLER, one of the best known stars on the motion picture screen, has been engaged by the Jesse L. Lasky Feature Play Company to appear in support of Lou-Telegen in "The Long Trail," the director of which will be Howell Hansel, newly engaged by Lasky to direct productions for the Paramount Program.

The name of Mary Fuller is identified with the old Biograph when she appeared in the production of that concern at the time that Mary Pickford, Owen Moore and many of the old stars of the present day were all beginning their careers. Like so many of the youthful players of that time, Miss Fuller had had only a brief stage experience, but by persistent effort and the cultivation of her natural ability, she rapidly developed into a great favorite.



Mary Fuller.

Joining the Edison Company, Miss Fuller quickly became its principal star and has the distinction of appearing in the first big motion picture serial success ever screened—the famous "What Happened to Mary" pictures. These were followed by "Who Will Marry Mary?" another successful serial, some of the episodes of which were staged in London.

Miss Fuller was likewise the star of the first multiple reel productions issued by Edison, scoring a great personal triumph by her excellent portrayal of many difficult roles. One of Miss Fuller's never-to-be-forgotten feats was her escape from the window of the seventh story of a New York apartment house by means of a rope, down which she slid in great peril. It was considered to be one of the greatest "stunts" ever attempted by a girl at that time, and Miss Fuller's blistered and aching hands were a source of great pride to their owner.

When Universal began to produce five-reel features, Miss Fuller was one of its first and her personal success in these pictures is well known. But the constant strain of ceaseless work for several years without any interruption for vacations began to tell upon Miss Fuller, who was ordered to stop work at once by her physician. Accordingly, Miss Fuller resigned and departed for the mountains after a short visit to her home in Washington.

Now, after several months spent in complete seclusion, Miss Fuller has returned to the camera "feeling ten years younger," as she expressed it herself.

Howell Hansel, who has been engaged to direct "The Long Trail," has a long record of stage and screen achievement behind him. He is a rare combination of artist and executive, as he has already proven by his consistently excellent work. Mr. Hansel's latest screen achievement is the direction of "The Deemster," which introduced Derwent Hall Caine, son of the distinguished British author, to the motion picture public.

NEW ADVISORY COMMITTEE FORMED.

The second of the advisory committees which the National Association of the Motion Picture Industry is planning for all the film centers of the country was organized in Minneapolis, Minn., on January 8th. Thomas Furniss has been active in the plans for this advisory committee ever since the Chicago committee was organized in November. The new Minneapolis committee is headed by Henry Friedman, manager of the Pathe Exchange. W. K. Howard, manager of the Vitagraph Exchange, is secretary and treasurer, and L. N. Robinson of the Fox Exchange is vice chairman.

The work on the California committee is to be taken up by P. A. Powers, who is going west this month chiefly for this purpose, and Donald J. Bell of Chicago, who is also in California this month.

Jennie Lee, Character Actress

THE career of Jennie Lee, Triangle-Fine Arts character actress, who plays the part of a grandmother in "Nina, the Flower Girl," the new five-reel drama in which Bessie Love is starred, has been so remarkable that a recitation of events in her life sounds like the weird happenings of a fairy tale.

Mrs. Lee, who in private life is the wife of "Billy" Cortwright, the veteran minstrel, is sixty-seven years old, and has been in the theatrical profession sixty years of that time. Here is part of the story from her own lips:

My mother died when I was seven years old, and my aunt, who had a big family of her own to care for, bound me out to the owner of Lee & Ryland's circus, one of the old-time, one-ring shows that were the pioneers of the business. I was apprenticed as a bareback rider, but it was hardly necessary to apprentice me, as I took to a horse's back like a duck to water. In a few weeks I was taking part in all of the riding acts. By a strange coincidence, my present husband, Mr. Cortwright, used to look after me when I was a little girl in the show. If you ask the old rascal his age now he will tell you fifty-six, but that doesn't jibe very well with the fact that he was a youth in his teens sixty years ago.

"I was with Lee & Ryland five years and then joined the Jack Wilson circus when I was twelve. There I learned to be a trapeze performer and worked with Dan du Crow, brother of Tote du Crow, the famous pantomime clown. I tired of the sawdust and ran away from the circus when I was fourteen and sought adventure in other lines of the show business until the old Montgomery Queen circus started out in San Francisco thirty years ago. Just for fun I joined them for a day and drove a chariot in the parade. It was a call of the spangles I couldn't resist. Afterward I felt more reconciled to the more prosaic life of the theater."

Until a few months ago, Mrs. Lee was as spry as a girl, but she was severely injured in an automobile accident and has not yet fully recovered. Mrs. Lee was known to the sawdust arena as Jennie Lee, and has kept the name through all the years of her professional life. She is of Spanish parentage, but has become a loyal American through long association.

Marie Cahill Mutual's Latest

PRESIDENT John R. Freuler of the Mutual Film Corporation announces the closing of a contract with Miss Marie Cahill, under the terms of which that brilliant young actress will appear in a series of two reel comedies to be released every two weeks.

The date of the first release has not yet been set, but studio operations are already under way in New York, where the Mardan Photoplay under contract with the Mutual Film Corporation is preparing for immediate work in connection with Miss Cahill's engagement.



Marie Cahill.

Miss Cahill is the latest among many distinguished stars, including Marjorie Rambeau, Nance O'Neil and Gail Kane, with whom contracts have been recently announced by Mr. Freulier, and the engagement of the clever comedienne is renewed evidence of the Mutual's determination to live up to Mr. Freuler's announced policy "only big stars for the Mutual."

Marie Cahill is known from one end of the country to the other as one of the cleverest comediennes on the American stage. Before signing a contract with the Mutual, Miss Cahill had appeared but once on the screen, when her most successful comedy, "Judy Forgot," was screened.

Miss Cahill is to be surrounded by a thoroughly capable company of actors and actresses, Mr. Freuler having declared an intention to give personal attention to the selection of her support.

A View of Trade Conditions By H. M. Horkheimer

President and General Manager of Balboa Says the Industry Is Suffering from Lack of Co-operation

THERE is no secret, among those in touch with it, that confusion prevails in the motion picture industry. But why? Quiz a dozen persons active in a dozen different ends of the business and you will get a dozen different reasons. In each one there will probably be some truth; yet, it is doubtful if the entire lot lumped will sum up the situation intelligently.

Personally, I do not believe that any one person has a big enough grasp of the film game—I call it a "game" advisedly for, up to date, the best any of us has done is to play at picture making—to enable him to analyze the situation adequately.



H. M. Horkheimer.

I say this because cinematography is too young to have developed any very definite tendencies, as yet. Down to the present, producers have been doing little more than experiment—feeling their way, as it were.

We seem to be just beginning to learn how to lisp in this new mode of expression. Although picture-talk isn't new, cinematography is. When a baby learns to talk, it begins by repeating what others say. In a similar manner, film-play makers have done little more than reproduce before the camera what has been done time and again in other ways—on the stage, the printed page, etc.

Of course, I realize that a few men have endeavored to strike out along new lines; but so far, their efforts have resulted in little more than trail-breaking. True, they seem to be getting along; but it is too soon to determine if we are headed in the right direction cinematographically—that is making the best use of our tools and materials.

In my discussion of motion picture expression, I refer to the photoplay. This form of story-telling is scarcely twenty-five years old. Can you imagine the state of development of poesy a quarter century after the first attempt to express thought in rhythmic language? Or consider the drama! As we know it, about four thousand years have been devoted to its perfection.

But to get down to brass tacks, as to what ails the motion picture; Thomas A. Edison diagnosed the trouble recently as principally a lack of team-work among picture makers. I am inclined to believe that he came pretty near the truth. Things seem to be at "sixes and sevens," with no well defined line along which the producers as an aggregate body are working.

While not as matter-of-fact as the textile industry or the making of shoes, we must admit that cinematography is basicly a manufacuring process. The manufacturers concerned in other lines usually get together and work together. Motion picture producers have not yet reached that stage of co-operation. They have failed to see the mutuality of their interests, strange to say.

Because there have been a few fortunes made out of producing for the screen, notably in the early days, many have been tempted to jump in and attempt to duplicate the enriching process. But I venture to say that for every dollar that has been taken out, not less than ten others have gone in and been lost.

Formerly, the theatrical business used to be considered as a gamble. But another generation of producers found it amenable to the rules of business and a consistent money-maker. And just so, a lot of people have gone into pictures as they would sit down to a card game—to take a chance. As a result, there has been no definite purpose guiding many of the productions. They have just been ground out. Wherefore more or less confusion has been the natural outcome.

While this business has its artistic aspect, it is not a fine art in the same sense as painting, sculpture or literature. Unfortunately, the fine arts have been available only to the few. But happily, it has been possible for the multitude to enjoy the motion pictures. In fact, they have become a necessity to the mass. In consequence thereof, they must be turned out in quantity—almost by the wholesale, as it were.

All business is governed by the law of supply and demand; but photoplay producers seem never to have realized this fact. They have gone ahead and made pictures at their own sweet will. Wherefore, not so very long ago, there were offered in New York City—the selling center of the industry—each week three times as many feature productions as the market could absorb.

Naturally, a cutting and slashing of prices followed. Those concerns that couldn't weather the storm went under. Others piled up productions on the shelf. Unsold pictures don't remain an asset very long because they go out of date speedily. Producers have often met and talked over the situation; but no solution has suggested itself which they have seen fit to accept.

Because of the youth of the business, those in it seem unable to find a common ground. It took the shoe manufacturers and the sugar people a long time to get together. But they found out in the end that they must—or go under.

This sums up the most vital problem confronting the motion picture industry today, as I see it. Team-work, co-operation, that is what we need most. The other ailments are all offshoots of this. So far as costly productions, overpaid stars and poor stories are concerned, they can all be handled, if the producers will only get together and regulate the supply to conform more nearly to the demand. I do not mean that a monopoly should be organized. I simply advocate a reasonable working understanding which will let everyone in the industry live and prosper, to the end that the screen's best interests be conserved.

In the last analysis, there is nothing wrong with the motion picture. It is here to stay as a form of amusement and is bound to progress. It seems to me that we have just been through a blossom period in film production. The downness that appears to be on may be only a season of rest. When it is over, another period of advance will come and so the industry is bound to keep on going on.

I incline to the belief that whatever trouble seems to prevail is with the people engaged in the picture business. They must get straightened out and gain a proper perspective. Our vision must be adjusted and our short-sightedness overcome.

Rialto Books Metro's "White Raven"

Production Starring Ethel Barrymore Is Put On at the Big Forty-second Street Showhouse.

Ethel Barrymore's magnificent Metro-Rolfe production, "The White Raven," will be the feature attraction at the Rialto theater, New York, the home of important first-run features, for the week beginning January 14. Hamish McLauren, representative of Director S. L. Rothapfel, of the Rialto, saw the picture and immediately booked it for his theater. He was enthusiastic in praise of the star's powerful acting in the strong emotional and dramatic scenes of the production. "'The White Raven' is a winner," said Mr. McLauren; "we want it."

ADLER IS EDUCATIONAL'S LOCAL MANAGER.

Vice President and General Manager E. W. Hammons, of the Educational Films Corporation of America, has appointed Bert Adler as New York manager of that concern. Mr. Adler is a pioneer in the giving of children's shows and has been interested in straight educational film work for a number of months.

OHIO APPROVES MOSS SUBJECT.

Announcement is made from the B. S. Moss office that the Ohio Board of Censorship affixed its seal of approval to that concern's latest release, "The Girl Who Doesn't Know." It is a five part picture, with an unusually brilliant cast of players headed by Marie Empress, an actress with a motion picture reputation both here and abroad.

Griffith Plans to Clean the Screen

Heads Committee of National Association for That Purpose and Proposes a Moving Picture Art League.

DAVID W. GRIFFITH, heading a committee of the National Association of the Motion Picture Industry, was on Friday, January 11, placed in control of the entire nation-wide campaign against the censorship of motion pictures. This committee was authorized by the resolution adopted by the executive committee of the National Association. It was decided that in view of the necessity for prompt and concerted action, a small committee was desirable, as it would have behind it the united support of the entire industry and could act quickly and definitely.

This winter is the first time that the entire motion picture industry has presented a solid front on the censorship question, a position which was taken five months ago when the National Association, after thorough deliberation, decided that it would oppose all forms of legalized censorship. Mr. Griffith was active at that time and the campaign of this winter has been turned over to him because of his willingness to see the issue through and arrange for the presentation of the industry's side to Congress and to the legislatures which are considering censorship legislation. Mr. Griffith said:

"One of the first things that I think we shall do is to form what we may call a "Motion Picture Art League," which shall determine some limit and reach some idea of how far we shall go. The stage has a limit. The stage has never shown a naked woman. And that is about the only thing you hear from people of culture and breadth, that we show in motion pictures what they don't show even on the stage—nakedness. My idea of this Motion Picture Art League is to form a body to which all questions of ethics shall be submitted and by whose decisions the industry will abide, with the support of the industry as represented completely in the National Association."

"Our battle today is the same battle that John Milton fought when he presented 'Paradise Lost.' I believe that the written and printed word has made the human race what it is today; it is that which divides us from the brutes that snarl at our heels. And of all words expressed in pictures or in writing, I believe that the motion picture word is a more wonderful, a more beautiful and a better word than any. It is threatened today by enemies of every sort, not least of them the fanatics and the office-seekers."

"I think all other evils are small compared with the threatened blight of censorship, of which the frightful menace of Federal censorship is the most terrible. Here is something which would make our business childish, which would soon have us making pictures so innocuous that no one would go to see them. Every prejudice would have its innings, every political axe would be whetted to razor edge upon our backs, every suggestion of the truth about abuses of government and society would be weeded out by a power greater than the power of the sovereign people. It is to save society as well as ourselves from this blight that we are united in the campaign against censorship. And before we have gone far we shall have a united people behind us, for we are fighting the people's battle."

Present at the meeting of the Executive Committee of the National Association of the Motion Picture Industry were Walter W. Irwin, general manager of the Vitagraph V-L-S-E, presiding; William L. Sherrill, president of the Frohman Amusement Corporation; P. A. Powers, Treasurer of the Universal Film Mfg. Co.; J. E. Brulatour of Eastman Films; Lee A. Ochs, president of the Motion Pictures Exhibitors' League of America; Samuel H. Trigger, president of the New York City Exhibitors' League; Louis F. Blumenthal of the Auditorium Theater, Jersey City; Louis L. Levine of the Regent Theater, Brooklyn; William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary of the National Association, and Mr. Griffith.

HUMPHREY JOINS IVAN.

William Humphrey, who for the past seven years has been a leading player and director in the Vitagraph organization, has been engaged by the Ivan Film Productions to direct several of its forthcoming photoplays.

Mr. Humphrey has selected as his initial offering a powerful drama purchased by the Ivan Film Productions from the well-known dramatist, Willard Mack. The play, the director and the cast promise an interesting development in the steady progress of the Ivan Film Productions. The scenario has been prepared by Don Dundas.

At the Leading Picture Theaters

Programs for the Week of Jan. 14 at New York's Best Motion Picture Houses.

"Great Expectations" at the Strand.

GERMAN Official War pictures and a photo-dramatic adaptation of Charles Dickens' "Great Expectations" headed the Strand Theater program the week of Jan. 14. Louise Huff and Jack Pickford are co-stars in the Dickens' picture, and the Famous Players Film Company, who produced the film, have given it a well balanced cast, including Frank Losee, Marcia Harris, Grace Barton, Herbert Prior and W. W. Black.

The German pictures have some interesting scenes, consisting of several captured regiments of Goumiers, Russians, Mohammedans, Algerians and East Indians going through their native religious ceremonies, each creed worshipping as is their custom. Other film attractions were a new comedy and the Strand Topical Review. The vocal soloists were Grace Hoffman, Enrico Srenzen and Anthony Leseant.

"The White Raven" at the Rialto.

Ethel Barrymore's admirers had an opportunity to see her on the screen at the Rialto in "The White Raven," Charles A. Logue's tale of the Alaskan gold fields and the world of grand opera. Sidney Drew supplied the comedy element of the program by appearing with Mrs. Drew in the latest of their popular domestic adventures.

In "The White Raven" Miss Barrymore is seen first as a dance hall singer in short skirts, and later as a grand opera prima donna. The Metro Pictures Corporation has given the picture artistic production. Prominent in the supporting cast are William B. Davidson, Walter Hitchcock, Ethel Dayton, George A. Wright, and Viola Fortesque.

"Spots of Interest in American History" and the topical digest were on the program.

Amparita Farrar and the newly organized Rialto Male Quartette were the special musical features.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The engagement of the Universal photoplay founded on Jules Verne's celebrated story, "Twenty Thousand Leagues Under the Sea," is proving a huge success at the Broadway Theater. The run will continue for four weeks longer.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater, four pictures were shown: Monday, Tuesday and Wednesday, Dorothy Gish in "The Little Yank," and a Keystone comedy were on the bill.

On Thursday, Friday, Saturday and Sunday, Frank Keenan in "The Bride of Hate," and the latest Mack Sennett comedy were seen.

EXCEPTIONAL CAST FOR MARY PICKFORD.

In selecting his cast for Mary Pickford's new Artcraft production, " A Poor Little Rich Girl," a screen adaptation of the popular Eleanor Gates play and novel of the same name, Maurice Tourneur has succeeded in assembling a company of artists of exceptional talent and experience. Particular care has been evidenced in surrounding "Little Mary" with players that are especially fitted for their individual characters.

As the careless mother of Gwendolyn, who seeks high social standing rather than the love of her child, is Madeline Traverse. In the part of the father of Gwendolyn, who prefers the excitement of Wall Street to his home, is Charles Wellesley. Gladys Fairbanks, who appeared in the original stage production of "A Poor Little Rich Girl," again displays her talents in the play before the motion picture camera. As Jane, the nurse, Miss Fairbanks appears to good advantage in an important supporting character to the star. Frank McGlynn portrays the part of the kindly plumber.

Other important characters in "A Poor Little Rich Girl" have been intrusted to such sterling actors as Emile La Croix, Marcia Harris, Charles Craig, Frank Andrews, Herbert Prior, George Gernon and Maxine Hicks.

NATIONAL ASSOCIATION TO GIVE TRADE DINNER.

Plans for the big dinner and entertainment of the general division of the National Association of the Motion Picture Industry on January 26th are going forward most satisfactorily. The difficulty encountered is that most of the Broadway restaurants have no private dining rooms large enough to accommodate the crowd of 200 or 300 people who are expected. Both men and women are to be present. The entertainment side of the arrangements is going along under the direction of Harry L. Reichenbach, chairman of the committee, and he promises a line of novelties.

Bryson in Big States Rights Deal

Minneapolis Film Man Pays $50,000 for "Twenty Thousand Leagues" for Five States.

J. V. BRYSON of Minneapolis last week in Chicago closed a contract with Carl Laemmle, president of the Universal, whereby for $50,000 he secures the rights for "Twenty Thousand Leagues Under the Sea" in Wisconsin, Minnesota, North and South Dakota and Montana. Mr. Bryson will open offices in Minneapolis, Milwaukee and Butte, Mont. It is his intention to put out five companies completely equipped and to carry his own musicians.

Mr. Bryson has been many years in the film business. He is best known to the trade, perhaps, through his connection with the Laemmle Film Service of Minneapolis, of which he was for ten years the manager. For the past year he has been at the head of the Northwestern Motion Picture Company, with the agency of the Power and Simplex machines for the northwest territory. His connection with this company will continue.

The new entrant into the states rights market admits he has got a man's job on his hands, but he believes he is going to win out. He has abundant faith in the drawing power of the spectacle he has taken over for the five states and believes that enthusiasm and properly directed energy will achieve success.

In New York, where Mr. Bryson has been for a week pushing matters in connection with his new enterprise, he has arranged for a mass of publicity. He is out hunting for a regulation diving suit or three of them if he can obtain them. He has wired Seattle for two specimens of the octopus, which with the diving suit he intends to use in his lobby displays. Among other things he has purchased five thousand copies of Jules Verne's book, to be placed on sale in book stores in the cities where the film may be shown. He admits the salesman he approached on the latter deal looked at him rather hard when he mentioned the number he would require. The books also will be used for a window display.

Mr. Bryson hands a bouquet to the Universal's publicity department. He says it is the most complete he has ever seen, and adds he intends to make full use of it. It is probable the first exhibitions of the Universal film in the territory Mr. Bryson has taken over will be given early in February. It is the intention to put on shows in the larger cities for indefinite runs at a top price of $1.50, making $1 the maximum in the smaller cities.

"The Buffalo Bill Show"

The Death of Colonel Cody Releases An Authentic Motion Picture In Which the Old Scout Appears.

THE Wild West Film Co. is now able to release the great historic film, "The Buffalo Bill Show," which has been stored in their vaults awaiting the permission which only the death of Buffalo Bill (Col. Cody) could give. This great photo drama of genuine Indian life, personally supervised by Col. Cody, and directed by John D. O'Brien, was intended by the great scout as his offering to posterity. And now the magnificent photoplay is being exhibited simultaneously at the Rialto and Strand theaters, New York City.

Into this now posthumous camera record has been put the genius of the great army scout—it is his confession. Other men have told his story in their own way; but in this personal history Buffalo Bill shows his real self. The grinding, whirlwind life of the great Indian fighter is laid bare. Against the Indian and the bad man he dug out the heart of the West and made it beat for freedom. Millions now live happily in the land he rescued from lawlessness, and millions now await his message of blood, iron and manhood. Every shot this man fired was for posterity, and his thrilling story is now posterity's own picture book.

LEO DELANEY JOINS RAVER'S APOLLO.

Leo Delaney, late Vitagraph favorite and more recently appearing with Jean Sothern in "Whoso Findeth a Wife," has been engaged by Harry Raver, president of Apollo Pictures, Inc., to support the Apollo star, Alma Hanlon. Mr. Delaney is now at work on his first Apollo production under the direction of Richard Ridgley, who has just completed "God of Little Children."

The added prestige given to your advertisement in the Tenth Anniversary Number of the Moving Picture World is invaluable. Rates will remain the same. Forms close February 23.

Fairbanks Retires from Triangle

Athletic Player Says Action Is Based on Clause in Contract Stipulating Supervision by Griffith.

DOUGLASS FAIRBANKS has severed his connection with the Majestic Motion Picture Company, the productions of which have been released on the Triangle program. Mr. Fairbanks is now in New York and in consultation with the heads of various companies looking to another engagement. It is announced at his office that the player will take plenty of time in making any new association. One of his representatives declared the star was not seeking any engagement at a figure so high that the pictures in which he will appear will carry a prohibitive rental. He realizes that the higher the cost of a subject to an exhibitor the smaller in proportion will be his public.

Mr. Fairbanks bases his action in resigning from the Triangle forces on a clause in his contract with the Majestic company that stipulates that in all his pictures he shall have the advantage of the supervision of D. W. Griffith, "and in the event of said Mr. Griffith severing his connection with the company or discontinuing the active management of the same, the said Mr. Fairbanks may at his option withdraw from the employ of said corporation."

Mr. Fairbanks says he has come to no conclusion as to his future plans, but it is known many of the prominent concerns are making large bids for his signature to a contract, and it is altogether likely that if Mr. Fairbanks desires he can sign his name to a figure that will make a salary record.

Forman Renews Lasky Contract

TOM FORMAN, popular juvenile and leading man, has renewed his contract with the Jesse L. Lasky Feature Play Company in the productions of which he has been appearing for some time. Mr. Forman's new contract will insure his appearance on the Paramount Program for a long time to come.

A native of Texas, Mr. Forman was first led into the paths of grease paint by the arrival of a "Romeo and Juliet" company in his home town when he was but nine years of age. As a result of this thrilling incident, the youthful Thomas spent all his summer vacations while still in school playing Little Eva in "Uncle Tom's Cabin." As soon as he finished school he joined one of the old Belasco stock companies.



Tom Forman.

Realizing the possibilities of the then newly-developing motion picture business, young Forman decided to try his hand at registering emotions before the camera and was engaged by the Kalem Company as leading man. He later became a Lubin director, leaving that concern to play opposite Edith Taliaferro in Lasky's "Young Romance."

So successful was Mr. Forman in this picture that he has been appearing in Lasky productions on the Paramount Program ever since. Among the Lasky photoplays in which he has played important roles are "The Woman," "The Clown," "Chimmie Fadden," "Chimmie Fadden Out West," in the last three of which Victor Moore starred. With Blanche Sweet, he appeared in "The Evil Eye," "Public Opinion," "Ragamuffin," "Unprotected," and "The Thousand Dollar Husband," in which Theodore Roberts played the title role. Mr. Forman will also be seen in two forthcoming Blanche Sweet productions, "Those Without Sin" and "Tides of Barnegat," in which he plays Bart Holt. He will shortly be seen with Theodore Roberts and Maude Fealy in "The American Consul."

One of the sources of Mr. Forman's popularity is the fact that he is one of the few really young men who have devoted themselves to juvenile roles instead of playing character parts, as many actors of his age are now doing.

Regarding "An Unfair Condition"

Henry R. Raver, President of Apollo Pictures, Inc., Explains Conditions in the "Star Market"—Says "Mazie" Is Right.

I RISE to take issue with certain statements in your special article, "An Unfair Condition," and to agree with you in principle that present conditions in the "Star Market" warrant the propheey that "fluctuations" are likely to occur.

It must be remembered, however, that not so long ago motion pieture devotees were largely "the great unwashed," who enjoyed the thrills and sobs and death struggles of the eheaply produced picture. They were eminently satisfied with that sort of entertainment.

Then certain far-sighted producers, believing the more intelligent public could be induced to attend the motion pieture theater began to make more intelligent pictures.

A natural competition between producers developed, each striving to outdo the other in quality of production and prominence of stars and plays. Theatrical stars were quick to take advantage of the fact that there were more producers seeking big stage stars than there were stars and, in the spirited bidding which followed, salaries went up sky-high and long time contracts were signed in many cases. In short, the public, the exhibitor and the distributer were for a time forgotten in this mad scramble for stars until the producer began to check up his production costs and found his schedule of selling and rental prices would have to be raised or he would go broke.

Competition for the rights to well-known stage plays added much to production costs as well. It is not unusual to see a producer pay ten thousand dollars for the rights to a play, many of which were failures on the stage. Add ten to fifteen thousand more for a star and we have an item of twenty or twenty-five thousand dollars without estimating the cost of production, which may run ten to twenty thousand more, for a five-reel subject.

To get this money back it was neeessary to place a "Star Tax" on the exhibitor, through the various channels of distribution and, now that things have settled down to a sound and more sane basis the exhibitor begins to realize he is carrying a much too heavy burden. And the producer finds he has stars on his hands at two-hundred-thousand-a-year salary and the only way he can keep his head above water and remain in the "class" he has established for himself is to alternate his expensive "star" productions with cheaper made films, using a two-hundred-a-week picture star. But he is compelled to charge more for the cheaper made production than it is actually worth in order to cover his average cost and make a profit on his output of both classes of production.

This is brought about through the program scheme of distribution, whereby the exhibitor pays a contract price for service.

Now, suppose we take up the "Mazie" situation of your article and see if the girl is to blame. Every young actress is ambitious and anxious to get to the top. This ambition is not original with "Mazie"—we all hope to attain great heights in some line or another, and "Mazie" is a damphool if she doesn't get all she can. The fault lies with the producer. When he finds a "comer" in the ranks it is his duty to tie her up on contract for a long period and then proceed to develop her as a star. If she isn't tied up and accepts a better offer elsewhere, who can blame her?

Canada Has New Producing Company

National Features Has Engaged a Number of American Players, to Be Directed by Barry O'Neil.

A definite move to place Canada on the map as a film producing country is being made by a syndicate of film men, including a number of theatre managers and exhibitors, who have organized the Canadian National Features, Limited, with a capitalization of $500,000. Announcement has been made that contracts with a number of film stars have been secured, while a studio at Toronto, Ontario, is near completion and will be ready for occupancy in February.

The prominent screen players who have been engaged, according to contracts in the hands of the new company, include Marguerite Snow, William Riley Hatch, June Daye, Mabel Trunnelle, Clifford Bruce, Frederick Lewis, Herbert Prior, Mrs. Allan Walker, Sadie Weston, Hugh Jeffrey and Fred Tidmarsh.

Barry O'Neil has been engaged as director in chief, it is declared, while the chief cameraman will be Fred Chaston. The technical director will be Lewis W. Physioc and the scenario director selected is Archie P. McKishnie.

The officers of the company are: President, Jerry Shea, Toronto, owner of several vaudeville theaters; vice president, G. W. Brownridge, of Toronto; secretary, E. J. Wills; treasurer, Frank Regan; manager, G. W. Brownridge. A large shareholder is said to be William Cranston. Louis Fieghen, an exhibitor of Toronto, is also a director of the new enterprise.

The Canadian National Features, Limited, claims to have made arrangements for the opening of exchanges in various cities of Canada and the company aims to do business in foreign markets. The company is also said to be negotiating with a number of exchanges of the United States for contracts. One multiple-reel feature will be made each month, according to the present plan of the company.

The temporary Toronto office of the company is in the Dominion Bank building, and W. H. Cooke, Toronto, is looking after financial arrangements.

Two Metro Companies Going South

Under Guidance of John W. Noble and John H. Collins They Will Be Gone a Month.

DAVID THOMPSON, of the Metro forces, has left for Jacksonville, Fla., to arrange for the Metro-Rolfe companies headed by Ethel Barrymore and Viola Dana, whose next features will be partly photographed in Florida. Director John W. Noble, who is screen Miss Barrymore's feature play, "Egypt the Gypsy," the Metro screen adaptation of Edward Sheldon's "Egypt," in which Margaret Anglin appeared on the dramatic stage, has selected his Southern company. This will be Miss Barrymore's first trip South in connection with the silent drama. Many scenes will be made along the beautiful Florida East Coast, and a few are planned at Tampa. Mr. Noble's Philippine experience as a regular army officer, his knowledge of the Orient, where the exterior scenes are laid, serve him in good stead, and into this tremendous Metro production he is putting all his art and experience.

Besides Miss Barrymore and Mr. Noble, the "Egypt the Gypsy" company will consist of eighteen others, of the east and executive staff. These will include William F. Davidson, Robert Whittier, William C. Mandeville, Hugh Jeffrey, Miss Walker, Herbert O. Carleton, photographer; Fred Sittenham, Mr. Noble's assistant, and property men, electricians and others.

Arrangements are being made by Mr. Thompson for the Barrymore-Noble party as well as for the Viola Dana company, which will be under the direction of John H. Collins. In the latter company will be, besides Mr. Collins and Miss Dana, Mr. Collins' assistant, Albert Kelly, Photographer Arthur A. Cadwell and his assistant, Dwight Begeman; Robert Walker, Henry Leone, Augustus Phillips and about eight more of the east and executive forces.

Mr. Rolfe will accompany the parties as an advisor and will make of the trip a "working vacation." The companies will remain in the South about a month each, and perhaps longer.

MASTBAUM TO BOOK FONTANA PRODUCTIONS.

One of the largest film transactions was completed in Philadelphia just as the bells were announcing the arrival of the new year. Stanley Mastbaum becomes the sole representative in many states for the exclusive booking of all the productions that are released under the name of the A. G. Fontana Productions, Inc. The magnitude of this deal can best be appreciated when it is taken into consideration that this company controls the rights of "Civilization," "Intolerance," and several of the other great film masterpieces for Pennsylvania, New Jersey, Ohio, Maryland, Delaware, District of Columbia, Virginia and West Virginia, except only the state of New Jersey for the presentation of "Civilization."

Mr. Mastbaum will be in absolute control of all this territory, and all the present and future bookings of the production company will be conducted exclusively through him.

BREITINGER COULDN'T COME.

On account of sudden sickness J. Louis Breitinger, until recently chairman of the Pennsylvania board of censors, was obliged to cancel his appointment to address the National Association of the Motion Picture Industry on Friday afternoon, January 12, at the association's headquarters in New York City.

Newark, N. J., Exhibitors Prosper

By Hanford C. Judson

World Representative Drops in on Theaters Near Corner of Broad and Market Streets of the New Jersey Metropolis—Finds Things Lively

NEWARK, New Jersey's thoroughly wakeful and hustling manufacturing city, is by no means lacking in physical beauty. New Yorkers can glance across the river and see Hoboken near the docks, and those who travel by rail can see the Passaic mud flats at low tide. But if they walk about Newark, hunting for picture theaters, they will see how much beauty and elegance there is on all sides. There are only two cities in all the United States that do so important a manufacturing business as Newark. It is one of this country's big, thriving centers. There are seventy picture theaters in the city limits. The population is reaching the half-million mark.

The World man dropped in on those picture houses near the corner of Newark's two main arteries, Broad and Market streets. In a week or two I hope to visit everyone of the seventy. The picture houses I called on this week, on Monday afternoon, when the presses begin and the staff takes it easy, are the Terminal, a Fox house; the Paramount and the Goodwin, all on Broad street; the Strand, the Carlton and Proctor's on Market street; Keeney's, a vaudeville house on the next block, Branford place, and the Court theater on Brientnell place, are both within sight of these. These are fine houses and in appointments and elegance equal to the best—of course, there are a few magnificent houses like the Strand or the Rialto on Broadway, and perhaps others in the middle west, that are in a class by themselves. Newark sends a fair-sized army across the river—it's only a half hour's ride in the tube to Broadway and Thirty-third street—to the attractions of a musical or dramatic nature every week day night.

The first picture theater one reaches coming from the tube station is the new Fox Terminal theater, over which Manager A. P. Waxman presides. The foyer of this theater fairly shines as one looks in from the street. It is hung with life-sized paintings of the famous Fox stars in glowing colors, and the electric lights pour down upon them so that one gets the impression of a flash as he hurries past on the sidewalk just outside the plate glass. The house seats 1,600 and for elegance is excelled by no house I have seen. The William Fox interests have been in it only a few months. The former house on the site was quite a lemon. The situation is of the best. The Fox people took it over, spent a lot of money and put Mr. Waxman in charge. The result is not only a beautiful house but a filled one.

The Goodwin Theater.

About five blocks further south along Broad and on the west side of the street one comes to the Goodwin theater, a somewhat smaller house, seating 800, but cheery, bright and pretty. Mrs. L. Webb is the presiding genius at the Goodwin. I was unfortunate in not finding the manageress in; but I had a pleasant chat with her representative. This is the first picture theater this writer has visited that is conducted wholly by women and it surely is perfectly conducted. It is a house any one would take pleasure in seeing and it is no wonder its business is flourishing.

The Paramount Theater.

Two blocks further south on Broad is the Paramount, a 1,300-seat theater, with a long white marble foyer, furnished with the kind of carved marble bleachers that the ancient Greek theater managers affected, but each covered with a red cushion for modern comfort. The Paramount is running a two-feature policy at ten cents in the afternoons and ten and fifteen at night. We had an interesting talk with Manager W. B. Putman, who says business is vindicating the theater's policy.

The Strand Theater.

Manager J. B. McNally of the Strand, on Market street, not far west from Broad, also finds business good in his 1,200-seat theater. This also is a thoroughly up-to-the-minute house, and its prices are ten and fifteen cents in the afternoons and the same at night except that a quarter is asked for the best seats. Manager McNally believes in super-features and says that any big house can make good with them. He likes pictures made from popular books. Most people have read them, he says, and want to see how the picture handles the story. He finds that patrons generally are of better quality and more intelligent than was the case a few years ago.

The Carlton Theater.

A smaller house on Market street, but one not at all less pleasant to visit, is the Carlton, a Fox house, in charge of Manager Lewis P. De Wolfe. This is the oldest picture theater in Newark now running. It seats 850. It charges ten cents for all shows except on Saturdays and Sundays when the price of admission is fifteen cents. The program is a five-reel feature and three short subjects. The patronage at the Carlton is of the middle class and the pictures that are most popular are stories of American life and good comedy. Costume plays are not particularly wanted unless they are markedly out of the ordinary. The house is doing an excellent business under Mr. De Wolfe, who has been in charge since 1914. I enjoyed my call upon the manager of the Carlton very much.

The Court Theater.

The Court theater is on Brientnell place, close to the city's splendid City Hall. I missed seeing the manager, Nathan Myers. The person in charge did not want to take the responsibility of telling me even the number of seats in the house, though I was treated with politeness.

Keeney's and Proctor's Vaudeville Houses.

These two fine theaters are within a block of each other. Their business does not regularly fall within the interest of motion picture exhibitors. I dropped in at both to shake hands, but was able to meet only Lewis J. Fosse of Keeney's. He is a vaudeville man and believes that to him pictures are of no use at all. The Proctor house is managed by R. J. Crowley and Lewis H. Golding.

Trailers

CHARLIE ELDREDGE, "the boy actor," for years in the "legit," five years a Vitagraph star and recently seen in a diversity of productions, has gone to Detroit, Michigan, as assistant manager of the Majestic Theater.

Hughie Mack, "360 pounds of fun," has severed his connection with the Vitagraph and is now at liberty. He ought to be a big find and a leading heavy for some comedy company.

Patsey De Forest, who met with a painful accident in one of the V. comedies, has returned from the hospital to resume her duties before the camera.

Bert Innes, recently of the New York Clipper, formerly of the New York Motion Picture Co. and the Great Eastern, has been appointed assistant manager of Fox's Rose Garden in New York City.

Bill Humphrey, the well known director, has been employed by the Ivan Film Corporation. He will start directing this week.

Billy Quirk, President of the New York Screen Club and for years in moving pictures as a juvenile comedian, is now appearing in vaudeville as a monologist, with decided success.

GOLDWYN NOT ALLIED WITH ANY DISTRIBUTOR.

Goldwyn Pictures Corporation issues an emphatic denial of rumors that it has made an arrangement with any distributing organization to handle the Goldwyn productions, when made. This denial, given out by Samuel Goldfish, its president, is as follows:

"Seemingly deliberate rumors are being spread by one or more producing and distributing organizations that they have closed or are closing a deal with the Goldwyn Pictures Corporation to distribute the Goldwyn Pictures.

"These rumors are utterly false.

"Goldwyn Pictures Corporation has made no arrangement or contract of any kind for its distribution. This corporation has announced specifically that no effort will be made to release its pictures until at least six and perhaps as many as twelve complete pictures are on its shelves. This plan will be followed to the letter."

To tell your story to the exhibitors through the Tenth Anniversary Number means telling it to the whole industry—exhibitors, producers, exchanges, theater equipment and allied trades. March 10th. Advertising forms close February 23.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Panthea"

Five-Reel Screen Version of Monckton Hoffe's Stage Play Made by Selznick Pictures, With Norma Talmadge in the Title Role, Is Drama in the Fullest Sense of the Word.

Reviewed by Edward Weitzel.

OPINION is bound to differ regarding the moral aspect of the sacrifice made by the heroine of "Panthea," but there can be only one conclusion as to the story's power to arrest attention and hold it unbroken to the end. Such a condition means drama in the fullest sense of the word, and the screen version of the Monckton Hoffe stage play which Mme. Olga Petrova, the Russian actress, brought to this country, preserves this indispensable quality through its entire five reels.

The production, made under the auspicies of Joseph M. Schenck and Lewis J. Selznick and directed by Allen Dwan, is admirable; and Norma Talmadge and the members of the



Scene from "Panthea" (Selznick).

supporting company act their parts with a commendable degree of earnestness and artistic appreciation. The transfer from stage to screen has been accomplished at the loss of considerable character study in ultra-English types, but a corresponding gain in dramatic intensity is to be noted.

The explanatory scenes in Russia, showing Panthea's reason for leaving her native land, which are not found in the stage play, are graphic and illuminating; and the shipwreck on the English coast which is the means of introducing the Russian girl into the household of Sir Henry Mordaunt is picturized with effective realism.

Although it is necessary for Panthea Romoff to meet, fall in love with and be married to Gerard Mordaunt before she comes face to face with the Baron de Duisitor, in Paris, it is not until this moment that the objective point of the plot is foreshadowed. When the titled gentleman makes the proposal to Panthea that she give herself to him for one month in exchange for his securing her husband's opera a public hearing, every possible extenuating circumstance has been marshalled in the wife's behalf. It is on this situation that the play finds its measure of praise or condemnation. Whatever its ethical standing, its dramatic worth is beyond dispute.

The ending, showing Panthea and her husband on their way to Siberia, detracts from the story. The woman is innocent of murder, her father-in-law is a wealthy English nobleman, and, so long as it is clearly intimated that she is to be set free, it should come at the moment when the Baron is about to betray Panthea to the Russian Prefect of Police. A slip in the Baron's communication to this official, is the manner in which he signs the letter. Barons and other gentlemen with handles to their names are not in the habit of prefixing their titles to their signatures.

The burden of acting borne by Norma Talmadge in "Panthea" would tax the ability of an emotional actress of the highest rank. The star of the screen play never suggests the land of her supposed nativity or the more erotic type which Mme. Petrova associated with the character; but, she does sound every emotion that stirs the heart of this woman who makes the supreme sacrifice out of unselfish love, and wins additional sympathy by reason of her youth, comeliness and the excellence of her histrionic method.

Earle Fox, as Gerard Mordaunt, has the most important male role. Panthea's infatuation for him is easily understood, but he is not English and his big scene tries his powers to their utmost. Roger Lytton has the bearing and the sensual refinement which belong to Baron de Duisitor and George Fawcett repeats the success he has hitherto achieved as a police official of high rank. The actor who plays Panthea's Russian sweetheart and aids her to escape to England, should be credited with lifting a comparatively small part into prominence by reason of a flawless performance. Murdock McQuarrie, Count E. Von Stroheim, Norbert Wicki, William Abbington, Winifred Harris, Elaine Persey, Stafford Windsor, Dick Rosson and Frank Currier are the remaining members of a judiciously chosen cast.

"Panthea" is not brain food for callow youth, but will be enjoyed by those who are capable of appreciating its mental stimulation and the care bestowed upon its making.

"The Bondage of Fear"

Ethel Clayton in Five-reel Peerless-World Photoplay That Is Told in Narrative Rather Than in Drama Form.

Reviewed by Edward Weitzel.

SKILL in construction is not a marked feature of "The Bondage of Fear," a five-reel Peerless photoplay, written by Rosalind Ivan, and released by the World Film Corporation. The story is passable and the character drawing quite good, but the best thing about the production is the work of the cast. Ethel Clayton gives personality to a rather colorless heroine and embodies her varying moods with her usual earnestness and skill. The best member of the supporting cast is Arthur Ashley, who plays a low class crook in a most realistic fashion. Frances Miller acts Mandy Lee to the life, and John Bowers, Rockliffe Fellows, Edward Kimball, William Nish, George Morgan and Elsa Bambrick are qualified for their several roles.

"The Bondage of Fear" tells of a young girl who is compro-



Scene from "The Bondage of Fear" (World).

mised by a former sweetheart after she is happily married. The infatuated man follows her to her lodge in the country and is killed by a burglar in the young wife's bedroom. The secret is kept between the murderer and the woman, for the sake of her reputation. As a consequence the thief resorts to blackmail and drives his victim to the point where she shoots him dead, and so frees herself from the fear of exposure.

The settings are well chosen, and the direction, by Travers Vale, is an important factor in the success of the picture.

"The Image Maker"

Pathe Gold Rooster Play Links Egypt of Pharaohs With Life of Today—Valkyrien Star of Tanhouser Five-reel Picture.

Reviewed by Edward Weitzel.

THERE is more than ordinary ingenuity displayed by Emmett Mixx, the author of "The Image Maker," in weaving the two periods together which are used in the five-reel Gold Rooster play, of which Valkyrien is the central figure. The story is one of reincarnation; a prince of the House of Pharaoh



Scene from "The Image Maker" (Pathe).

and a lowly slave, who were lovers in the distant past, are reunited in the prosaic present, at the side of the tomb in which the Prince of Tsa was buried. The picture follows the usual photoplay construction, alternating the two periods of time at brief intervals. This is deftly done, however, and the incidents are numerous and of a gratifying variety.

Such a theme demands all the liberty granted to every well regulated romance, and the broad sweeps of color supplied by the followers of the ruler of the Nile and the Arabs of today, in the ancient and modern Egyptian scenes, are in keeping with the character of the story.

The locations have been selected with care. New York, Florida, Cairo and the sands of Egypt are all made the scenes of the action, and the director has maintained an excellent quality of illusion. Valkyrien, in "The Image Maker," does the best acting of her moving picture career, and is ably supported by Harris Gordon, Arthur Hauer, Inda Balmer and Morgan Jones.

"Betty to the Rescue"

Fanny Ward Has the Lead in An Interesting Lasky Subject That Makes a Strong Finish.

Reviewed by George Blaisdell.

IN "BETTY TO THE RESCUE," the Lasky subject released January 15, Fanny Ward is most effective in the latter part, in the role of a woman. In the beginning we see her as a child of the orange groves, splashing barelegged in the irriga-



Scene from "Betty to the Rescue" (Lasky).

tion ditches, damming the water and sending it in the wrong direction. Later we see her as a young woman with trouble descending upon her; it is here she comes into her own. The story provides good entertainment, and in the last two reels it contains suspense and measurably moves. Miss Ward in the earlier stages surrounds herself with kittens and puppies, the accepted hallmarks of screen waifdom. In the later passages of the story we see her in khaki skirts, with a cartridge belt and pistol strapped about her waist and looking much different.

The plot turns on the discovery of gold in a mine inherited by Betty and which for several years has been supposed to be minus the yellow metal. Friendly miners have "salted" the gravel, that the disappointment of the owner may be mitigated. One of the biggest moments of the play is that where Big Jim, looking over the bag of nuggets Betty has turned in, discovers a bit of foreign metal. It means the mine is not dead, that Betty is rich.

Jack Dean has the role of John Kenwood, guardian of Betty, and in love with her. Lillian Leighton is Constance, Kenwood's sister. Charles West is Fleming, a mining expert who knows all along there is gold in the mine and tries to win control of the claim by purchase at first, and then by obtaining the hand of Betty. He narrowly loses out. Ted Duncan is Big Jim, a wholesome character, the friend of Betty's father and of Betty. It is a good cast.

"Betty to the Rescue" will be liked

"The Happiness of Three Women"

Morosco Five-Reel Photoplay With a Trio of Heroines, Written by Albert Payson Terhune—House Peters and Myrtle Stedman Head the Cast.

Reviewed by Edward Weitzel.

THERE are three heroes, as well as a trio of heroines, in the Oliver Morosco photoplay, "The Happiness of Three Women." The theme, for this reason, is unique, and Albert Payson Terhune, the author, has dovetailed the different interests together very deftly. In fact, the twists and turns of plot recall the workings of a French farce, and admiration for the neatness with which the dramatist gets his three sets of loving hearts in and out of trouble occasionally outweighs the human interest in the play.

"The Happiness of Three Women" is not easy to classify.



Scene from "The Happiness of Three Women" (Morosco).

It starts off, apparently, as a comedy, an innocent enough motor ride taken by a married woman and a former sweetheart being the first complication. A note of real drama gets into it, however, when the husband of one of the other heroines is accused of robbing a bank, and the auto riders, who can prove an alibi for him, dare not speak for fear of compromising themselves. The result, which is never very much in doubt, admits of a number of clever complications before it is worked out to the satisfaction of all concerned and the three sets of loving hearts once more beat in happy unison.

The success of the Terhune screen play depends largely upon the manner in which it is acted. This important point has been given due consideration by the producer. The air of good breeding and moral worth imparted to the characters played by House Peters, Myrtle Stedman, L. W. Steers and Daisy Robinson lend the right tone to the story, and Wm. Hutchinson and Lucille Ward as Judas, and Mary Fletcher are excellent as an amusing but highly respectable married couple. To refer again to the two featured players, Myrtle Stedman displays great physical charm and fine acting ability as Constance Barr, and House Peters as Billy Craig is the embodiment of a clean-limbed, quick-brained, well bred American. Milton Brown leaves a good impression by his work as Monck.

The production is in keeping with the demands for generous and expert settings for the scenes.

Ethel Barrymore in "Egypt."

Ethel Barrymore will be starred in the Metro-Rolfe production "Egypt," Edward Sheldon's famous play in which Margaret Anglin appeared in the spoken drama. Miss Barrymore's picturization of the play will be directed by John W. Noble, who also directed her screening of "The Awakening of Helena Richie," which will soon be released on the Metro program.

"God's Crucible"

Five-Reel Bluebird Photoplay, Written and Directed by Lynn Reynolds, Is Full of Beauty.

Reviewed by Edward Weitzel.

THE title of the Bluebird five-reel photoplay, "God's Crucible," refers to the Grand Canyon of the Arizona. Many of the scenes are laid in this wonderful spot, and a man with a peanut soul, as he is described by the author, is brought here and his nature undergoes a complete change



Scene from "God's Crucible" (Bluebird).

under the spell of the beauty and grandeur around him. There is a human interest story also in the plot. The man's son has led a fast life in the East, and when his father turns him out to shift for himself he becomes an Arizona ranger and then a bandit. Father and son meet in a trapper's cabin in the Grand Canyon, make up their differences and are joined by the younger man's sweetheart.

Such a story does not make anything out of the ordinary, but it has considerable novelty and its moral lesson is worth the telling. The incidents where the three men make a brave attempt to celebrate Christmas in the "snowed-in" cabin, for the benefit of the trapper's little boy, will appeal strongly to many; and, although the picture is more narrative than anything else, there are plenty of admirers for this class of fiction.

The production is on a level with the Bluebird standard and the screen drama is well played by a cast that includes the names of George Hernandez, Val Paul, Frederick Montague, Myrtle Gonzales, Jack Curtis, Edward J. Brady, Frances Lee and Harvey Griffith.

"Her Right to Live"

Domestic Drama in Five Reels, With Peggy Hyland the Star of Vitagraph Blue Ribbon Feature.

Reviewed by Edward Weitzel.

IN SELECTING a cast for "Her Right to Live," the five-reel Vitagraph Blue Ribbon Feature written by Paul West, the man in charge has had the courage to give Peggy Hyland the part of a heroine of the most pronounced soubrette type. All the stage tricks that tradition has bequeathed to the simple but roguish village maiden, are to be expected in the character of Polly Biggs. The star of "Her Right to Live" discards them entirely and makes the orphan girl a natural human being with a bright sunny nature, and an innocence that is not more wise than nice.

The plot of the Paul West picture turns upon the question of a young girl's reputation. She and her young brother and sister have spent the night in a bungalow in company with a young man who is accused later of murder. The girl's testimony will clear him, but he is in love with her and does not want her to speak. Polly takes the stand, however, and tells the whole story with a frankness that releases the prisoner and leaves her name unsullied. It is in this scene that Peggy Hyland does her best work, her personality and stage experience being perfectly adapted to such a situation.

"Her Right to Live" is an uneven piece of work. The atmosphere is that of a small city and many of the touches are true to life; but the plot is along conventional lines and is not always well put together.

The production is of fair quality, and Antonio Moreno is a manly John Armore. Three small children, in the persons of Bobby and Helen Connelly and Mildred Platz, are a pleasing feature of the picture. Mrs. Costello, John Robertson, Jack Ellis and Eulalie Jensen complete the cast.

Colin Campbell has started the work of producing another Selig Spectacular Special at the Selig studios in Los Angeles. The cast includes Fritzi Brunette, Bessie Eyton, Tom Santschi, Edward Coxen, Harry Lonsdale, Eugenie Besserer and others.

"The Gilded Youth"

American-Mutual Star Production of Five Parts Features Richard Bennett.

Reviewed by Margaret I. MacDonald.

EXCELLENT entertainment can be gathered from the many comedy situations that this five-part production presents. At the same time it displays a frequent and distressing fault noticeable among moving picture plays, an evidence of a slip-shod working out of the theme which impresses the casual observer with a sense of shallowness of plot, and the critic with an aggravating consciousness of an absence of professional construction, or a thorough working out of comic or dramatic possibilities, as the case may be. Also the subtitles are often too obvious in their intention of comic suggestion to be effective, and, in fact, often retard rather than accelerate the natural comedy of the situation in the present instance.

Richard Bennett and Rhea Mitchell are both pleasing in their interpretation of their respective roles; the former that of an eccentric youth who in spite of evident stupidity fell in with millions through speculation; and the latter that of a humble little servant in a boarding house and sweetheart of the "gilded youth."

According to the story, a youth is sent by his uncle to the city to try and make good, and, incidentally, to make preparations to marry his uncle's ward, for whom he cherished no love. He falls in love with the little serving girl, starts a bank account, and after going unshaven and illy kept while his bank account grows, he suddenly gets the notion of "dolling up," and finally works himself into the speculating business referred to.

This is the sum and substance of the plot, with the exception of a few side issues in connection with the love interest—a good comedy foundation if worked professionally.

"The Princess of Patches"

Mark Swan's Melodrama Produced by Selig, with Violet De Biccari, Vivian Reed and Charles Le Moyne in the Able Cast.

Reviewed by James S. McQuade.

GILSON WILLETS performed wonders on the script of Swan's melodrama to reduce it to working shape for Director Al. Green, who, in turn, has succeeded in giving us a well connected and interesting story for the screen. And William N. Selig, president of the Selig Polyscope Co., has given us real southern scenes in Mississippi, the locale of the story, where the producing company spent several weeks. He has also furnished a company of players that ably meets the requirements of the cast.

Thanks to Director Green there is no need to outline the story of "The Princess of Patches." The pictures tell it throughout without a single "dark" spot. There are several places where these "dark" spots might have easily occurred, but the clear vision and the care of the director have avoided them.

Everyone who sees this picture will be delighted with the acting of Violet De Biccari in the part of "Patches," when she was a little girl—bare-legged and shabbily-clothed. The scene showing her scanty attire is carried off by the well-meaning



Scene from "The Princess of Patches" (Selig).

knight of the road, Waggles, will raise many a smile, with pathos close beside each of them.

Vivian Reed is "Patches" "growed" up, and very charming does she appear. The scene where the designing young lady teaches her lover how to propose will stir mirth in the hearts of both old and young.

The leading "heavy," Judas, is very well acted by Charles Le Moyne. I understand that this young actor is the son of that fine old actor of the same name, who, years ago, was the recognized leader in refined comedy roles, and who made

such a hit in "The Charity Ball." I wish for the son the great popularity of his father.

Frank Weed's Waggles, a somewhat different tramp, is a fine characterization. As Jack Merry, the "prince," Bruce Wilbur will demand his share of attention, and the Colonel Silverthorne of Hildor Hoberg should win favor as a well drawn southern gentleman.

The release date is January 22, through K-E-S-E.

Triangle Program

"The Crab," Five-Reel Kay Bee, Starring Little Theima Salter With Frank Keenan, and Two One-Reel Comedies, "The Pipe of Discontent" and "Love Under Cover."

Reviewed by Louis Reeves Harrison.

"THE CRAB," by Gardner Sullivan, is chiefly remarkable for the strong characterization in the two leading roles. The little girl, Theima Salter, is a perfect little actress, quite capable of conveying thought and feeling by silent and subtle methods, far better in some respects than older people



Scene from "The Crab" (Triangle).

of the pictured story, very sweet and charming to the eye, and bound to win as she is, but her methods will improve with experience. They are not quite subtle enough—she is obviously acting. Her role is well devised by the author to draw sympathetic interest. It is that of a homeless child sheltered by a hopeless and bitter cynic whose heart was buried in the grave of his wife, the only creature who had ever sounded its depths.

Frank Keenan handles this hard and unsympathetic part with such skill that a powerful contrast is set up, the opposition of coldly selfish egotism to the impulsive natural affections of a little girl sweet to the core. His role is a disagreeable and a difficult one, but he is too much of an artist to offer a moment of relief until the proper time, when the little girl goes on the witness stand and tells a noble lie in his behalf. A cold-blooded liar himself, like most financiers, the almost dry well of his affections is reached and set flowing through admiration for the plucky little girl—she lies to save him from the consequences of cruel treatment. Something in his silent sorrow has appealed to her sympathies, and she has learned to love him with adoration. As a character study the story ranks very high.

"The Pipe of Discontent" is a short comedy of circumstance, intricate enough to suit the idea of Scribe that such plays should depend entirely upon complicated situations. It seems to have been devised with ingenuity, but it is so lacking in characterization that a great deal of its natural humor vanishes in thin air. By process entirely logical, the accidental exchange of similar articles at a soda fountain by two young wives, their domestic felicity becomes seriously involved. The tangle grows more and more complicated, in strict accord with the French playwright's idea, until the last scene of explanation, but interest is confined entirely to the ingenuity of structure.

"Love Under Cover" is a good title—for some other play. Its only connection with the subject is so remote, that of a book of poems which causes the heroine to imagine herself in love with the author, that the application will not be readily grasped. The infatuated heroine finds that the author is an old and peevish man and returns to the arms of a handsome cowboy she has liked at an earlier period. This slender material has been used over and over again in other small releases. It presents nothing new, and its humor depends upon the influence exerted by the poetically-inclined heroine on a group of cow punchers in her father's employ. Their efforts to express themselves in music, painting and sculpture are supposed to furnish the fun, but the comedy of action is not swift enough for farce and not human enough for character comedy.

"God of Little Children"

Five-Reel Apollo Art Drama of Brilliant Performance by the New Star, Alma Hanlon.

Reviewed by Louis Reeves Harrison.

ALMA HANLON, of sweet and engaging personality, an ingenue capable of high emotional interpretation, is given her first opportunity to shine under the direction of Richard Ridgley in "God of Little Children." Born and brought up in a dramatic environment, a child of the stage, she is without theatricalism. With the native grace of an ingenue, she reveals almost unconsciously capabilities far beyond that colorless role. Very simply, without ostentation, she gives an almost constant view of what is passing in the mind and heart of the character she represents, and this is the true art of motion-picture interpretation. Harry R. Raver of the Apollo Company is to be congratulated on a veritable find. With a strong support, under capable handling, in a good story, Miss Hanlon's acting clearly indicates that she is to be a fixed star.

The story deals with an attempt to prey upon the weakness of a lonesome and childless man of wealth. To accomplish this purpose, two crooks plant an innocent looking girl in his office as a typist, a girl really innocent of evil design, incapable of it on her own account, on whom two scheming crooks have obtained a hold through knowledge of crime she committed in a moment of desperation. Terrorized by menace of betrayal, she becomes their active agent until her whole nature revolts against the part she is compelled to play—she learns to love the very man she is expected to betray. She vaguely confesses her unworthiness when he proposes marriage, but she is again urged on by the evil influences and drifts helplessly into the new relation. Shortly after her wedding, the more dangerous of the two crooks is sent to jail for a long term and the consummation of marriage promises that a little child will be brought into the world.

The dangerous crook escapes through the use of money which the young wife has been compelled to provide and he returns to the scene with a scheme to murder her husband and give this violent death the appearance of suicide. Unaware of this intention, but harassed to the point of desperation, the young wife is on the verge of suicide when she prays for relief to the God of Little Children, He who sends their souls to earth. The crooks are the victims of the tragedy they planned, and their elimination is brought about through the same human instrumentality they expected to utilize—the God of Little Children heard and dealt swift justice to those who would have destroyed the unborn.

Two Kalems

"The Homesteaders' Feud," Episode of "The Girl From Frisco" Series, and "The Black Circle," a Number of the "Grant, Police Reporter" Series.

Reviewed by Ben H. Grimm.

A PROBLEM of the present day West—the watering of cattle on range—is given interesting treatment in "The Homesteaders' Feud," latest two-reel episode of Kalem's "The Girl from 'Frisco" series, by Robert Welles Ritchie. The two reels teem with action, and the film is a western of merit.



Scene from "The Homesteaders' Feud" (Kalem).

This time Barbara Brent takes a leading part in bringing about an adjustment of affairs between cattlemen and homesteaders who, goaded on by the villain, have filed claims to and fenced in lands used to water cattle. But the adjustment does not come about before there has been lots of fighting and lots of melodramatic intrigue.

In the film we see cowboys as they are on ranches to-day, and credit is due James W. Horne for his direction. As in previous episodes of this series, the leading parts are played

by Marin Sais and True Boardman. The supporting cast includes Ronald Bradbury, Frank Jonasson and Edward Clisbee

"The Black Circle."

In this episode of the "Grant, Police Reporter" series, George Larkin, in the title role, furnishes a real thrill when he swings on a rope from one window to another, high up on the side of a skyscraper. He does this to gain access to the apartment of a blind man who has killed a former rival. There is an element of mystery to be found in this reel that holds interest to the end. The reporter finds that the murder has been committed with a shotgun disguised as a cane. With Mr. Larkin in the cast are Ollie Kirkby and Director Robert Ellis. Interest never lags, and the film is worth while.

"Infidelity"

Anna Q. Nilsson and Eugene Strong Featured in Five-Reel Photoplay of Fair Quality, Produced by Erbograph Company.

Reviewed by Edward Weitzel.

OCCULTISM plays rather an important part in "Infidelity," a five-reel screen drama produced by the Erbograph Company. A Hindoo gentleman possessed of remarkable powers of mesmerism is shown in the act of compelling a young girl, by the mere exercise of his will power, to leave her home and join him at a distant studio. The experiment is interesting, even if impossible. It also gives the hero an opportunity to save the girl from a dangerous situation.

The story of "Infidelity" is not as highly spiced as the title suggests. At the opening of the picture a husband wrongfully suspects his wife of encouraging the attentions of another man, and the final scene shows the pair united. The interven-



(Scene from "Infidelity" (Art Drama).

ing subject matter is concerned with the fortunes of the daughter of the estranged couple, the entire five reels making a neatly constructed and fairly entertaining photoplay.

The production is generally adequate. A tendency to overact during the first reel mars the work of Warren Cook and Arthur Morrison, but the former actor improves greatly during the other reels. Anna Q. Nilsson and Eugene Strong prove their right to the star roles, and Miriam Nesbitt, Fred K. Jones and Elizabeth Spencer are a competent trio of players.

"Bitter Truth"

Five-Reel Melodrama With Comic Relief, Featuring Virginia Pearson, Produced by Fox Film Corporation.

Reviewed by Edward Weitzel.

IN WRITING "Bitter Truth," a five-reel photo-melodrama produced by the Fox Film Corporation, the author has followed the rules laid down by the Davis-Kramer-Blaney school of dramatists at the time they gave out the dramatic law and took in the author's profits of the Popular Price Circuit of ten years ago. It will be recalled that the master playwrights of that branch of the spoken drama wrote for a distinct grade of patrons, rather simple-minded folk that preferred brawn to brain, physical action to psychology, and went in strong for comic relief—and plenty of it. And it is quite within reason to suppose that the same class of honest citizens would be enjoying a like grade of dramas to-day, but for the advent of the moving picture play. At any rate, "Bitter Truth" is cunningly calculated to appeal to a similar element among amusement seekers. Mary Murillo, the writer of the scenario, has made a careful study of the old models, and her work is equal to the best thriller ever produced by Al Wood when "Chinatown Charlie" was among his best money-getters.

The heroine of "Bitter Truth" is a girl of the slums, the daughter of a thief. She is unjustly sent to prison, and, on her release, devotes herself to becoming revenged on the judge that gave her her sentence. She becomes an inmate of the judge's house and is just about to assist his political enemies in making him the victim of a scandal when the man who has always loved her succeeds in arousing her better nature. The most sensational scene takes place on a Hudson River steamboat, but there are other thrilling situations, and the comic relief is supplied by a fat Irish cook and equally weighty colored maid and an elongated iceman. The humor is primitive but unmistakable.

Virginia Pearson acts Anne, the girl who never had a chance to go straight, with the amount of fervid theatricalism demanded in plays of this nature. As a vampire she looks fetch-



Scene from "Bitter Truth" (Fox).

-ing and spreads her net for the undoing of the judge in quite the Theda Bara fashion. Jack Hopkins, William H. Tooker, Alice May and Sidney D'Albrook have the other leading characters. Kenean Ruel directed the production.

"Heartstings"

Five-Reel Red Feather Release, by E. Magnus Ingleton, Tells Story Extending Into Two Generations.

Reviewed by Robert C. McElravy.

MAUDE GEORGE is featured in this five-reel offering as a vampire woman. In the first scenes a married man is seen in court, pleading guilty to embezzlement. He has been in the toils of the siren, who squeezed him to the last cent and then left him to his faithful wife and the avenging law. Considine, the man in question, is sentenced to the penitentiary for ten years.

Later the story of Leone's past is pictured. Her abandoned husband is shown on his death bed, attended by the only child, a little girl. This child grows up, after being adopted by a certain Dr. McClean. Then Leone is once more shown, in an attempt to lure away the fiance of her own child. This is prevented by the reappearance of Considine and his wife.

Stories of this type have become quite familiar, but when well handled, as this one is, they hold the attention through-



Scene from "Heartstrings" (Universal).

out. The action is slightly mechanical, but approaches drama in one or two instances. The scene between mother and daughter is strong and convincingly presented. It is difficult to believe that a woman of the vampire type could hold her age so much better than the others in the story; the lapse of ten years leaves scarcely a mark upon her.

The story closes pleasingly, the girl marrying, not her faith-

less lover, but Dr. McClean, her guardian. This of course has numerous precedents. Francelia Billington, Charles Cummings, Irene Hunt, Virginia Corbin, Paul Byron and Alan J. Holubar are also in the cast.

"The Barrier"

Edgar Lewis, for the Rex Beach Pictures Company, Gives Us a Remarkably Faithful Adaptation of the Alaskan Story—A Picture True to Type and of Great Power.

Reviewed by George Blaisdell.

IT MAY be that in "The Barrier," produced by the Rex Beach Pictures Company, we have the great American picture—a simple, straightforward story, presented without spectacular accompaniment. It is a tale of North America and of North Americans—of the best of these and of the worst of these; of men and women who hail from south of the forty-ninth parallel and from the north of it. Its major setting is of Alaska, that sparsely settled country where all that is primitive in men comes to the surface—all that is noble as well as all that is vicious. Here we have strong contrasts in character, but standing out above every other kind and description of human attributes is the "greatest of these"—and that is renunciation.

"The Barrier" is an absorbing story, using that expression with a full appreciation of its literal meaning. It grips every minute of the time consumed in unfolding nine and a half reels. As we see it on the screen it is "The Barrier" as Rex Beach penned it. We see these types of red blood and cold steel, stalwart Americans all, walk out of the pages of the book. Edgar Lewis brings before our eyes in living flesh the men and women of our imagination. In the opening scene we feel the thrill that comes upon the greeting of those we have been led highly to regard even though we have never before met them. At the finish, as 'Poleon Doret blithely sings his song of tears and drives his canoe out into the waters of the river on his way to his "far countree," we share with those he leaves behind in the sorrow of his going.

Let us come back to Mr. Lewis and his selection of types. Of the six men named in the printed cast there is but one under six feet in height. The exception is "No Creek" Lee, the man who has hunted gold for forty years and the only man in Alaska minus the honor of having a creek named for him. Russell Simpson is John Gaylord of the prologue, "Old Man" Gale of the story proper. Howard Hall is John Bennett, alias Stark. Victor Sutherland is Lieutenant Meade Burrell. Mitchell Lewis is 'Poleon Doret, Edward Roseman is Runnion, W. J. Gross is Lee, Mabel Julienne Scott is Merridy of the prologue, and Necia, the heroine of the tale; Mary Kennevan Carr is Alluna. It is what might be described as a picture cast—that is, composed of screen-trained players—and every last one makes good. To A. Gil-Spear goes the credit for a smooth script. Edward Earle was the photographer.

Miss Scott shines forth as a sterling player. She has a winning personality, and she has a sure touch, whether the moments be those of playfulness or of tragedy. Mr. Simpson as the awkward miner in love with the school teacher or as the sad-eyed, drawn and bearded storekeeper in fear of an indictment drawn in mistake is a figure of pathos. He makes you feel the steel that glitters in his eye. 'Poleon in the book is a great character. Mitchell Lewis makes of his screen counterpart also a great character, one of the greatest in the picture. He has the bulk and the physiognomy and the art to portray this most lovable French-Canadian, who on more than one occasion proves his wonderful affection for



Scene from "The Barrier" (Beach).

Necia. Mr. Hall gives us a splendid interpretation of Stark. Mr. Sutherland is a wholesome, everyday army officer.

The story is a series of dramatic situations, many of them of genuine power. One in particular that in intensity will match any that this writer recalls is the drawing out by 'Poleon of Burrell as to his intentions toward Necia, with the girl who supposes herself a half-breed hiding behind the door. The lieutenant, brought face to face with an issue that has been uppermost in his mind every minute for weeks when not in the company of Necia, hesitates, temporizes. The girl comes from her place of concealment, denounces her lover and tells him she has been playing with him, that she is to marry 'Poleon on Sunday. The soldier, with the world suddenly turned upside down, strikes 'Poleon. The lion-hearted Canadian, knowing the affection of Nicia for Burrell, does not raise a hand. He tells Burrell Necia's love is for the soldier, not for the trapper. The soldier, ashamed, contrite, broken in spirit, stumbles out of the room.

And there are many other moments, any one of which would put over an ordinary production. There is the suspense of



Scene from "The Barrier" (Beach).

Gaylord's escape with little Merridy following the incident in Bennett's saloon; the lieutenant's encounter with Runnion and 'Poleon's smashing of a bottle over the tough's revolver; the squaw and the knife; the first kiss; the decision of Gale to surrender himself and declare Necia of straight white blood; the battle in the dark between Gale and Stark; the pursuit of Runnion by 'Poleon and the fight between the two on the sand spit.

There are laughs, too, in good measure, sprinkled through the story. Many of these center about old "No Creek" Lee, both before and after his "strike." Then there are the two little half-breeds with the presents 'Poleon has brought them—the air-gun, the dog and the rubber boots.

In pathos the story reaches its height at the close. Runnion is dead. Stark is badly wounded and will cause no more trouble. The lieutenant and Necia are married. Gale has recovered from the effects of his battle with Stark. 'Poleon, after removing from his canoe the two mites of weeping stowaways, paddles out into the river. He sings:

Yours is a heart that laughter cheers,
Mine is a heart that's full of tears.
Long have I loved, I love her yet;
Leave her I can, but not forget.

Valkyrien in "The Image Maker."

Valkyrien, the celebrated Danish beauty, stars in the forthcoming Pathe Gold Rooster play, "The Image Maker." This picture has a very unusual plot, as it deals with pre-existence and tells of a love that lasted through the centuries. Valkyrien in it plays two parts—the one that of a beautiful Egyptian girl of low degree who wins the love of a great noble, and, secondly, the incarnation of the girl in modern life in America. Such a story furnishes many opportunities for striking contrasts. Valkyrien's charming personality never appeared to better advantage than in this picture. The atmosphere of ancient Egypt in the first part of the picture is true to history and furnishes a great contrast to the modern life which is well presented in the latter half. The picture was produced by Thanhouser.

"A Modern Monte Cristo" on February 4.

Vincent Serrano, who will be seen February 4 in the Thanhouser-Pathe Gold Rooster play, "A Modern Monte Cristo," gives to that drama the element of finish shown in his famous characterization of Lieut. Denton in "Arizona." Mr. Serrano was accused of the murder done by Tony in Augustus Thomas' great play more than one thousand times, close to an acting record for appearance in one part. "A Modern Monte Cristo" was written by Lloyd Lonergan and directed by W. Eugene Moore. Mr. Serrano is supported in "A Modern Monte Cristo" by Thomas A. Curran, Boyd Marshall, Gladys Dore and Helen Badgeley. The story was filmed at Jacksonville, Fla., and Block Island, N. Y., with some locations near New Rochelle.

If you are in the moving picture business or allied industries, your advertisement in the Tenth Anniversary Number will carry its message where you want it to go. Advertising forms close February 23.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE WRECKED STATION (Kalem), Jan. 20.—In this number of the "Hazards of Helen" series Helen Gibson exhibits considerable nerve and her stunts register a thrill. She is picked up by a steam shovel, thrown into a dirt car and from that is dumped into a freight car. She releases the brakes of this car and leaps from it to a speeding train. The freight car crashes into and wrecks the Lone Point station. This all comes about when Helen is pursued by a man who knows that she has the proof that he is a thief. Miss Gibson has unusually hazardous work to do in this reel. With her in the cast are George Routh, George Williams, Babe Crisman and Richard Johnson.

THE RAILROAD CLAIM INTRIGUE (Kalem), Jan. 27.—An episode of the "Hazards of Helen" series. Helen Gibson in this reel leaps from the saddle of her horse to a moving freight train. She climbs over the cars to the cab, causing to have the train stopped just as it is about to crash into an automobile that is stalled on the track at the crossing. In this way she saves the life of an unconscious man in the automobile, and is instrumental in the capture of two men who have made it their business to have autos wrecked and handsomely paid for by the railroad. An automobile is wrecked during the course of the reel. In the cast with Miss Gibson are G. A. Williams, G. A. Routh and Richard Johnson.

IN PAYMENT OF THE PAST (Selig), Jan. 6.—A one-reel romantic drama, of only average worth. It tells the story of a young art student finding in a stewardess the model he seeks. Reincarnation is touched upon, and in the old days the artist and the stewardess were lovers. The present meeting is brought about when the parents of the art student meet up with the stewardess on board a transatlantic liner. In the cast are Robyn Adair, E. J. Brady, Virginia Kirtley and Eugenie Fordc.

THE BOYCOTTED BABY (Vim), Jan. 4.—Babe Hardy and Kate Price are as fat and funny as ever in this comedy reel. The humor is too suggestive at times, the parentage of a baby being laid at the door of two unmarried couples. They live in Cordeliaville, where love-making is banned and where babies are taboo. The baby is abandoned by its mother and placed by a tramp at Kate's door. After being transferred around many times, the baby finally reaches its mother's arms by means of the same tramp that first found it.

CANIMATED NOOZ PICTORIAL NO. 22 (Essanay), Jan. 10.—Cartoon burlesques on topical subjects share this reel with scenic. The cartoons give a new and funny idea of the U. S. Navy. We also see a whirlwind wrestling match at which sleep tickets are given out. The scenic portion of the reel shows views from Vancouver to Taku Glacier. Good photography enhances the value of the scenic.

THE TRAIL OF GRAFT (Kalem), Jan. 12.—A number of the "Grant, Police Reporter" series. George Larkin's stunt in this reel consists of a leap from a window of a building across an open space to the coping of a roof. After he gains the roof he assists Ollie Kirkby across the interveuing space by leaning on his back and holding a board that is too short to quite reach otherwise. This means of leaving the building is taken when the reporter and the political boss's stenographer are locked in a room in which poison fumes are sent. They are locked in the room because the political boss discovers that his stenographer is giving the reporter incriminating letters. Besides Mr. Larkin there are seen Ollie Kirkby and Director Robert Ellis.

General Film Company Specials.

THE RESURRECTION OF GOLD BAR (Kalem), Jan. 10.—No. 22 of "The Girl from Frisco" series. A review printed in last week's issue says of this two-reel episode: "In story interest and in the methods used in the screen narration it takes its place as one of the best releases of the series." The story tells of the resurrection of the town in which Barbara Brent was born. This comes about when, through kindness, an old man's mine is "salted" with nuggets. A subsequent stampede rehabilitates the town.

WHEN THE MAN SPEAKS (Essanay), Jan. 6.—Fourth of the "Is Marriage Sacred?" series. This two-reel number is an acceptable two-reel drama. It shows considerable strength. The story concerns a wife who adores courageous men. She chides and despises the man she marries because of his apparent cowardice. With the husband it is repression of his anger and not cowardice that makes him take insult. Goaded by his wife's attitude he finally breaks loose and shows his real "cave-man" self and so wins back his wife's love and the respect of his friends. In the cast are Marguerite Clayton, Edward Arnold, Sydney Ainsworth, Thomas Commerford and John Cossar.

STARRING IN WESTERN STUFF (Selig), Jan. 8.—An actionful comedy-drama with Tom Mix in the leading role. Lots of hard riding is introduced into the picture. The story tells of a cowboy who finds her in the flesh when the film actors go out on location. The cowboys stage a kidnapping act to give Tom a chance for the hand of the girl. He wins. There are good exteriors and the film is altogether acceptable.

AMONG THOSE PRESENT (Essanay), Jan. 9.—An interesting two-reel number—one of the "Black Cat" features. There is a vein of subtle humor and an element of romance. The screen story tells of a society idler whom circumstances compel to become an amateur detective. He is suspected of being a "Raffles," but finally tcrrets out the real criminal and in so doing proves to *the* girl's father that he is not altogether useless. The leading players are Richard C. Travers, Gertrude Glover and John Cossar.

Art Dramas Inc.

INFIDELITY (Erbograph), Jan. 11.—The story of this five-reel photoplay is well put together and well acted by a company headed by Anna Q. Nilsson and Eugene Strong. A longer review is printed on another page of this issue.

GOD OF LITTLE CHILDREN (Apollo), Jan. 18.—An intense five-reel story of regeneration, presenting a star performer of high merit and great promise in Miss Alma Hanlon.

Bluebird Photoplays, Inc.

GOD'S CRUCIBLE (Bluebird), Jan. 22.—The Grand Canyon of Arizona is the spot referred to in the title. This wonder of nature is skilfully utilized in a five-reel photoplay of considerable merit. It is given a longer review on another page of this issue.

Fox Film Corporation.

THE ISLAND OF DESIRE (Fox), Jan. 1.—An island in the South Seas, cannibals, a volcanic eruption and no end of adventure are all in this five-reel photoplay. George Walsh makes a vigorous hero, and the entire cast is well selected. The picture was reviewed at length on page 243 of the January 13 issue.

A MODERN CINDERELLA (Fox), Jan. 8.—June Caprice is the star of this five-reel comedy, which is a modern setting of the old fairy tale. The picture is well suited to the star's method of acting. It was reviewed at length on page 357 of the January 20 issue.

THE PRICE OF SILENCE (Fox), Jan. 8.—The evils of child labor is the theme of this five-reel screen play in which William Farnum plays the leads. The production and the acting are of good quality. The picture was reviewed on page 357 of the January 20 issue.

BITTER TRUTH (Fox), Jan. 15.—A sensational drama in five reels, with comic relief, this photoplay is an excellent example of its class. Virginia Pearson is the star of the production. A longer review is printed on another page of this issue.

K-E-S-E, Inc.

THE LAST SENTENCE (Edison), Jan. 1.—A five-reel photoplay made from a novel by Maxwell Gray, the story contains too much plot and a number of impossible situations. Marc MacDermott and Miriam Nesbitt have the leading roles. The picture was reviewed on page 243 of the Jauuary 13 issue.

THE PRINCESS OF PATCHES (Selig), Jan. 22.—This is a well-acted, well-directed, well-photographed and well-told story in five reels, and will hold interest throughout. Violet De Biccari, Vivian Reed, Charles Le Moyne and Frank Weed are especially strong in their characterizations. Directed by Al. Green, the adaptation by Gilson Willets from Mark Swan's melodrama of the same title. An extended review will be found elsewhere in this issue.

Metro Pictures Corporation

A WIFE BY PROXY (Columbia-Metro), Jau. 8.—A five-part production featuring Mabel Taliaferro with a competent supporting cast. The picture will be found entertaining, but in spots somewhat faulty. Mabel Tallaferro does exceptionally fine work in the opening scenes of the production. A full review will be found in the issue of January 20.

CAVE MAN'S BUFF (Drew-Metro), Jan. 8.—This is a clean, entertaining one-reel comedy, featuring Sydney Drew and Mrs. Sydney Drew. The plot hinges about the timidities of two bachelors with regard to proposals of matrimony, and in the course of the picture the second bachelor falls in love with the pretty woman who has become the wife of bachelor Number One, without knowing the situation. A full review will be found in our issue of January 20.

Mutual Film Corporation

UNCLE SAM'S DEFENDERS, NO. 1 (Mutual), Jan. 5.—Under the special title, "From Civilian to Soldier." This pictures the Pittsburgh

men in camp, with the famous Rookies' drill. Then follow scenes from the recent encampment at Van Cortlandt Park, New York, and splendid dress parade drills at West Point. Recruiting, examination and swearing in of new men is pictured carefully. This gives a good insight into the preliminaries of military service in the United States.

THE GIRL WHO CAN COOK (Star), Jan. 6.—A little comedy number, showing the efforts of two girls in one house to win the love of a young man. The negro maid suddenly resigns, leaving the girl with social aspirations to cook the meal. She fails miserably and the second girl, a homebody named Mary, proves her worth at the gentle art. Lois Meredith and Marguerite Chaffee play the two girls. A fairly pleasing number of the domestic comedy type.

MUTUAL WEEKLY, NO. 106 (Gaumont), Jan. 10.—Many diversified features are included in this. Tobogganing in Massachusetts, skating at a big New York hotel, Philadelphia in costume celebration, Terre Haute operating its own coal mine, a Galveston fire, and war side-lights.

JERRY'S WINNING WAYS (Cub), Jan. 11.—A rather amusing comedy featuring George Ovey. Some of the scenes savor slightly of vulgarity, but none of them are strictly objectionable. Most of the scenes of the picture take place in a boarding house where Jerry's sweetheart has been isolated by her father. Jerry's mistakes in trying to rescue the young lady are very funny.

UNCLE SAM'S DEFENDERS, NO. 2 (Mutual), Jan. 12.—Under the special title, "Our Boys at the Border." This collection of scenes, taken during the actual service along the border, gives a fascinating study of some of the inside details of military life in camp. Setting up tents, packing guns through the mountains on burros, finding ranges and practice in indirect firing are pictured; also manipulation of machine and siege guns, field maneuvers, and the like. The construction of shells is an interesting feature. Timely and instructive.

REEL LIFE NO. 37 (Gaumont), Jan. 14.—This number of "Reel Life" presents nicely detailed illustrations of "The Kid Glove Industry," "Producing Perfect Pickles," "The Care of the Teeth," and "A Fish Screen for Irrigation Ditches." Reviewed in the Motion Picture Educator of our issue of February 3.

MUTUAL TOURS AROUND THE WORLD, NO. 11 (Gaumont), Jan. 16.—From Gibraltar to Algeciras furnishes the opening theme, giving close views of the great British fortress. Scenes in Tunis, the farthest north portion of Africa, are full of picturesque interest. Then comes a motor trip through the Maritime Alps, and some fascinating views of the Bois De Boulogne, Paris. A fine number.

SEE AMERICA FIRST, NO. 70 (Gaumont), Jan. 17.—"A Trip Up Mount Lowe" is the subject of this number, which while it is interesting is not as attractive as other number of the "See America First" series. A full review will be found elsewhere.

Mutual Film Corporation Specials.

A LASS OF THE LUMBERLANDS, NO. 11 (Signal), Dec. 31.—"The Ace High Loses" is the title of this number of the serial. It encompasses an effort on the part of "Dollar" Holmes to further delay the laying of the railroad to Shady Creek, for which, if finished by a certain date, "Dollar" Holmes is to pay Dawson the sum of $27,000. Helen figures thrillingly, as usual, in rescues and other manipulations. An interesting number.

THE GILDED YOUTH (Mutual Star Production), Jan. 1.—A five-part production featuring Richard Bennett. The picture follows the lines of comedy, but the story has been rather poorly constructed. It treats of the adventures of a youth who was sent to the city to make good, and eventually falls into millions through speculation. A full review of the production appears elsewhere.

THE BUTTERFLY GIRL (Mutual Star Production), Jan. 8.—A five-part production featuring Marguerita Fischer. The scene of the story is laid at San Diego in the grounds of the Panama Exposition, and centers about a young girl whose mother, near death, has sent her with her little sister to look up her aunt. The aunt, who, with her unscrupulous husband, runs a show at the exposition, figures as the human butterfly. The girl is persecuted for her beauty by her uncle, takes refuge with the Hawaiian players, and finally is taken to a good home by a rich family from Honolulu. The production has not much merit as a drama, but is interesting partly because of the exposition scenes which it presents.

Paramount Pictures Corporation

GREAT EXPECTATIONS (Famous Players), Jan. 8.—Jack Pickford has the role of Pip, the boy who was so singularly rewarded for an act performed under duress. Louise Huff is Estella, the protege of Miss Havisham, the eccentric. The picture is finely staged and well acted, and contains the essence of Dickens' great story. It was reviewed last week.

THE HAPPINESS OF THREE WOMEN (Morosco), Jan. 11.—House Peters and Myrtle Stedman lead the cast in this five-reel screen drama. The picture has merit and is well acted and produced. A longer review is printed on another page of this issue.

BETTY TO THE RESCUE (Lasky), Jan. 15.—Fannie Ward appears at the head of a good cast in a Lasky story that contains much to recommend it. It is reviewed in another column.

Pathe Exchange, Inc.

THE STOLEN INHERITANCE (Pathe), Jan. 28.—A one-reel re-issue of a Western story that is straight melodrama from start to finish. A very good example of its class of picture, as made four years back.

DRAMA'S DREADFUL DEAL (Rolin), Jan. 28.—"Skinny" Lampton and a lot of trick "props" supply most of the fun in this one-reel farce. It is full of broad comedy of the usual Rolin brand. The opening scene, where "Skinny" shows his bare feet, should be eliminated.

FLORENCE ROSE FASHIONS, NO. 16 (Pathe), Jan. 28. The display of female fashions in this number of the Florence Rose review is as complete and as fascinating as ever. The number is called "North and South." "Butterflies and Bees," colored views, is on the same reel.

Pathe Exchange, Inc. Specials.

THE IMAGE MAKER (Thanhouser), Jan. 21. The scenes of this photoplay are divided between ancient Egypt and the life of today. Valkyrien is the star of the picture, which is entertaining all through. A longer review is printed on another page of this issue.

TWIN KIDDIES (Balboa), Jan. 28.—This little Mary Sunshine picture in which Marie Osborn has a dual role, has the same charm that was found in her earlier releases. She plays two children of different dispositions and keeps each distinct. A longer review in this issue.

Selznick Pictures

PANTHEA (Selznick), January.—The screen version of this stage play is an excellent piece of work. The story is feverish, and is finely played by Norma Talmadge and a large company. It is reviewed at length on another page of this issue.

Triangle Film Corporation

LOVE UNDER COVER (Keystone-Komedy), Jan. 14.—The story of a girl who fell in love with the author of a book of poems, only to find that he was an old invalid. Mildly interesting.

THE PIPE OF DISCONTENT (Keystone-Komedy), Jan. 14.—An ingenious one-reel story of domestic infelicity rather tamely developed.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 54 (Universal), Jan. 10.—Football, dancing on skates, and sports in the snow are featured in this. Also numerous other entertaining events in this country and abroad.

UP THE FLUE (L-KO), Jan. 21.—The original title of this picture was "Mr. Shoestring in a Hole." A comment can be found on it under this title on page 361 of issue dated January 20.

A MACARONI SLEUTH (Nestor), Jan. 22.—A comedy number, by Bess Meredyth, featuring Eddie Lyons, Lee Moran and Edith Roberts. This is done in good burlesque style and gets many laughs. The boob detective follows the Italian fruit peddler and his pals and releases the kidnapped girl. There is a funny mixup at the close.

THE HONEYMOON SURPRISE (Victor), Jan. 23.—A familiar comedy situation treated in a new way, by Capt. L. T. Peacock. The girl must marry the young man within 24 hours or lose her inheritance. They are married sight unseen, with a curtain between them. Later it develops they have already met. This is cleverly handled and carries the interest along nicely. Eileen Sedgwick and Fred Church are pleasing in the leading roles.

BLACK EVIDENCE (Imp), Jan. 25.—This one-reel number, by John McDermott, features Kingsley Benedict, Lois Wilson and Malcolm Blevins. It accomplishes the difficult task of presenting a strong mystery in a single reel, and does it very neatly. There is no chance for unnecessary scenes, yet every point is covered. The crime, a murder, is unraveled by a young society man. The subject is a good one.

HELL BY THE ENEMY (Victor), Jan. 26.—Military burlesque, by Ben Cohn, featuring Pat Rooney as an officer leading the search for the Mexican bandit, Vanilla. The settings are satisfactory, but the action does not get up any great amount of humor. It is an offering of fair strength.

LOVE ME, LOVE MY BISCUITS (Joker), Jan. 27.—A comedy number, by Karl Coolidge, featuring Wm. Franey, Dolly Ohnet and Gale Henry. A young married man, about to receive a visit from his wealthy uncle, fears his wife's cooking will prove offensive, so he employs a maid. Trouble of the knockabout sort follows. The plot is not very strong, but a fair amount of humor is developed. An average number.

THE OLD TOYMAKER (Rex), Jan. 28.—A pleasing offering of the sentimental type, by H. A. Palowsky. Allan J. Holubar, Leah Baird and George C. Pearce appear. The story concerns an old toymaker who is fleeced by a broker. The latter's child becomes ill and cries for a doll which the toymaker is reluctant to part with. The old man finally relents and brings the doll to the child, when the father repays the lost money. The bringing of the doll to life makes an excellent touch. An enjoyable number, particularly for children.

Universal Film Mfg. Co. Specials

HEART STRINGS (Red Feather), Jan. 22.—This five-reel number, by E. Magnus Ingleton, features Maude George, Francelia Billington, Allan J. Holubar, Irene Hunt, Paul Byron and Chas. Cummings. It tells the story of a woman of the vampire type who tries to lure away the lover of her own daughter, unawares. The story extends over two generations and has plenty of plot and action. None of the scenes are highly dramatic, yet the interest is well sustained throughout. It is well up to the average and better constructed than many features.

SOULS UNITED (Gold Seal), Jan. 23.—A three-reel subject, by Harry Dittmar, featuring Violet Mesereau and Harry Benham. The plot concerns a young doctor who goes to Africa to make a study of the tsetse fly and sleeping sickness. He finds a white girl, reared in the jungle by her father. In spite of his marriage to another, the doctor falls in love with the girl. Both die at the close. This is fairly good in general atmosphere, but lacks any great dramatic strength. It makes on the whole a number of average interest.

THE BATTLE OF LET'S GO (L-KO), Jan. 24.—A very funny military burlesque, in two reels, featuring Dan Russell, Vin Moore and Marjorie Ray. The former appears as Gen. Debility, in charge of troops on the Mexican border. Many laughable scenes occur, all handled in an

inoffensive manner. The aeroplane scenes and fighting on the battlefield in the second reel are very well handled. The number is sure to prove successful.

A WIFE'S FOLLY (Big U), Jan. 25.—A two-reel subject, featuring Ben Wilson, Edna Hunter and others. The device of having the author write a story and then showing it in pictures has been used frequently, and in this case gives a weak ending to a tragic tale of considerable strength. The ordeal of the fisherman husband, whose wife deserts him temporarily, is quite strongly presented, though the part is slightly overacted in certain scenes. It would have been more in keeping with the beginning and ending if given a burlesque treatment all through. As it stands, the attempt to jump from humor to tragedy and back again is not very successful.

THE FUGITIVE (Imp), Jan. 26.—A two-reel subject, by E. M. Ingleton, featuring Roy Stewart, Louise Lovely, Harry Carter and T. D. Crittenden. This concerns the efforts of one partner to win the affections of the other's wife. He sends Jim a fake telegram and then lures the wife to the office, where he attacks her. Jim arrives and kills his partner. He is then spirited away by his wife and uncle to a cabin in the woods. Here he is recognized, but escapes from his would-be captor. This makes an entertaining subject in spite of certain plot weakness. The hero was not forced to flee as he committed the crime in defense of his wife's honor. The good work of the cast helps the story immensely.

THE DARING CHANCE (Bison), Jan. 27.—A two-reel subject, by Harvey Gates, featuring Wm. V. Mong and Mina Cunard. This is a Western subject of more than average appeal. The girl's father plays poker with the itinerant barber and pledges his daughter in the game. The barber wins and runs away with the prize. The barber is suspected of a hold-up and captured. Later it turns out that the girl's father is the real criminal, but the barber squares things by paying back the the stolen money. The plot is well built and the number decidedly entertaining as presented.

JUNE MADNESS (Gold Seal), Jan. 30.—A three-reel comedy-drama, by Willis Woods. The opening reel, introducing the young business man who hates women, has a fine vein of humor in it. He goes west and is held up by an alleged girl bandit. He falls in love with the girl he believes committed the deed, though she is really innocent. The last two reels are somewhat drawn out, but the story holds the interest quite strongly throughout.

FAKING FAKERS (L-KO), Jan. 31.—A two-reel subject, featuring Phil Dunham, as Bonehead Bill, in charge of a ball-throwing concession. The scenes are laid at a beach resort. Phil lets the boys throw at his cranium, three balls for a nickel. This starts off well, but does not develop complications of sufficient interest to prove highly successful. It makes an average release of the nonsensical sort.

Greater Vitagraph

HER RIGHT TO LIVE (Blue Ribbon), Jan. 22.—The scenes of this five-reel Blue Ribbon feature take place in a small city, and Peggy Hyland impersonates an orphan girl who is ill-treated by her uncle. The picture is very well played. A longer review is printed on another page of this issue.

World Pictures.

THE BONDAGE OF FEAR (Peerless), Jan. 23.—Ethel Clayton is the star of this five-reel screen drama and plays with her usual skill. The plot holds interest and the director has availed himself of an excellent opportunity to use some picturesque scenes. The cast is competent. The picture is reviewed at length on another page of this issue.

Miscellaneous

THE BARRIER (Rex Beach Pictures Company).—A remarkable screen reproduction of Rex Beach's Alaskan story is this picture, running a little over nine reels. Edgar Lewis directed it. The acting of a screen-trained cast is of the best. The picture is reviewed at length on another page.

HEANEY HAS "THE VALLEY OF FEAR."

Sherlock Holmes again makes his appearance in the latest A. Conan Doyle's detective story, "The Valley of Fear." The scenes are laid in a mining district of the United States and carried across the waters to London. The film, like the story, is full of action, mystery and deductions, and grips the audience from the moment it is flashed on the screen to the finish.

Sir A. Conan Doyle, the author, displayed the keenest interest in the writing of the scenario, and personally gave his attention to the cast and brought forth the Sherlock Holmes as he pictures and understands him to be. This picture is sold on a state right basis and is handled exclusively by John W Heancy, 1480 Broadway, Longacre Building, New York City.

NEW EXCHANGE IN PITTSBURGH.

The opening of a new exchange at 238 Fourth avenue, Pittsburgh, has recently been announced by Messrs. Royer & Wheeler. The name of this concern is the American Standard Film Service, and is a branch office of Chicago. It is the intention of this concern to release at least two comedies a week, and from one to two features monthly. The initial release will be four episodes of the "Tom & Jerry" series, produced by the Emerald Motion Picture Corporation and released exclusively through the American Standard Motion Picture Corporation to their branches.

It is the intention of Mr. Wheeler to very shortly open branch offices in Cleveland and adjoining large cities.

A Gold Rooster By Arrow

"Crime and Punishment" Will Be Released on Pathe Program About February 1.

"CRIME AND PUNISHMENT," the first Arrow Gold Rooster play on the Pathe program since "The Woman's Law," will probably be released the last week in February. The announcement is of more than passing interest, since Derwent Hall Caine, son of Hall Caine, the famous author, and himself a famous actor, is the star of the play which is adapted from the well known book by Fyodor Dostoevsky.

The book has enjoyed a wide popularity and is one of the few stories by Russian authors which are well known in the United States. Readers of it will remember how strongly dramatic it is and how great are its possibilities for the screen. Briefly, it is the tale of a high minded young Russian student, who becomes a radical and in consequence has to flee to the United States, leaving his mother and sister behind. In America he sees the same forces of oppression and injustice at work as existed in his native land. He broods over it, until, in a moment of aberration he commits a crime in order to get money to give to the poor. Falling in love with a young girl, she leads his mind back to a healthy state and persuades him to give himself up to the authorities.

Arrow has spared no expense in the production of this picture. The Russian atmosphere in the early scenes is noteworthy for its fidelity to fact. Various mob scenes are particularly well done and the scenario preserves faithfully the spirit of the book. The acting is particularly good. Mr Caine, as the young student, gives a finished characterization. The supporting cast is excellent, including as it does Marguerite Courtot and Sidney Bracy.

With such a cast, the excellent direction by Lawrence McGill, the fame of the story and the lavishness of the production, "Crime and Punishment" should be a big drawing card everywhere.

ETHEL BARRYMORE AND COMPANY LEAVE FOR FLORIDA.

Ethel Barrymore, Metro's famous star, B. A. Rolfe, president of Rolfe Photoplays, Inc., and John W. Noble, her director, with the supporting cast and executive staff, have gone to Jacksonville, Fla., where the exterior scenes for Miss Barrymore's screen version of Edward Sheldon's famous play "Egypt," will be made.

The company included Robert Whittier, William B. Davidson, William C. Mandeville, Frank Montgomery, Hugh S. Jeffrey, Mrs. Allen Walker, of the supporting cast. Of Mr. Noble's executive staff that went to the Florida Metropolis were Herbert T. Carleton, photographer, and his assistant, Marty Malone; Arthur Herrmann, property man; A. Fischer and four others selected for lesser important roles in this great film.

NOTABLE CAST IN "THE LONELY HEART."

Few motion picture stars have had the support that is given Miss Florence La Badie, Thanhouser star, in the newest Thanhouser-Pathe Gold Rooster play now being taken, "The Lonely Heart," by Agnes C. Johnston, and directed by Frederic Sullivan. In the story Miss La Badie as an artist loses her sight, then regains it, only to see her lover in a compromising situation. There is a great house party scene, the guests being later aroused at midnight and making their appearance in the dancing hall in pajamas and negligees.

Supporting Miss La Badie are Boyd Marshall, Ida Darling, Ethyle Cooke, Gladys Leslie, Harris Gordon, Walter (Fatty) Hiers, Arthur LeVien, Clay Carroll, a "discovery" of Mr. Sullivan's; Sam Niblack, Thomas A. Curran, Inda Palmer and Helen Badgley.

"ACE HIGH," THIRD STORY OF GIRL REPORTERS' SERIES.

A smashing adventure in the dance halls of the East Side in New York City by "Jessie Forsythe," a young girl reporter, who has been instructed by her managing editor to explore the field for "color" in writing a series of Sunday stories, gives the plot to the third story of "The Perils of Our Girl Reporters," the Mutual Film Corporation's thrilling newspaper story series, entitled "Ace High."

What Miss Forsythe (Helen Green in real life), really dug up, was the story of the year in metropolitan journalism—the actual inside facts with regard to a conspiracy that had long baffled the political editors of the paper.

NEWMAN PLANT ENLARGED.

The Newman Manufacturing Company, located at 719 Sycamore street, Cincinnati, O., and 68 West Washington St., Chicago, Ill., have added another floor, 40x175, to their Cincinnati plant, which now comprises six stories. This firm, which manufactures brass poster frames, easels, railings, grills, choppers, etc., for theaters, are expanding with remarkable strides.

S. J. Newman, upon being interviewed, stated that their representatives are reporting excellent prospects for the year 1917, and that the last year was a very prosperous one. They expect shortly to send their new 1917 catalogue to press, but due notice will be given in their advertisements in the near future.

Manufacturers' Advance Notes

"THE GREAT SECRET" (Metro).

Phillip Gross, who attended Professor Baker's class in the drama at Harvard University, and is an expert on pageants, was enthusiastic in his praise of Metro's serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars, after witnessing a showing of the first five chapters of it.

"The serial is the best I ever have seen," said Mr. Gross. "It has a good dramatic story and is full of action and 'pep' all the way through. The acting of Mr. Bushman and Miss Bayne is superb. Particularly was I impressed by the 'close-ups' of Bushman and Bayne. In these parts of the film fine character de-



Scene from "The Great Secret" (Metro).

lineation and subtle pantomimic effects were demanded. Mr. Bushman and Miss Bayne produce those effects with rare artistry.

"What impressed me particularly about the serial is that it runs along like a book. In fact, my sensation while watching it was that I was reading a powerful story, chapter by chapter. Each chapter of this screen novel holds the spectator in suspense.

"One of the best of these 'suspense scenes' is when Beverly Clarke has been kidnapped and William Strong, the hero, is held at bay in the rendezvous of the New York gangsters. Here the spectator gets flashes of the police on their way to raid the place, while Strong's life is in peril and Beverly is being tortured.

"Then comes the raid itself, an unusual police scene for the screen. In the usual motion picture raids you see half a dozen bluecoats batter down a door and then begin fighting. But this raid is something new and realistic."

BOOK ON ADVERTISING "SEVEN DEADLY SINS."

In order to help the exhibitor who books "Seven Deadly Sins," the series of seven five-reel features to be released through the Triangle exchange at weekly intervals, McClure Pictures has compiled a comprehensive book that will be given to each exhibitor who show the group of photoplays.

A four-column page is devoted to each of the seven dramas. Newspaper stories and display ads in abundance are furnished the exhibitor in order to help him connect his theater with the vast amount of advertising that McClure Pictures has been giving to "Seven Deadly Sins."

Twenty-seven different electros have been provided to aid the exhibitor in illustrating his house advertising.

A feature of the book is a department suggesting special stunts and special ways of unusual advertising to help the exhibitor let the public know where "Seven Deadly Sins" may be seen.

FOX RELEASES TWO PRODUCTIONS JANUARY 22.

William Fox will release two productions for the week of January 22—Theda Bara in "The Darling of Paris," an adaptation of "The Hunchback of Notre Dame," and Gladys Coburn in "The Primitive Call." "The Darling of Paris" is Miss Bara's first picturepiay under the new Fox policy for 1917.

MARY MILES MINTER IN "THE GENTLE INTRUDER."

Mary Miles Minter will appear as the companion to an elderly woman in the newest of the Mutual Mary Miles Minter features being produced at the American studio under the direction of James Kirkwood. "The Gentle Intruder," as the picture will be named, is well up to the standard of the features previously offered in which this young star has appeared, and gives her wide opportunity in a difficult role. At the same time through all the scenes Miss Minter manages to convey the spirit of clean, wholesome comedy, which has made her work distinctive.

The story tells of a young girl who has been defrauded of an inheritance by her uncle's lawyer, posing as a protecting friend. Into the house of the man who has taken what rightfully belongs to her, she comes as a companion to an elderly woman, and through this association finally brings the lawyer's self-seeking, society-crazed family into a realization of their shortcomings.

TO HANDLE "CIVILIZATION" IN JERSEY.

The Civilization Film Corporation, Frank G. Hall, president, has taken the entire first floor of the Strand Theatre Building, Newark, N. J., where they are making extensive alterations and preparations to booking of the twelve reel film production, "Civilization," and the great feature of the hour, "War's Women." These features are now being released to the trade on a daily rental basis.

The Civilization Film Corporation will, from time to time, release other big productions, "and it is our policy," said Mr. Hall, "to handle nothing but the very largest productions, and these will be released to the exhibitor at the lowest possible figure, consistant with a reasonable percentage of profit."

"THE DEVIL'S PAY DAY" (Bluebird).

George Hivley's story, "The Toll of Vengeance," has been adapted to the screen by Fred Mynton and directed for Bluebird by William Worthington. "The Devil's Pay Day" has been selected as the screen title, as quite expressive of the outcome of the plot. Franklyn Farnum will be the star and Leah Baird will be his leading lady. The release date is set for Jan. 29.

Mr. Farnum has appeared as a light comedian in an earlier Bluebird, "A Stranger from Somewhere," but he has, in "The Devil's Pay Day," a vastly different role—melodramatic in the extreme—to express his versatility. Leah Baird is, in this feature, appearing for the only time in Bluebirds. Charles Perley,



Scene from "The Devil's Pay Day" (Bluebird).

Gertrude Aster, Seymour Hastings and Countess Du Cello are among the supporting players.

"The Devil's Pay Day" abounds in sensational episodes, winding up with a crime scene and attendant court trial that gives opportunity for big scenes and settings. One particularly attractive section of the film will display scenes at Coronado Beach, Cal., a resort near Los Angeles, at the height of the season.

Marie Doro Heads Paramount January 22

Will Be Seen in "Lost and Won," to Be Followed by Anita King in "The Golden Fetter."

MARIE DORO in the Lasky production of "Lost and Won," and Wallace Reid and Anita King in the Lasky production of "The Golden Fetter," will be the two big features on the Paramount Program for the week of January 22. Surrounding the program will be three short reel features; the fiftieth edition of the Paramount Pictographs, the magazine-on-the-screen; the fifty-first of the series of "weekly trips around the world," personally conducted by Burton Holmes, in which he takes the travelers to Ottawa and Toronto, and a Black Diamond comedy entitled "He Did It Himself."

Marie Doro's appearance this week is the first since her great success in the screen production of Dickens' "Oliver Twist." "Lost and Won" was written specially for Miss Doro by Channing Pollock and Rennold Wolf, two of the most successful playwrights and authors in the country. Playing opposite her in this picture is Elliott Dexter, her husband, it being the first time they have co-starred since their Famous Players adaptation of "Diplomacy." In the supporting cast are Carl Stockdale, Maym Kelso, Robert Gray, C. H. Geldert, Sydney Dean and a number of other well known Lasky players. This production is, in its intensity, a story of dramatic appeal, acting ability and photographic excellence, equal to the best of the Lasky photoplays.

Wallace Reid and Anita King in "The Golden Fetter" have a thrilling story to portray on the screen, it having come from the pen of Charles Kenney Jackson, and is based on the author's short story, which was carried in Collier's some years ago. This will be Mr. Reid's first appearance on the screen since his wonderful success in Cecil B. DeMille's greatest spectacle of "Joan the Woman."

The story deals with a young New England school teacher who has been cheated into purchasing stock in a mine in Alaska, and who, to prove to her own mind that she has not been swindled, goes to see the "wonderful mine" and finds that it is nothing but a hill with no improvements and no gold, silver and other minerals coming forth. But she does run into a gang of unscrupulous miners and opens a school, the attendance of which consists of but one person with whom she soon falls in love. There is plenty of action, a great deal of heart interest, and an excellent amount of suspense in the picture.

The fiftieth edition of the Paramount Pictographs contains four leading subjects in which there are contained plenty of action and human interest. The leading subject is that of the dangerous and thrilling winter sport of ice-boating, which is enjoying a tremendous vogue throughout the northern part of the country. In this edition also there is shown how industrial diamonds "carborundum" are made, this material being second in hardness only to the diamond, and which is composed of nothing less than sand, salt and sawdust. Another interesting subject is that of the remarkable advance that has been made in landscape gardening by experts in their successful transplantation of big trees. A unique piece of comedy plastique is also contributed in this edition by Ashley Miller, in which he shows how the high cost of living has been brought about.

Burton Holmes takes his fellow-journeyers to Ottawa and Toronto, where he shows many unique and interesting places the average traveler has not had the opportunity of seeing.

On of the most screaming comedies Paramount has issued will be released this week in "He Did it Himself," a Black Diamond Comedy produced for Paramount by the United States Motion Picture Corporation.

GAMBLERS ROUNDED UP FOR FOX PHOTOPLAY.

A round-up was made last week of the elite in the White Light palaces of chance. The automobiles which came to the doors of the Broadway rendezvous brought their imposing array of gamblers and confidence men not to police headquarters, however, but to the Fort Lee studios of Fox Film Corporation. Instead of being penalized for their intimate knowledge of three-card monte and other indoor pastimes they were remunerated highly for it.

The occasion was the filming of the big gambling scene in the Valeska Suratt picture now under way. Director Kenean Buel had a "model" gambling den built after Richard Canfield's famous place. The fittings alone cost several thousand dollars, and were shipped into Fort Lee from Elkhart, Ind.

Practically the entire studio floor was occupied by the setting. Tapestries hung on the walls, heavy carpets covered the floors, and the outfit included two roulette tables, one hazard table, two faro tables and one dice table. The five-dollar-a-day extras were sadly out of place in the million-dollar atmosphere, so with a half-dozen autos and offers of twenty dollars apiece for a few hours' work, Mr. Buel soon had the necessary element to populate the scene.

The fleet of cars had not gone more than five blocks on the way to the Fort Lee ferry, when it was halted by a policeman who recognized many of those inside.

Mr. Buel told the bluecoat the reason for the gamblers' presence, but acted on his advice and proceeded the rest of the distance in closed automobiles.

The men played with a fervor that was enlightening, but they seemed to enjoy more than the prospect of the twenty dollars, the manner in which their huge diamond studs and dazzling rings shone and flashed under the big studio lamps.

New African Pictures

Splendid Series Taken by J. C. Hemment to Be Shown Soon in New York.

Jack Goldberg, president of the Consolidated Motion Picture Industries Company, announces the completion of a new series of Wild Animal and Educational pictures. They constitute an entire evening's entertainment with lecture by J. C. Hemment, the man who first introduced the famous Paul J. Rainey pictures in this country, which were taken by himself and co-workers.

These new African Safari picture are most interesting, artistic, educational. Every scene shows nature's true colors, which were made possible through the autochrome process.

In order to photograph life on the equator as it really is, two year's time was taken and $100,000 spent. The camera men were forced into many difficult and dangerous positions at times, and suffered many hardships before the picture was completed. This picture shows the different modes of life, the natives' struggles, pleasures, government, form of entertainment, women, fighting of the different tribes, hunting of ferocious animals, and one scene in particular where there are over a million ants in a battle for life. This is one of the greatest scenes ever taken in the history of photography, but these are only a few of the many interesting features you will see in the most wonderful picture of the twentieth century.

Arrangements are being completed to show these pictures on Broadway as soon as a theater can be obtained.

BIG FLOOD A FEATURE OF "JIM BLUDSO."

Nigger Slough, a swamp near Los Angeles made famous by Lincoln Beachey, Porter Adams and other celebrated wizards of the air as an aviation exercise grounds, was made the scene of several thrilling episodes in the new Triangle-Fine Arts Mississippi river drama, "Jim Bludso," in which Wilfred Lucas is starred.

The marsh was selected for the picture location because it is probably the only spot in Southern California that resembles the bottom-lands of the lower Mississippi. Water which seeps into it from the nearby ocean is held back by a dam which keeps the section dry enough for traffic during the greater part of the year. In the rainy season, however, the ground is several inches under water.

To carry out the requirements of the story it was necessary for the company to erect an entire village on the swamp, patterned after the picturesque communities of ante-bellum days. The marsh was plotted off into plantations and the residences and negro cabins typical of a Southern rural hamlet were constructed. Here the flood scenes of the film production were enacted, and as a climax the entire settlement was swept away by a torrent of water in realistic imitation of the "Father of Waters" on a spring freshet rampage.

The flood was produced by the opening of the swamp dam which loosed a raging river that razed the frame structures like houses of cards.

MRS. BALFOUR NOTED FOR "MOTHER" ROLES.

Mrs. Sue Balfour, who plays Mrs. Mathilda Clarke, mother of Beverly Clarke, the role taken by Beverly Bayne in Metro's serial, "The Great Secret," holds the champion all around "stage mother" medal. Mrs. Balfour, who has a sweet, matronly face, began "mothering" stage favorites back in the good old stock company days, when she was a prominent member of Proctor's stock company in New York, and Creston Clarke's company in Philadelphia. Then she married August Balfour of Charles Frohmann's "Jane" company, but this did not pry her loose from her mothering habit. An engagement with Frank Mayo's "Pudd'nhead Wilson" followed and once again she had to be addressed as "mamma."

Ten years ago she began playing in pictures, hoping to get away from other roles. But such was not to be. She was cast for the title role in her very first picture, "The Woman Who Knew." And so it went on—"mothering" Mary Pickford in her first big success; also Marguerite Clarke in "The Wildflower;" Jane Grey in "The Little Grey Lady;" Mary Nash in "The Broken Road;" Florence Nash in "Springtime;" William Courtleigh, Jr., and Ann Pennington in "Susie Snowflake;" Marguerite Courtot and Owen Moore in "The Kiss;" Anna Laughlin in "The Ordeal," and many others.

"DELAYED IN TRANSIT" (Selig).

William N. Selig calls particular attention to "Delayed in Transit," a two-reel western comedy-drama, released in General Film Company's service, on Monday, Jan. 15. This is one of Gilson Willet's best feature plays of shorter length, and gives every opportunity for an unusual cast of players, including Frank Campeau, Tom Mix and others. "Delayed in Transit" while carrying an intensely interesting plot, has its lighter moments when much real comedy is introduced in a logical manner. There is some expert horsemanship and beautiful scenery of the Mexican borderland.

On Saturday, Jan. 20, in regular service of the General Film Company, a one-reel comedy-drama of college life, "Cupid's Touchdown," is announced. The star is Jack Pickford, who is given every opportunity to present talented character work. Jack Pickford takes the part of a young country youth who goes to college and passes through the ordeals inseparable with college life. He finally wins honors for his alma mater and wins the girl of his choice.

Universal Program

"Heart Strings," a Red Feather Feature, Heads An Adequate List of Subjects for Week of Jan. 22.

THE Universal Film Manufacturing Company offers a varied and interesting program of releases for the week of January 22, 1917. Exceptional care is taken in the selection of the subjects for the weekly Universal programs and this week the exhibitor is assured of a program that will prove entertaining to all classes of audiences and which will bring in results at the box office.

The Red Feather five-act feature drama, "Heart Strings," heads the list. This production is the strongest ever presented under the Red Feather banner. It is a tense human interest story written by E. M. Ingleton, scenarioized by Fred Myton and produced under the direction of Allen Holubar. Allen Holubar, Maude George and Francelia Billington have the leading roles and in the supporting cast are many well known screen favorites, including Paul Byron, Irene Hunt, Virginia Corbin, Mrs. Witting and Charles Cummings.

"Heart Strings" will be released Monday, January 22, on which date will also appear the Nestor comedy, "A Macaroni Sleuth," written by Bess Meredyth and produced by L. W. Chaudet with Eddie Lyons, Lee Moran and Edith Roberts as the principal fun-makers.

"Souls United," a three-act drama of South Africa, featuring winsome Violet Mersereau is the leading offering on Tuesday, January 23. This feature will appear under the Gold Seal brand. In the support of Miss Mersereau are Harry Benham, Fred Hearn and others. The Victor comedy, "The Honeymoon Surprise," written and produced by Capt. Leslie T. Peacocke with Fred Church, Eileen Sedgwick and Calrie Du Brey is the other Tuesday release.

The Universal Animated Weekly, No. 56, with the latest pictorial happenings in all parts of the country makes its regular appearance on Wednesday, January 24. On the same day will be released the L-KO two act comedy, "The Battle of Let's Go," in which Dan Russell is guaranteed to cure the worst case of blues on record. This is an exceedingly funny L-KO. The other release of this date is the Big U one-act Indian drama, "The Red Goddess," with Mona Darkfeather in the principal role.

"A Wife's Folly," a stirring two-act drama under the Big U brand, will be released Thursday, January 25. This is an exciting story of the sea, written by James R. Garey and produced by Ben Wilson, who also plays the leading role opposite Edna Hunter. In the cast are Violet Axtell, Thomas Lehman, Jeannette Rutland and Charles Ogle. "Black Evidence," an Imp drama, written and produced by John McDermott, with Lois Wilson and Kingsley Benedict in the leading roles, and the Victor comedy, "The Black Nine," featuring Billy Mason, are other releases of this date.

Friday, January 26, the two-act Imp drama, "The Fugitive," will be released. This is a novel photoplay of the underworld from the pen of E. Magnus Ingleton, and was directed by Fred A. Kelsey. Louise Lovely heads a well balanced cast, which includes Roy Stewart, Harry Carter, T. D. Crittenden and Vesta Pegg. Pat Rooney will appear in the Victor comedy, "Hell by the Enemy," on the same day. This is a different type of film comedy and affords many farcical opportunities for the star.

Four reels will be released Saturday January 27. The leading release will be "The Daring Chance," a two-act Bison drama of the West, written by Harvey Gates and produced by William V. Mong. Nellie Allen and William V. Mong head a cast of noted players. The Joker comedy, "Love Me, Love My Biscuits," featuring Gale Henry and William Franey and the Laemmle drama, "The Blood-Stained Hand," with Matt Moore and Jane Gail are the other releases.

The Big U two-act animal drama, "Jungle Tragedy," featuring Marie Walcamp, is the leading release of Sunday, January 28. Other releases of this date are the Rex drama, "The Old Toymaker," with Allen Holubar and Leah Baird, and the Powers split reel, "Boomer Bill's Awakening," a comedy cartoon, and a Dr. Dorsey educational.

The fifth episode of the Grace Cunard and Francis Ford serial, "The Purple Mask,' entitled "Ablaze in Mid Air," will be released during the week. This is the most thrilling and exciting episode yet released in this great continued motion picture story.

NEW TRIANGLE KOMEDIES.

Much interest is being shown in the new single-reel Triangle Komedies, which are anounced for immediate release. Twelve komedies have been completed, and are declared by impartial critics to be crammed with clean fun and rib-tickling situations.

Titles and release dates have been announced as follows: "Love Under Cover," and "The Pipe of Discontent," January 14; "A Noble Fraud," and "Honest Thieves," January 21; "Heart Strategy," and "A Grab Bag Bride," January 28; "The Male Governess," and "The Road Agent," February 4; "Won by a Foot," and "His Deadly Undertaking," February 11; "The Telephone Belle," and "When Hearts Collide," February 18.

The demand for single-reel comedies has been insistent since the beginning of the motion picture industry, and will undoubtedly continue as long as pictures retain their universal appeal. The Triangle has utilized its best resources in putting on these short laugh-makers and this assurance should be enough to stimulate the interest of exhibitors generally.

FOUR SINGLE REELS FROM GAUMONT.

Having made the release of the final chapters of its sensational photo-novel, "The Vampires," the Gaumont Company has only four single-reels to offer as its contribution through Mutual for the week of Jan. 21. However, a great many exhibitors are only beginning to get "The Vampires" as there has been such a demand for it that the Mutual Film Corporation has been unable to supply the demand with the prints sent from Paris.

The first single-reel of the week is "Reel Life" No. 38, the Mutual Magazine in Film. This contains pictures of "Oranges in California," "The Air," "The Hydro-ski," "Automatic Apple Graders," and "How to Remove Shattered Glass."

January 23 brings to the screen the Gaumont "Tours Around the World" No. 12. The pictures take spectators on a trip from Bordeaux, France, down the Gironde river to Pauillac. Although Bordeaux is the fourth port of France it is situated 60 miles inland. There are also pictures of the Monastery of St. Thessalonica in Greece, and of the Gorges of the Nive river in the French Pyrenees.

"See America First" No. 72, which has on the same reel an animated cartoon by Harry Palmer, is released Jan. 24. It shows places in "Historic Virginia," picturing Williamsburg, Hampton, Norfolk, Hampton Roads, and the site of the surrender of Cornwallis. The Gaumont Kartoon Komic is entitled "Absent Minded Willie."

The fourth single-reel of the week is The Mutual Weekly, which is manufactured at the Gaumont laboratories.

VIOLA DANA IN PLAY OF EAST INDIAN LIFE.

Viola Dana, the brilliant and gifted little Metro star, has begun work on a new feature screen play, a five-part Metro-Columbia production called "A Wife by Purchase." This is a screen version of the popular novel of the same name by Paul Trent. John H. Collins is directing the production, with the assistance of Albert J. Kelly, and has adapted it for screen purposes. A. A. Cadwell is the photographer chosen to take the picture.

"A Wife by Purchase" is a story of India. Several of the principal characters are English, and there are finely contrasting scenes of rural England and life in India. In England the Country squires and their friends ride to the hounds, and in India there are seen the rites of the temple of Krishma, as well as the more simple life of native huts.

Miss Dana will be seen as Ameia, in whose veins runs both white and native blood. Miss Dana will be supported by a strong cast in the new production, most of the players being well known to Metro audiences. Robert Walker will have the part opposite the star, that of Claude Drummond, who saves Ameia from being sold into temple slavery. Augustus Phillips has been engaged for the part of Claude Drummond's friend, Jack Alston, commissioner of a neighboring district. Frank Currier has the important part of Major Dennison. Other well known players are Henry Leone, who will play Kundra Ram; George A. Wright, who will play the Earl of Ketherington; Harry Allen, and Adele Clarke.

"THE LITTLE MISSIONARY" (Essanay).

This is a Black Cat feature which presents Mary V. McAlister, Essanay's child star, in a very charming comedy-drama of life in an orphan asylum. The photoplay is not exclusively for children, but, on the contrary, carries its appeal in the main to



Scene from "The Little Missionary" (Essanay).

adults. It bears a strong moral on the emptiness of a childless marriage. There are some scenes brimming with pathos, including bedtime in an orphanage, but the spectator finds relief from the powerful tension of these by the many lovable and ludicrous incidents of child life which are interspersed in the picture. Little Miss McAlister has been surrounded with an excellent company. The photography is perfect. "The Little Missionary" was released through the General Film Service January 16, and has a screen time of 28 minutes.

Strong Cast for George Beban's Picture

"His Sweetheart," Written by Star and Lawrence McCloskey, Embodies Novelties.

HELEN JEROME EDDY, Harry De Vere, Kathleen Kirkham, "Peaches" Jackson, Sarah Kernan, Robert E. Rolson, J. N. Leonard, Cecil C. Holland and Charles Yorba are among the principal players who will appear in support of George Beban in the Morosco-Paramount picture, "His Sweetheart," scheduled for release during the last of the month.

The story itself was written by George Beban and Lawrence McCloskey in collaboration before the former went west to begin work on the production. There are a great many novel features in the story, as Beban was determined that, despite the fact that it had an Italian setting, it was to be very different from anything which he had ever done before.

The very title itself is deceptive, for the sweetheart to which it refers is none other than Beban's mother, who comes to America to see her son after he has become a "wealthy" American. But of course the son does not prove to be quite so much of a plutocrat as she had expected to find him and her thrifty nature leads her to take a position as laundress in the home of the district attorney.

Here the prank of a baby in hiding a valuable piece of jewelry in the clothes basket leads to the arrest and conviction of the innocent, terrified Italian woman on the charge of theft. The son is furious at the conviction of "Mama Mia," and a gang of political enemies of the district attorney work upon his mind until he is persuaded to have revenge upon the prosecutor.

The plot as it is finally hatched calls for Joe to hide upon the golf links until the attorney drives his ball near a thicket. Then he is to seize the ball and substitute for it another, which has been filled with nitro-glycerine and which, when struck by the victim of the plan, will blow him to atoms and destroy every trace of guilt at the same time.

But when Joe has succeeded in making the substitution of the loaded ball and the attorney is in the very act of striking it, the Italian is horrified to find his victim's wife and daughter coming within range of the explosive. There is an instant of frightful indecision and then Joe rushes from his hiding place and plunges upon the ground before the attorney, in time to receive the blow which would have meant death to them all had it fallen upon the ball.

Of course there is another sweetheart in the story, but she does not know whether she really qualifies under that category until Joe's mother has been cleared of the charge against her.

The production was made under the direction of Donald Crisp, and for the street scenes in the Italian quarter, asphalt paving was actually laid in the studio yard, gutters and sidewalks were built and stores were erected along the street, which are said to resemble in every detail a typical section of the Italian quarter of New York.

TRIANGLE FEBRUARY 4TH RELEASES.

Wilfred Lucas, Thelma Salter and Frank Keenan are the stars of the Triangle feature releases for February 4. Lucas has a vehicle designed to test his versatility to the full in the Fine Arts picturization of John Hay's Pike County Ballads, entitled, "Jim Bludso," which is directed by Lucas and Tod Browning.

The story of "Jim Bludso" is one that Wilfred Lucas is excellently equipped to visualize, as it calls for picturesque character



Scene from "Jim Bludso" (Triangle).

work and much action of the "red-blooded" variety. Bludso is engineer of the Mississippi River packet, "Prairie Belle," when the Civil War break out. He decides to join the Union forces, despite the protests of his wife, a pleasure-loving young woman from Natchez. This leads to an estrangement. Jim comes back from the war to find that his wife has eloped with a river gambler, deserting her little son. Later on, Merrill, the gambler, takes an interest in a contract to build the levee at Gilgal, Bludso's home town. Leaving Gabrielle as heartlessly as she had left Jim, Merrill goes to Gilgal. He has an encounter with Bludso, although the engineer does not identify him as the man who has broken up his home. A flood comes and to hide the miserable work that he and his partner have allowed on the levee, Merrill tears a hole in the bank and tries to lay the blame on Bludso and his negro, Banty Tim. Things look desperate for the pair, but Fate is on their side and they are enabled to establish their innocence. Bludso again becomes engineer of the Prairie Belle. While racing with another boat, the packet takes fire and burns, but the heroic engineer "holds her nozzle ag'in the bank till the last galoot's ashore." In the end his unfaithful wife dies and Jim is enabled to marry Kate Taggart, his early sweetheart.

In "The Crab," a Triangle Kay-Bee, Thelma Salter takes the part of Ivy Marten, a homeless waif, who is given a home by Foster Borrum (Frank Keenan), a grasping and unsympathetic man of affairs in a poor community. Borrum is not attracted to the child; he takes her in merely to pique the curiosity of his neighbors. Gossip of his ill-treatment of the little girl is spread among the neighbors, and Borrum is taken to court to answer the charges. His ward, who loves him in spite of his eccentric ways, becomes his star witness, and he is acquitted. In the end Borrum's hard shell of austerity is melted, and he decides to devote himself to the education and care of Ivy and the welfare of his neighbors.

"THE VAMPIRES" DEMAND DOES NOT SLACKEN.

Increasing in interest as it nears the concluding chapter, "The Vampires" retains its remarkable mastery over spectators by the unusual turns given to the sensational developments in the pursuit of the arch criminals of Paris by Phillip Guard and his intrepid companion, Normandin. The greatest of the Gaumont photo-novels released through Mutual works up to a stirring climax which has brought this comment from one of New York's most careful reviewers: "Unlike most final episodes of a series of this character, it is strong and sustaining in interest up to the final flicker. All the Vampires are accounted for, and Guard and his associates are spared to take part, we hope, in another series as interesting as this."

"Interest in photoplays that are highly melodramatic does not seem to wane," said an officer of the Gaumont Company in commenting upon the success of "The Vampires" and the photo-novel which preceded it, "Fantomas." "There remains a constant demand for pictures of this type, constant in the sense of consistent appreciation by spectators. The reviews in the trade press were uniformly words of praise, and to the reading of these by exhibitors we attribute much of the success of both pictures. These reviews bore out the Gaumont and Mutual advertising of the photo-novels, and exhibitors always appreciate and reward truthful advertising."

An interesting fact worthy of comment is that exhibitors who had not shown "Fantomas" but who booked "The Vampires" are now arranging to show the former after they have concluded the photo-novel depicting the activities of the arch criminals of Paris.

"A GIRL'S FOLLY" (World).

The next Brady-made World picture play with Robert Warwick as its star promises to contain a quite uncommon quantity of novelty. Its present title is "A Girl's Folly," substituted for "A Movie Romance," and its principal male character is a famous motion picture star.

The story is laid in the studio and "on location," and it shows pretty much everything about the manner in which a picture play is carried to completion, from the make-up of the star to the release.

The dressing rooms, the setting up of scenery, the adjustment of the cameras, the summoning of the players for an episode, the director's rehearsal with the people and the taking of the scene itself are all reproduced with realistic but mainly comic effect.

"A Girl's Folly" is distinctly a behind-the-scenes comedy, which does not even overlook the lunch room where the movie actors take their hurried repasts between calls to the stage.

The authors of this comedy are Frances Marion and Maurice Tourneur, to whom the palpably reasonable belief occurred that a photoplay with a pretty love story and also showing the inside machinery by which screen diversions are made might possess a double interest.

HARWELL HEADS UNITY.

H. W. Harwell has purchased the controlling interest in the Unity Service Corporation and has been elected president to succeed W. R. Merrill. The Unity Service Corporation is an independent exchange handling Unity and other releases and in the short time they have been in business have established an enviable reputation. Mr. Harwell is well known to the exhibitors in New York territory and with the additional assets of a pleasing personality and thorough knowledge of the exchange business should have no trouble in building up the lucrative business already established. Mr. Harwell has just concluded negotiations with A. J. Cobe, vice president and general manager of the Unity Sales Corporation, whereby he will have the exclusive handling of the Tweedeldum Comidies and also "Glory," a seven-reel feature, in which Juanita Hansen and Kolb and Dill are featured, to be released by the Unity, January 15.

Violet Rays in Kalem Film

Special Tinting Process Used for Episode of "Grant, Police Reporter."

WHEN Robert Welles Ritchie wrote "The Violet Ray" for the Kalem Company to produce as one of the episodes of "Grant, Police Reporter," he called attention to the special tinting of the positive prints necessary to put over the unusual lighting effects. Not being versed in laboratory love, Author Ritchie could not know that the effects he had asked for were exceedingly difficult to obtain. Nor did the director, Robert Ellis, give more than a passing thought to the matter when he produced the picture.

The action centers around the efforts of two representatives of a foreign government to steal the secret of the violet ray from the inventor and his daughter, who has helped him perfect it. Failing to make the scientist divulge his secret, the conspirators turn the deadly rays upon his eyes, temporarily blinding hm. They are about to administer the same treatment to his daughter when Grant, police reporter on the Chronicle, bursts into the laboratory after a perilous walk across the electric light wires leading into the house near the third story window and covers them with his gun.

The tricky light effects used in this scene were a source of considerable perplexity to Kalem's factory superintendent, until by experiment he evolved an ultra violet tinting bath that would remain constant under all projection conditions. The tone would vary from ultra violet to a very pale shade, depending upon whether the film was projected with a direct or an alternating current. And since the realism of the entire picture depends upon these tints and tones in the positive prints, the Kalem organization naturally prides itself upon having solved this neat little chemical problem, which makes of "The Violet Ray" a novelty release out of the ordinary.

Thet infernal machine, whose deadly violet light will some day take its place along with wireless control of torpedoes in times of war, is convincingly demonstrated in this further adventure of Kalem's police reporter series. Georgo Larkin, the man of thrills, and Ollie Kirkby, the versatile girl, head a brilliant cast of players.

FOUR ENTERTAINING SINGLE-REELS FROM GAUMONT.

The enviable reputation of the Gaumont Company as a producer of single-reels causes that company to bend every effort to maintain the high standard for which it is noted. The excellence of its product is well maintained in the four single-reels which come from the Gaumont Laboratories the week of January 28. The first is "Reel Life" No. 39, the Mutual Film Magazine, released January 28. It contains pictures of a mobile X-Ray apparatus transferred from point to point by the French on the western battle front where hospitals are hastily set up. Butterflies used for decorative purposes by artistic designers are shown in the various stages of preparation. A third section shows the method of extracting salt from sea water. The reel concludes with a pictorial exposition of the hula-hula as danced by a native to the accompaniment of native ukulele players on the beach at Weikiki.

The second reel of the week is "Tours Around the World" No. 13. It takes spectators to Teheran, Persia, the Coast Resorts of Normandy—Etretat, Honfleur and Trouville, and winter scenes and sports in the Vosges Mountains. It is released January 30.

"See America First" No. 73, released January 31, shows San Diego, Cal. The city is remarkably interesting from a pictorial point of view because here was established the first of the California Missions, here is the Theosophical Institution, the leading resort hotel of southern California, and an exposition which kept open for two years. On the same reel is a Gaumont Kartoon Komic, "Never Again."

The fourth single-reel of the week is The Mutual Weekly, made by Gaumont.

LATEST VOGUE A SIDE SPLITTER.

An irate policeman in hot pursuit of Billy and Paddy is one of the most exciting moments in the latest Mutual-Vogue comedy which is in the making this week under the direction of James E. Davis. Some new and thrilling stunts are pulled in this chase that are bound to make any audience gasp while they are convulsed with laughter. Billy and Paddy are finally caught when the telegraph pole on which they are hiding is run into by the cop's auto and comes crashing down, bringing the boys with it.

"Smiling" Billy Mason, Paddy McGuire and Lillian Hamilton are the featured fun-makers in this comedy, the temporary title of which is "Sticky Fingers." This is a two-reel offering and the trio are given ample opportunity to make use of all their comedy tricks.

VITAGRAPH V-L-S-E TO PUT OUT "THE CHRISTIAN."

Through an announcement just made by the Vitagraph-V-L-S-E., Incorporated, it has been decided to distribute the remarkable film version of Hall Caine's great story, "The Christian," through that organization.

To Put Out "Buffalo Bill" Film

It Was Made by Essanay and Will Be Distributed by K-E-S-E.

"BUFFALO BILL," whose death in Denver was announced Wednesday, January 10, was a warm friend of George K. Spoor, president of the Essanay Film Manufacturing Company, Chicago, and through him arranged to leave his autobiography in film to posterity. It is probably the first instance of the film being used for this purpose.

"The Life of Buffalo Bill" and the Indian wars was produced under the auspices of the United States Government as an historical record of the forming of the West. William F. Cody (Buffalo Bill), the greatest plainsman of them all, and the most romantic figure in the building of the nation, is shown throughout his life and battles. "Buffalo Bill" himself plays the leading role.

This picture, which is to be distributed throughout the United States by the Kleine-Edison-Selig-Essanay service, shows myriads of Indians, regiments of United States soldiers and scores of picturesque scouts, many of them boon companions of Buffalo Bill, each in some thrilling feature. Most of the veteran scouts of the West were asked by Buffalo Bill to contribute something to his film autobiography and the result is said to be decidedly interesting.

As it stands and will be shown on the screens throughout the United States, "The Life of Buffalo Bill" is an hour and ten minutes of thrilling action, terrifying Indian battles and prairie skirmishes, its exciting moments contrasting with its acute pathos, its light, amusing situations fitting in consistently with the daring and dangerous humor of the grim frontiersmen.

LUCAS TO STAR ON TRIANGLE PROGRAM.

Scenario rights to "Orpheus," a story by Samuel Hopkins Adams, recently published in Collier's Weekly, have been purchased by the Triangle-Fine Arts studio for picturization under the direction of Wilfred Lucas and Tod Browning. Lucas will play the star role. Lucas has not yet selected his cast, but it is probable that Carmel Myers will be promoted to a leading lady and will support the star. Work on the production will be started as soon as "Jim Bludso" is completed.

The story has unusually dramatic screen possibilities and the transformation of it into scenario form will be supervised by Lucas himself. He was struck by the unusual plot and persuaded the studio management to secure the film rights without delay. "Orpheus" is one of the "Our Square" series. It is threaded with pathos, romance and tragedy, combining to make strong heart interest and dramatic effect.

THE NEW HULETTE PICTURES.

"'Her' New York," the Thanhouser-Pathe big first-of-the-year features, starring Gladys Hulette, will be followed in the spring by the fourth of the "lovely child" series, "Pots-and-Pans Peggie." The first and second plays were "The Shine Girl" and "Prudence, the Pirate," all written by Agnes C. Johnston. The first scenes of Miss Hulette's latest play began on January 8. The new story, filled with the quaint situations that have pleased Miss Hulette's public, is by Philip Lonergan.

WITH APOLOGIES TO THE METRO.

By error, the wrong cut was inserted in the review of Metro's picture, "Cave Man's Buff," which appeared on page 358 of the January 20 issue. In order to show what a perfectly good cut



Scene from "Cave Man's Buff" (Metro).

was omitted, and also that exhibitors may be spared the trouble of looking for the non-existent scene, as misprinted by us, we are showing herewith the cut which should have appeared.

The Exhibitor Free at Last

That's What Lewis J. Selznick Says and He Offers This Argument to Prove His Statement.

"THE exhibitor's day of bondage is ended," declared Lewis J. Selznick in an interview this week. Calling attention to the fact that the advent of the new Goldwyn Company in the open booking market already makes it possible for the exhibitor playing one picture a week to book his theater without depending on program attractions, Mr. Selznick prophesied that 1917 would see the complete overthrow of the old system.

"With Goldwyn, Artcraft and Selznick pictures already in the field," declared the noted producer, "the exhibitor is free at last. With our thirty-two or more productions a year to choose from; with Artcraft putting out twelve or more and Goldwyn coming out with an additional thirty-odd pictures, it is no longer necessary for the exhibitors to pay for service and tie themselves hand and foot to any program.

"Furthermore, the exhibitor can now force the program producers to let him select features from the program and play them as he desires.

"I have often been asked in the last few weeks what I thought of our new 'competition,' meaning the Goldwyn company. A little thought on the part of my questioners would show them that Goldwyn is not my competitor, but my ally. The advent of this big company into the open market is not only an insurance on the success of my proposition, but means the emancipation of the exhibitor.

"Between the Goldwyn, Artcraft, my own company and the several individual companies producing special features we can already supply the entire needs of the biggest exhibitors in the nation and even keep the smaller fellow's house open for the better part of the week.

"Within the next few months I am confident we shall see the big program companies taking their principal stars out of the programs and releasing them as 'specials' on the open market."

OUT SELLING "THE MASQUE OF LIFE."

Jacob L. Kempner, of Signet Films, Inc., No. 220 West 42d street, has been in Chicago for the past ten days in the interests of "The Masque of Life," the big feature photoplay which his company is marketing on the states rights basis, and is about to leave for the Pacific coast to clost contracts on practically all of the unsold territory on the picture.

Mr. Kempner's principal business in the Windy City was to complete arrangements with Jones, Linck & Schafer for the booking of "The Masque of Life" in the states of Illinois, Indiana, Kentucky and Michigan. Aaron Jones, representing the Chicago buyers, was much interested in the picture when it was shown him sime weeks ago, and, it is understood, paid a splendid price for the territory his firm purchased with more than a well developed "hunch" that the firm was going to get the money back and a lot more.

The Westcott Film Corporation, of Minneapolis, has bought "The Masque of Life" for Iowa, Nebraska, Missouri, Kansas, North and South Dakota, Minnesota and Wisconsin. The K. & R. Film Company has purchased the territory comprising Delaware, District of Columbia, Maryland and Virginia, and the Supreme Photoplay Productions, of Pittsburgh, has taken New Jersey, Pennsylvania and Ohio.

Marcus Loew, who bought New York State during the progress of the picture's four-week run at the Park theater, New York city, is playing the feature as a special attraction at his various theaters throughout Greater New York and vicinity with record breaking success. It is said that he is keeping ten prints at work daily.

WARWICK IN VERSION OF OPPENHEIM NOVEL.

Robert Warwick, who has just completed his first Selznick-Picture, an adaptation of the famous detective drama, "The Argyle Case," will begin work immediately upon a film version of "The Court of St. Simon," by E. Phillips Oppenheim.

For this production Harry Rapf, president of the Robert Warwick Film Corporation, has secured the services of the celebrated French director, Leonce Perret, who arrived in America last week. Mr. Perret is without a peer among the directors in France. His most recent screen triumph was the presentation in Paris of a spectacular film entitled "The Heroes of the Yser."

Perret is best known on this side of the Atlantic through his direction of the Suzanne Grandais features that were all the rage four or five years ago. Until his departure for this country Perret was Director General of the Gaumont Company and supervised the production of almost all its biggest features.

The story of "The Court of St. Simon" is particularly well adapted to Director Perret's training, the greater part of the scenes being laid in France. It is one of Mr. Oppenheim's most popular novels and the central character will offer Mr. Warwick a splendid role for the screens. The scenario is being completed by Frederick Chapin, who was recently engaged as scenario editor for the Selznick companies, and work on the production is expected to start next week.

SCHWARTZ FILMS, INCORPORATED.

A new firm of "Schwartz Films, Incorporated," has made its advent into the feature film field of the Middle West, with offices in Chicago, Ill. It is the intention of "Schwartz Films," Incorporated," to take over for direct distribution to the exhibitors in this territory only the biggest and most worthy of the super-films as they are produced. The new firm will operate a special publicity service in connection with each feature distributed, which will open up new avenues of film advertising for the exhibitor and practically insure capacity patronage for every picture booked.

Among the first of the features to be handled will be the series of six two-reel super-features based upon the poems of Ella Wheeler Wilcox, and distributed by them to exhibitors in Illinois, Wisconsin and Indiana. There had been much speculation as to the handling of the Ella Wheeler Wilcox pictures in this territory, but the "Schwartz Films" people over-bid all competitors, paying a record price for the rights for the above three states.

"Schwartz Films, Incorporated," with William M. Schwartz, as president and general manager; M. Schwartz, vice-president; Jack M. Schwartz, treasurer, and I. Maynard Schwartz, secretary, together with their able office staff, will endeavor at all times to co-operate with the exhibitors and give them the best to be had at prices where they will be able to net larger profits on big features, there appears to be a good foundation for the report.

"THE PRIMITIVE CALL"—(Fox).

For "The Primitive Call," Gladys Coburn's second photoplay, William Fox has assembled a cast of super-excellence. Besides Miss Coburn, who scored a notable success in her initial motion picture production, there are in the company such distinguished artists as Fritz Leiber, John Webb Dillon, George Ian Larkin, Lewis Sealy, Velma Whitman and Kittens Reichert.

"The Primitive Call" is an Indian picture that is "different," and Mr. Leiber was selected for the principal role because he has the peculiarly spare countenance, high cheekbones, erect carriage, and long stride characteristic of the Red Man.

John Webb Dillon has been in many Fox films. He will probably be recalled best for his fine impersonation of the fiery Tybalt in "Romeo and Juliet." "The Primitive Call" will be released on Jan. 22, 1917.

MARJORIE RAMBEAU IN SECOND MUTUAL PRODUCTION.

Marjorie Rambeau's second Mutual production will be a picturization of "Motherhood," a play by the well-known author and playwright, Frederick Arnold Kummer. Miss Rambeau has already commenced work on this production at the studio of the Frank Powell Producing Company under the direction of Frank Powell.

In "Motherhood," which will mark Miss Rambeau's second appearance on the screen, she has a role entirely different from that of "The Greater Woman," which introduced her to the photoplay stage, and one which will afford her a wide range of artistic expression. "Motherhood" is a virile, gripping, modern story, unusual in treatment and builded, as the title indicates, on a theme of universal appeal.

"FORTUNES OF FIFI" FOR MARGUERITE CLARK.

"Snow White" and her seven little dwarfs neatly packed away in celluloid to the accompanying plaudits of the multitude, Marguerite Clark is now hard at work in the Famous Players studio under the direction of Robert G. Vignola, on an adaptation of Molly Elliott Sewell's well-known play, "The Fortunes of Fifi," which will be released on the Paramount program in February.

As Fifi, Miss Clark will undertake a new role for her—the part of an actress on the French stage. Though this is not the first French girl that Miss Clark has played on the screen—"Silks and Satins" found her in mediaeval France—she has never played the extremely difficult role of an actress before. However, Miss Clark heself is pobably the only person who is concerned for the outcome of her attempt, as her admirers will be content to place any histrionic undertaking in her capable little hands.

"THE DARLING OF PARIS" (FOX).

The part taken by Miss Theda Bara in "The Darling of Paris" is one of the most interesting characters she has ever been called upon to interpret since becoming identified with the silent drama. It is an unusual one, dominating the story from beginning to end. There are but few moments when she is not in the picture, which adds all the more importance to the production in general.

The play was suggested from Victor Hugo's novel, "The Hunchback of Notre Dame," and the part of Esmaralda, which Miss Bara portrays, throws a new light on the ability of the actress.

H. W. Johns-Manville New Des Moines Office.

By opening their new office at 911 Walnut street, in Des Moines, Iowa, January 1st, the H. W. Johns-Manville Company brought the total number of their branches up to fifty-five. Practically every important city in North America now has a Johns-Manville branch.

Intrinsic Value vs. Stars

W. A. Brady Says He Believes in Getting Out the Best Pictures Possible.

DIRECTOR GENERAL WILLIAM A. BRADY and the other officers of the World Film Corporation are naturally elated with the remarkable increase in the demand for World Pictures Brady-made. This growth has been manifested in all parts of the country and also in Europe, where the Gaumont Company, of London, reports that the entry of these pictures has been amazingly successful.

In recently declining to compete for the services of a very prominent star who was in the market for a special release, Mr. Brady said:

"Probably there would be a large profit for the corporation in such an alliance. In fact I am convinced that there would be. But of its wisdom in the long run I am not so certain.

"The further we proceed the more I am convinced that the present policy of the World is the right one, with no comebacks. It involves nothing more than getting out the best pictures it is possible to get out, and selling them absolutely on their merits, never promising anything more than we can deliver.

"Even and reliable excellence is what we are after. We have many reasons for the belief that the public has grown to look for precisely this quality when it sees a World Brady-made announced, and that the condition is becoming more and more widespread every day.

"Why disturb such a situation by throwing all our energy and a fortune of our money into a 'special' with a $100,000 star, necessitating big fees from the exhibitors and increased prices at the box office?

"We feel that in the present development of the art we could not make better pictures than we are making, and that if we were to merely make longer ones and charge more for them—as we should be compelled to do by reason of the advanced cost—we should be 'dealing double' with exhibitors and public and bamboozling ourselves.

"We have been told repeatedly that our pictures ought to be released as 'specials,' and in some instances we have been invited to pad them out and sell state rights to the inquirers, some of whom called personally, while others applied by mail. It is our aim to make every World picture as good as any 'special,' but none of them will be padded out, and all will be released in the regular course and regular way on the World program.

"The returns from first finding a good plan and then sticking to it are illustrated in the plain, unalterable fact that every one of the World's exchanges, without exception, has tremendously enlarged its business during the past few months, while contracts already in hand for 1917 make it a practical certainty that the receipts will nearly if not quite double those of the previous year."

"The Vicar" a Special Release

Frederick Warde's Great Production Removed From Thanhouser-Pathe Gold Rooster Schedule.

THE elaborate Thanhouser production of "The Vicar of Wakefield," starring Frederick Warde, has been removed from the schedule of Pathe Gold Rooster plays, and will be offered as a Pathe special. "The Vicar of Wakefield" is in eight acts, was directed by Ernest Warde, has a distinguished cast and will win acclaim as a film edition of a classic that has constant big action.

Because of the withdrawal of "The Vicar of Wakefield" from the schedule of Gold Rooster plays, and its designation as a Pathe special, its release date in early March as a Gold Rooster play will be taken by "Her Beloved Enemy," featuring the two new Thanhouser stars, Doris Grey and Wayne Arey. The story is by Lloyd Lonergan, the direction by Ernest Warde.

The second March Thanhouser-Pathe Gold Rooster play will be Gladys Hulette in "Pots-and-Pans Peggie," another contribution to the "lovely girl series" under the authorship of Agnes C. Johnston. W. Eugene Moore is director.

Changes in April dates will be announced later.

"A DAY AT WEST POINT" (Ultra).

"A Day at West Point," a one-reel feature, was enthusiastically received at the Strand theater, New York, the week of Dec. 17. The various phases of cadet life and training, from entrance to the academy to graduation, are portrayed. President Wilson is shown giving out diplomas to the graduates, and Mrs. Wilson also appears prominently in the events of the graduation day exercises.

This picture is especially timely at present, in view of the strong movement towards the adoption of universal military training in America, and this condition heightens the interest which the vital subject matter and patriotic appeal of the film would create ordinarily. "A Day at West Point" is being handled by Ultra Films, Inc., which is offering it to independent exchanges.

"BRIDGES BURNED" ON METRO PROGRAM JAN. 29.

"Bridges Burned," with Mme. Petrova as star, will be released on the Metro program Jan. 29. The star herself is the author of "Bridges Burned," which was adapted for the screen by Wallace C. Clifton. Perry Vekroff directed the production, made at the Popular Plays and Players studios, and photographed by Neil Bergman.

"Garden of Allah" Shown at Indianapolis

Selig's Big Feature Presented Christmas Day at Indiana Town—Highly Praised.

ROBERT LIEBER, motion picture exhibitor of Indianapolis, Ind., on Christmas Day, gave the premier presentation of the Selig spectacular photoplay, "The Garden of Allah." Mr. Lieber has the honor of being the first exhibitor in the world to present Selig's "The Garden of Allah" on the motion picture screen.

The production opened at the Circle theater to standing room only, the S. R. O. card has since then been hanging out indefinitely. As this is the first occasion on which "The Garden of Allah" has been presented, it may be interesting to read of the reviews appearing in the Indianapolis newspapers, particularly so as the Selig production has not yet been presented to the motion picture trade reviewers.

The Indianapolis Times of January 1, says in part: "The producers did well in selecting the Circle theater for a try-out of this spectacular offering. The story of 'The Garden of Allah;' of the woman and the man from different walks of life, who go to the desert to forget and there learn the lesson of perfect renunciation, is well known from the book and the stage play of the same name. But, it remained for the motion picture screen to make it real due to the splendid acting of Miss Helen Ware as 'Domini Enfilden' and Thomas Santschi as the errant 'Boris.' The story gives a wealth of opportunity for scenic embellishment, and here Colin Campbell has scored, painting with broad strokes a remarkable series of pictures of the desert and its strange places, one of the most wonderful being a sandstorm which leaves nothing to the imagination."

The Indianapolis Star in the course of a long and flattering review, says: "The Selig Polyscope Company has produced 'The Garden of Allah' so artistically for the screen, that it merits the highest praise that can be given to it."

The Indianapolis News in the course of nearly a column review, says in part: "A remarkably large part of the story of 'The Garden of Allah' is told in the Selig production, and the book is followed much more closely than is usual in picturizations of novels. It is a notably rich and big production, full of scenes of strange and stirring picturesqueness, and with many touches of unusual beauty."

Real Railroaders in "Hazards"

Kalem Players' Early Experience Lends Realism to "Hazards of Helen" Series.

TO BE cast for the important roles, week after week, in a series that is well on its way to the two hundredth episode, is an honor that comes to few screen players, yet it belongs rightfully to Helen Gibson and G. A. Williams of Kalem's "Hazards of Helen" company.

But not without reason. Miss Gibson is the daughter of a railroad engineer and long before less favored sons and daughters had ever seen the inside of an engine cab, she was accustomed to taking long rides with her father and pitting her wee strength against the throttle and heavy reversing lever of a giant mogul. She early acquired a working knowledge of telegraphy, which she finds is a part of her stock in trade as the "Lone Point" operator in the railroad series of which she is the star. The messages that Helen sends are always bona fide, and telegraphers have declared that they can catch their meaning when close-ups of the instruments are shown. So much for the realism furnished by daring Helen Gibson.

Exhibitors and fans, perhaps, have wondered at the ease and assurance with which G. A. Williams handles himself in various roles in the "Hazards." For his versatility there is a good reason. He has always been fascinated by railroad life and has had actual experience in almost every branch of train service.

Back in 1887 the show he was with became stranded in Wisconsin. Never afraid of hard work, he secured a position with the North Western railroad, and from a humble "brakie" he rapidly rose to the position of passenger conductor.

His first moving picture work was in the Kalem railroad series, and he has often remarked that it is a delightful compromise between actual railroading and stage life.

The work of these two players—Miss Gibson and Mr. Williams—in stories written by men acquainted with railroading, insures to every episode of the "Hazards of Helen" that realism so greatly sought after and so regularly found in Kalem productions.

NATIONAL ASSOCIATION'S ANNUAL REVIEW.

Practically all of the prints for the sample reel of the film "How the Great Stars Make Love" are in the hands of the National Association of the Motion Picture Industry, and work on the assembly has been begun. This reel is the first of the series of at least five which the national association is going to issue as its "Annual Review" of the motion pictures of 1916. The films are to consist of cut-outs of the great scenes of the great pictures of the year.

The reel on "How the Great Stars Make Love" will be the first. Prints for the second reel, "Great Fights of the Films," are already coming in, also "With the Funny Stars." The subjects of the other reels will be "Daredevil Stunts," and "Great Thrills." The series will be released at weekly intervals by the national association to raise funds for its organization work.

Bluebird February Program

Has An Attractive List of Subjects and Notes the Return of Several Favorites.

THE return of Mary MacLaren, the reappearance of Ruth Stonehouse, the elevation of Wedgewood Nowell to featured position, and Franklyn Farnum's second essay at light comedy, are the principal outcomes of Bluebird's arrangements for February. Violet Mersereau comes back to Bluebird March 5 to complete the present announcements.

Lois Weber, who discovered Mary MacLaren and made her an "over night" star in "Shoes," has prepared a fourth Bluebird in which the pretty Scotch lassie will be featured. Harrison Ford will be her leading man, because of the fact that J. Warren Kerrigan's contract with Bluebird expired before "The Mysterious Mrs. M." was completed. Thus it came about that this feature was given a double production, almost in its entirety, holding back Mary MacLaren from Bluebird appearances since Oct. 2.

"The Mysterious Mrs. M." was inspired by Thomas Edgelow's story, printed originally in a popular magazine. Lois Weber made the screen adaptation and directed the production. Evelyn Selbie plays the title role, and the company supporting Miss MacLaren and Mr. Ford includes Charles Mailes, Bertram Grassby, Frank Brownlee and Willis Marks. This attraction, on Feb. 5, will be the forerunner of several more Mary MacLaren appearances among Bluebirds.

Rex Ingram contributes another of his photographically beautiful productions—along the lines of "Black Orchids" and "The Chalice of Sorrow"—on Feb. 12, when "The Reward of the Faithless" will bring Wedgewood Nowell into featured prominence with Betty Schade, sharing with him the billing honors. Claire Du Bray will also be prominent in the cast. Magnus Ingleton's story inspired this Rex Ingram presentation.

"The Man Who Took a Chance" gives Franklyn Farnum another light comedy opportunity to enhance his value to Bluebird and increase his personal popularity. This release will be made three weeks after "The Devil's Pay Day" (Jan. 29), in which Mr. Farnum plays an intensely melodramatic role, with Leah Baird opposite. In "The Man Who Took a Chance," the leading woman will be Agnes Vernon, who will in future appear with Mr. Farnum in all of his Bluebirds. William Worthington directed the Feb. 19 release, and the presenting company will include Lloyd Whitlock, Countess Du Cello, Arthur Hoyt, Charles Perley and Mark Fenton.

Ruth Stonehouse will be the star of "The Saintly Sinner" to be released Feb. 26. In this sensational feature Miss Stonehouse has a more dramatic role than she has ever played for Bluebirds. Jack Mulhall will be her leading man, and the supporting company will include Frederick Montague, Raymond Whittaker, Henry Devries, Alida Hayman, Dorothy Drake and Adele Farrington. Eugene Lewis furnished the scenario, made from L. H. Hutton's story, and Raymond B. Wells directed the production.

Mary Violet Mersereau will make another Bluebird appearance in "The Boy Girl," by John C. Brownell. This is the second Edwin Stevens production for Miss Mersereau in this series. The heroine is reared as a boy and it is not until late in the play that Miss Mersereau dons skirts. Exhibitors who recall "The Honor of Mary Blake," also directed by Edwin Stevens, will know what to expect in "The Boy Girl."

NEW SCREEN MAKES "CIVILIZATION" PICTURE CLEARER.

Thos. Ince's big production, "Civilization," was given its premiere in St. Louis during the holidays, under the auspices of the St. Louis Post Dispatch, one of the very large papers of the United States, circulation of same being close to 400,000. They devoted a great deal of space to this remarkable feature because they are using the procceds for the purpose of adding to their Christmas fund, which is one of the big holiday festivals of St. Louis.

In one issue they gave the Minusa Gold Fibre screen a very prominent write up, having purchased one after realizing that the ordinary white cloth screen at the Victoria theater was not suitable for bringing out the picture in the clear beautiful and natural manner that the master builder of this photoplay would like to have it. Among other things the Dispatch said:

"Even greater surprise and satisfaction was expressed by yesterday's audience in the Victoria than on the opening day, due to the installation of a Minusa Gold Fibre screen. This has been designed from the first and the screen was ready for service on Monday. It was found that the lens in the machine would not fit and these had to be changed. While the first two productions of 'Civilization' were satisfactory, there is a wealth of improvement following the installation of the Minusa Gold Fibre screen. This is the creation of a St. Louisan, E. R. Anderson, and the factory of the company is in this city. Fully 90 per cent. of the high grade motion picture theaters of the United States are supplied from here. With the Minusa screen even the winking of an eye is plainly shown, owing to its wonderful reproducing powers. With the light full upon it, the screen appears to be white. An explanation of this optical illusion is found in the fact that the gold forms a perfect harmony with or neutralizes the light rays from the machine being made to match with this light at the point of contact. There is no glare and the full beauty of the picture is brought out in a natural and clear cut way."

Fox's Activities East and West

Four Players Added to Long List—Company Celebrates Its First Anniversary in the West.

WILLIAM FOX'S hobby, as one reviewer remarked, is collecting—collecting photoplayers for his dramatic subjects. Last week he added four more. The newcomers are Frank Alexander, Cecil Holland, William Conklin and Violet Radcliffe. Mr. Alexander, perhaps the most impressive-looking member of the Fox organization, as he weighs just 320, has been working in Foxfilm comedies until recently. He will play the first dramatic role of his career in the new George Walsh film which Otis Turner is directing.

Cecil Holland, who will also appear in Mr. Turner's third production for Fox features, is a native of Gravesend, England. He had the parts of General Sherman and Captain Lyon in "The Crisis."

Mr. Conklin, at one time a noted walker and a crack half-miler, was on the stage for fourteen years. His last engagement was in the juvenile role of "The Law of the Land. He entered the silent drama in 1915 and has been featured in many productions. He had an important role in "Neal of the Navy," and played Luxembourg in De Mille's "Joan of Arc."

Violet Radcliffe has the distinction of having made her first stage appearance at the age of eleven days, in the character of Nero's baby in "Quo Vadis." She is only eight years old now, but she is entitled to be called a veteran.

On the West Coast Director Richard Stanton, for the final scenes of his third subject, took views of Golden City, the western town built by Fox Film Corporation, burning at night. It was necessary to reduce the place to ashes to obtain the effect desired. Several companies of the Los Angeles fire department answered a fire alarm turned in by an innocent passer-by when he saw the set going to the ground.

Fox Film Corporation, incidentally, celebrated the completion of its first year in California last month. Within the past twelve months Fox Films have grown in the west from an organization covering less than an acre of ground and employing thirty persons, to one using thirty acres and paying salaries to more than 500 persons. Where there were two stages only a few months ago, there are now eight.

For the week of January 22 William Fox will release two productions—Theda Bara in "The Darling of Paris," the first of the distinguished artist's super-de luxe pictures, and Gladys Coburn in "The Primitive Call," an Indian film that is "different."

Opposite Miss Coburn will be Fritz Leiber, famous for his work in Shakespearean roles, with Mantell, Marlowe and Greet. Others in the company are George Alan Larkin, the daredevil of the film; John Webb Dillion, Lewis Sealy, Velma Whitman and Kittens Reichert.

A change in the release scheduled for January 29 will result in the substitution of Gladys Brockwell's recently completed screen drama for the Suratt subject originally planned for that date. Jack Standing will be seen in the chief role in Miss Brockwell's supporting cast.

"THREADS OF FATE" (Metro).

"Threads of Fate," a new five-part feature photodrama with winsome Viola Dana as star, has been completed by Columbia Pictures Corporation, and will be released on the Metro program Jan. 22. Eugene Newland directed the production, the play being adapted for the screen by June Mathis from the original story by Richard Barry. The scene of "Threads of Fate" is laid partly among the coal mines of Pennsylvania, and ample opportunity is provided for powerful picturization. A great strike figures in the play.

Miss Dana is supported by a strong company. Robert Whittier plays Jim Gregory, "the wanderer;" Augustus Phillips plays Tom Wentworth, Dot's foster-father; Richard Tucker is the young doctor; Helen Strickland is the cold-hearted Sarah Wentworth; Nellie Grant the faithless Marcella; Fred Jones the so-called Marquis, and there are other players of ability in the unusually well balanced cast. "Threads of Fate" is an exceptionally strong attraction.

W. C. RITER ON ROAD.

W. C. Riter, special representative for Knickerbocker Star Features and Vim comedies, has just left for Philadelphia after spending several days in New York. Mr. Riter has covered the far West and the East in the interest of the above named brands, and finds they are in much demand throughout the territory which he has covered. As Mr. Riter has had many years experience in the film business and knows it from end to end the producers feel that his judgment is worth consideration, and they, therefore feel confident that the future releases of these brands will enjoy greater popularity than they have in the past.

B. J. ABRAMS TAKING A REST.

B. J. Abrams, the genial, good natured special representative of the Meleis Mfg. Co., is holding in town after an extensive trip of eleven months in the interest of the Knickerbocker Star Features and Vim comedies. Mr. Abrams, who had been covering the South and Middle West, reports a very strong demand for the short reel program and the shorter features like those of the three-reel Knickerbocker releases. Vim comedies too, have been very popular because of the demand for good comedies to make up a well balanced entertainment.

KRAUS ISSUES NEW CATALOG.

A handsomely illustrated catalog has just been issued by the Kraus Manufacturing Company, art publishers, to the moving picture industry, of 220 West 42d street, New York. Besides showing excellent reproductions in colors of some of the more pretentious examples of the firm's products it contains a list of more than one thousand names of photoplayers whose pictures are carried in the stock of the Kraus Company in various forms.

Recently the Kraus Company was compelled to increase the dimensions of its showrooms, which are now about four times as large as when the company started in business at its present address, which fact is the best proof of the great increase in business which the company has been favored with. The quality of its product is amply attested by the granting of the grand prize at the recent Panama Pacific International Exposition at San Francisco, accompanied by the silver medal.

Further changes in the office arrangement is contemplated whereby the Kraus Company will have a large and well lighted showroom equivalent in size to the original offices.

The Kraus product is widely used by exhibitors and has the reputation of giving the greatest satisfaction.

INTERNATIONAL GETS PICTURES FROM ICEBOAT.

Cameramen are sometimes called upon to do dangerous things, and oftentimes have to do their work under the most absurd circumstances. Taking pictures from the limited confines of an iceboat's cockpit while skimming over lumpy ice with the speed of the wind is the latest awkward camera stunt. It was done by Herman Stockhoff of the Hearst-Pathe News a few days ago on an iceboat going eighty or more miles an hour.

In addition Stockhoff had to hold his camera, turn the crank and stay in the boat. That he did it is shown in the most recent release of the Hearst-Pathe News, and proves once more that the camera men are nothing if not daring and capable.

MARJORIE RAMBEAU IN "THE GREATER WOMAN."

Frank Powell has finished the filming of "The Greater Woman," a picturization of Algernon Boyesen's play of that name, in which Marjorie Rambeau makes her screen debut. "The Greater Woman" is the first of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation and to be distributed through Mutual.

In "The Greater Woman" Miss Rambeau is said to have an excellent vehicle for her first appearance on the screen. Mr. Boysen's play lent itself readily to the screen adaptation, and in it Miss Rambeau has unusual opportunity for the exposition of her great gifts as an emotional actress, as well as for the lighter form of dramatic expression of which she is past mistress.

Notes of the Trade

THE title of the new Alice Brady picture play has been changed from "Frou-Frou" to "A Hungry Heart."

* * *

Vola Vale, who will appear in the Lasky production, "Each To His Kind," of which Sessue Hayakawa is the star, has been engaged to support George Beban in his next Morosco picture. The story was written by Mr. Beban in collaboration with Lawrence McClosky and will be directed by Donald Crisp.

* * *

"A Square Deal" is the name of a new World-Brady motion picture play in which Carlyle Blackwell is the star, assisted by June Elvidge, Henry Hull and Muriel Ostiche.

* * *

James J. Frawley, representing Menger & Ring, Inc., of New York City, will start on an extensive tour Monday, Jan. 15. He will take in all the large cities between New York and Grand Rapids, Mich., by way of Pennsylvania, Ohio and Michigan.

* * *

More than three hundred people took part in one of the big scenes in "The Key to Possession," the new Metro-Rolfe feature being made at the Rolfe studios, when Mabel Taliaferro and Clifford Bruce went through a wedding scene.

* * *

Mary Nash has been added to the already imposing roster of World Film stars. Her first play for the screen is being written by Jules Eckert Goodman.

* * *

"Marcel's Birthday Present," a five-act feature, is being filmed by Director Rupert Julian at University City. Julian and Louise Lovely play the leads with a big cast of players in their support and with some especially provided sets for the director's use.

* * *

Olga Prinzlau and Dennison Cliff have been added to the Lasky scenario department.

* * *

Rockliffe Fellowes has been rewarded for his illuminative work in World pictures by having his name featured in several recent casts.

* * *

The Helen Holmes Company, at work on the Mutual's serial, "A Lass of the Lumberlands," spent New Year's Day at the Tia Juana race tracks, filming the fourteenth episodes of the continued film story.

* * *

Lionel Barrymore has started work on his new Metro-Rolfe comedy drama, "Making Good." George D. Baker is directing the production and prominent in the cast is Hugh Jeffrey, who has worked with Mr. Barrymore in other Metro features.

* * *

Little Madge Evans has a new contract with the World Film Corporation—or rather, a renewal of her old one with a very considerable increase in the matter of salary. Madge's first performance under this highly agreeable state of things is in the child role of "Motherhood," of which Alice Brady is the star.

* * *

An underworld drama, "Seething Humanity," is under production by Director Rex Ingram at Universal City, who also wrote the scenario. Ingram has been assigned a big cast of players for this production, which required not only actors and actresses, but many types. The production will be released in five reels.

* * *

"Wife by Purchase," an East Indian play, will be the next Metro starring vehicle for Viola Dana. Miss Dana will be under the direction of John H. Collins, who also directed her in "The Gates of Eden," "The Flower of No Man's Land" and "The Light of Happiness."

* * *

The next Gail Kane release by the World Film Corporation is to be called "The Red Woman" instead of "Her God," as formerly.

* * *

"Where Is My Husband?" is the title of a one-act comedy being filmed at Universal City by Director Louis Chaudet. It features Eddie Lyons and Lee Moran with Edith Roberts and the other members of the Nestor Company.

* * *

Charles H. Christie, business manager of the Christie Company, announces that the contracts made for the releasing of the two-reel pictures on January 1st are subject to change, owing to unavoidable delays. Those which were released on January 1 will not be offered to the public until the latter part of January. These two-reel comedies will be a series of ten or twelve pictures, to be released two to the month, through the same exchanges now handling the one-reel Christie Comedies.

Picture Theaters Projected

CHLORIDE, ARIZ.—Arno Goetz has opened a new moving picture house on Tennessee avenue.

DINUBA, CAL.—A one-story moving picture theater is under construction for H. T. Haden and W. P. Boone, costing about $8,000.

LOS ANGELES, CAL.—Architect A. Lawrence Valk, 47 Douglas building, is preparing plans for a four-story theater, 60x150 feet, to cost $85,000.

MARYSVILLE, CAL.—K. A. Adelsbing's new moving picture theater is nearing completion. It will accommodate between 800 and 1,000 persons.

SAN FRANCISCO, CAL.—The Fairyland theater, recently taken over by Charles Goodwin, is being remodeled.

CHARTER OAK, IA.—The opera house has been taken over by Paul Patterson.

NAPA, CAL.—John Garibaldi, Oakville, Cal., has plans by L. M. Turton for a two-story moving picture theater, 60x165 feet, to cost $25,000.

BRIDGEPORT, CONN.—Skidmore & Vincellette are reported planning to make extensive alterations to their theater building.

DAYTONA, FLA.—The Crystal theater has been thoroughly renovated and reopened.

WEST PALM BEACH, FLA.—Work is well under way on the new Star theater. It will have seating capacity of 400 and cost approximately $3,000.

LANESBORO, IA.—The Davis building is being converted into an up-to-date moving picture theater for C. A. Anderson.

LOST NATION, IA.—The opera house here has been purchased by Henry Rohling.

MASON CITY, IA.—The Star theater has been improved and the interior redecorated.

VAN WERT, IA.—The opera house has been taken over by Smith & Son.

POLO, IA.—It is reported that Fred C. Perry will open a moving picture theater here in the near future.

SIOUX CITY, IA.—A new moving picture house is under construction for L. B. Longnecker.

CHICAGO, ILL.—Samuel Cooper, 1147 Independence boulevard, has plans by J. S. Aroner, 139 North Clark street, for a two-story theater, store and apartment building, 150 by 150 feet, to cost $90,000.

HIGHLAND PARK, ILL.—Jensen & Steenhill, 105 So. Dearborn street, Chicago, has the contract to erect a two-story moving picture theater and store building, 50 by 132 feet, for William Pearl, to cost $30,000.

NEWTON, KANS.—The Star theater, recently purchased by G. W. Bays, is being remodeled.

PRATT, KANS.—R. Calbeck has plans by Fred G. McCune, Wuine building, for a three-story opera house and hotel building, to cost $40,000.

COVINGTON, KY.—The Strand theater has been reopened as a moving picture and vaudeville house.

MIDDLEBORO, KY.—The Brownie theater, located at 1918 Cumberland avenue, is the name of a new moving picture house opened by the Brown Amusement Company.

LAKE CHARLES, LA.—Southern Amusement Company has acquired a building on Ryan street for $26,500 and will remodel for Lyric theater; erect new front; provide seating capacity of 1,000; install typhoon fans for ventilation, etc. The entire project will represent an investment of about $40,000.

SHREVEPORT, LA.—T. C. Barrett will erect $50,000 moving picture theater to be leased to Saenger Amuseemnt Company; seating capacity 1,200; total cost, including pipe organ, furnishings, equipment, $100,000.

AMESBURY, MASS.—Amesbury Theater Company has plans by W. H. and Henry McLean, 110 Tremont street, Boston, for a one-story moving picture theater, 62 by 120 feet.

MONTAGUE, MASS.—Turner Falls Power & Electric Company and the Connecticut Valley Street Railway Company, have plans by W. J. Howes, 243 High street, Holyoke, Mass., for an amusement park, to cost $150,000.

BALTIMORE, MD.—Southern Amusement Company, Henry W. Webb, president, 1318 Fidelity building, has let contract to the Cogswell-Koether Company, 406 Park avenue, to erect theater at Cross and Light streets; fireproof; stone, brick and steel; slag roof; concrete floors; seating capacity 1,200; cost, $30,000.

ALBERT LEA, MINN.—The B. B. theater has been leased by L. E. Tingley.

CLARKFIELD, MINN.—The Family theater has been taken over by S. D. Stocking.

PIPESTONE, MINN.—Sparks & Kennedy have the contract to convert a billiard hall into a 1½-story moving picture theater, 26x120 feet, for Jerry Hines, work to be started February 10.

SPRINGFIELD, MINN.—P. M. Boat has leased the Grand theater and is operating it as a first-class moving picture house.

ST. PAUL, MINN.—M. L. Finkelstein and J. H. Ruben, owners of the Princess theater, at 21 East Seventh street, will expend about $75,000 in making improvements to the house.

ST. PAUL, MINN.—H. C. Struchen, 406 Dakota building, has the contract to erect a one-story moving picture theater, 70 by 100 feet, for D. R. Elder.

ST. PAUL, MINN.—Silas Jacobson, 601 Capital Bank building, is preparing plans for a $35,000 theater structure.

KANSAS CITY, MO.—The new Center theater is the name of a new moving picture house opened here. It has a seating capacity of 1,600. A $7,000 organ is one of the features.

ST. LOUIS, MO.—Eugene Freund, 1560 Broadway, is having plans prepared for converting a store property into a modern moving picture theater. The alterations will cost about $4,000.

KANSAS CITY, MO.—The Palace theater, formerly operated by the Richard Flynn Amusement Company, has been taken over by M. Domecci.

KANSAS CITY, MO.—George E. Bowling and J. B. Bufton will erect two buildings to be leased to the Kansas City Feature Film Company; three-story office building in front, 50 by 70 feet; concrete film shipping-room, 40 by 50 feet in rear. Will also contain miniature theater; auditorium to seat 100; five fireproof vaults; cost $50,000; completion about April 1, 1917.

DANBURY, NEB.—The Electric theater is the name of a new house in course of construction for Robinson & Robinson.

TOMS RIVER, N. J.—J. C. McClanehan has plans by Hoffman Company, Finance building, Philadelphia, for a one-story moving picture theater, to cost $18,000.

BROOKLYN, N. Y.—Lyric, Ridgewood Heights Amusement Company, J. Kull, president, 637 Palmetto street, have plans by Louis Berger & Co., 1652 Myrtle avenue, Ridgewood, L. I., N. Y., for a one-story moving picture theater, 50x117x144 feet, to cost $25,000.

ELMHURST, N. Y.—The Victoria is the title of a new moving picture theater opened here by Samuel Sheer, Jr. The seating capacity will accommodate about 600 persons.

NEW YORK, N. Y.—B. F. Keith Company, 1564 Broadway, has plans by Thomas W. Lamb, 644 Eighth avenue, for a twelve-story theater and apartment building, 117 by 200 feet.

PORT JERVIS, N. Y.—George A. Post, 70 Hudson street, has the contract to make alterations to a moving picture theater for Joseph H. Sweeney, to cost $4,000.

WINSTON-SALEM, N. C.—Auditorium Company has let contract to Travers-Wood Company, Richmond, Va., to erect theater, store and office building, 60 by 150 feet; 75 feet high; reinforced concrete; fireproof; slag roof; reinforced concrete floors; standard theater heating and ventilating system; cost $75,000.

CHILLICOTHE, O.—Albert Douglas and Austin P. Hermann have plans by Frank L. Packard, 1212 Hayden building, Columbus, O., for a three-story theater, hotel and store building.

CINCINNATI, O.—Premium Pop Corn Works, care Frank and Charles Menches, 65 North Market street, have plans by Boenisch & Kraus, Ohio building, for a three-story combination moving picture theater and factory building, 70x130 feet.

CLEVELAND, O.—A. Silverberg, 1847 East 73d street, plans to expend about $35,000 in making improvements to his moving picture theater.

DAYTON, O.—C. F. Moyer, 17 Louis building, is having plans prepared for a two-story moving picture theater and apartment building, 82 by 167 by 54 feet.

ALLENTOWN, PA.—Chanock & Senderowitz, 413 Hamilton street, have plans by Davis Levy, Buckley building, for a one and three-story moving picture theater and apartment building, to cost $35,000.

McKEESPORT, PA.—A new steam heating system, costing $1,500, has been installed in the Olympic theater.

SPARTANBURG, S. C.—J. T. Willard, O. L. Johnson and P. B. Langford will erect a store, office and theater building on Main street, extending to Broad street; two-story; 15-foot arcade, 68 feet long, flanked on each side with stores with plate glass fronts; second floor for offices; two stairways in arcade; balcony; seating capacity, 1,000; auditorium 50x100 feet; plans for theater by C. L. Henry.

WATERTOWN, S. D.—Extensive improvements have been made to the Idle Hour theater. It has been renamed the Lyric.

CLEBURNE, TEXAS.—Mays & Fitzpatrick Amusement Company, J. F. Green, manager, have let the contract to J. A. Thomas to erect moving picture theater, 45 by 100 feet, to cost $15,000. The house is to have seating capacity of 1,000 and completion is to be made by March 1, 1917.

McKINNEY, TEXAS.—R. L. Waddill will erect a two-story moving picture house to be known as the Queen theater.

SEYMOUR, TEXAS.—A. J. Cooper will erect a moving picture theater, 40 by 100 feet; interlocking tile and stucco finish; composition roof; wood floors; cost $7,000.

RIO GRANDE, TEX.—It is reported that the new National theater will be completed early in February.

BRISTOL, VA.—C. A. Goebel plans to establish a moving picture house here.

RICHMOND, VA.—W. P. Kelin, 1712 Hanover street, will expend about $12,000 in making alterations to his one-story moving picture theater.

RICHMOND, VA.—A. M. Walkup Company, Inc., have the contract to remodel the building at 620 East Broad street, for a moving picture house, 30x130 feet; fireproof; electric lights; concrete sidewalk and prism lights; cost $12,500; hot-air heating system, $950. Owners, Klein Estate.

WHEELING, W. VA.—James Velas and Thomas Kokenes, both of Wheeling, and Stephen Galals, of E. Liverpool, O., are reported to plan the erection of a theater building at the corner of Market and 16th streets; site 67 by 137 feet; fireproof; seating capacity 2,500; cost $100,000.

CHIPPEWA FALLS, WIS.—N. A. Anderson will expend about $10,000 in making alterations to his moving picture theater and office building.

DODGEVILLE, WIS.—Harry Dean plans to open a moving picture house here.

MANITOWOC WIS.—John M. Kadow has plans by Stanley F. Kadow, 988 Kinnickinnic avenue, Milwaukee, Wis., for a moving picture theater, 12x23 feet, to cost $2,000.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Boston's First Film Benefit

Film Men and Prominent Film Players Will Give a Benefit for J. A. Eslow at the Colonial Theater on Sunday Evening, February 4—Many Leading Film Players Will Take Part—Will Be a Great Event.

By J. J. Phillips, Boston Herald and Traveler.

BOSTON, MASS.—Over thirty prominent moving picture stars representing the foremost film concerns in this country will be present at the benefit tendered to J. A. Eslow, former manager of the Boston Universal exchange, at the Colonial theater, Boston, on Sunday evening, February 4. At a recent meeting of the New England Film Managers' Association Manager Edward Farrell, of Pathe, was elected chairman of the benefit committee and R. D. Marsden of the K-E-S-E and Tom Sprey of the Metro exchanges were also appointed to serve with Mr. Farrell. This benefit is the first of its kind to be held in Boston.

That it will be a success is beyond question, as already every box has been sold and those who bought gave the price, ($25), in the true spirit of the affair. Chairman Farrell has secured the Mission Church band and many legitimate stars will be present, including vaudeville artists from the Keith, Loew and Olympia circuits.

J. A. Eslow until his recent illness was connected with the western department of the Unicorn Film Company and many of his friends will turn out on this occasion from every department of the moving picture industry. The manufacturers are contributing the stars, the exchange managers are conducting the benefit and the New England exhibitors are doing their share by purchasing tickets.

Two More Pretty Girls Win Jobs.

Providence, R. I.—Thomas D. Soriero, manager of the Park theater, Boston, conducted a moving picture, prety girl contest at the Globe roller rink on Richmond street, Providence, R. I., Wednesday, January 10. Two Providence girls were selected and will be given positions with the Atlas Film Company, a Boston organization with studios in West Newton. The lucky winners were Miss Violet Farley and Miss Melba Berkley. The judges were S. W. Hand, manager of the Boston World Film office; J. W. Helly, manager of the Union Film Company and director of the Atlas Film Company, and J. J. Phillips of the Boston Herald-Traveler and the Motion Picture World.

Boston Photoplay Not Sold.

Boston, Mass.—An item in our issue of January 13, stating that the Boston Photoplay Company had sold out to David Lourie and others interested in the New England Exhibitors' exchange, is denied in a letter just received by us and written by Manager Edward A. Golden of the Boston Photoplay Company. We hasten to make this correction.

W. F. Kelly Goes to Federal Feature.

Boston, Mass.—William F. Kelly, formerly of the staff of the Boston Herald and Traveler, has joined the forces of the Federal Feature Film Company, a Boston organization, and will have charge of the selling and distribution of "Twilight Sleep" for the New England territory.

J. H. Merrill Doing "U" Local Publicity.

Boston, Mass.—John H. Merrill is now advertising and sales promotion manager for the Boston Universal exchange. He is working on a publicity and sales plan designed to benefit New England exhibitors. His plan embraces publicity, advertising and salesmanship. Mr. Merrill has wide experience in this capacity.



Children of Catholic Home for the Destitute, Boston, Guests of Universal Exchange —Shrewd Critics, All of Them.

Herman Rifkin Gets State Rights.

Boston, Mass.—Herman Rifkin, manager of the Eastern Feature Film Company, and one of the first independent exchange men in the Boston and New England field anounces that he has secured for this territory the seven-reel feature, "Glory," featuring Juanita Nansen and Kolb and Dill, and has secured bookings for it from the entire Poli circuit, starting January 15, and will play three days in each town and includes seven points in New England. Mr. Rifkin has also secured "Satan," a seven-part photoplay.

Popular Manager Honored.

Boston, Mass.—Friends of Fred R. Murphy, until recently eastern district manager for the Unicorn Film Corp., gathered recently at a reception given in his honor at the local exchange offices of the film company. Mr. Murphy, who has been appointed general manager and vice president of the corporation, received a gold watch from his Boston associates.



Fred B. Murphy.

Mr. Murphy started as a salesman for a Boston film concern some years ago, and later opened an independent film exchange. He then became connected with the Unicorn and has advanced rapidly. He assumed his new duties on Jan. 1 with headquarters at New York city.

Dan Horgan Goes to Metro.

Boston, Mass.—Dan Horgan, former manager of the Boston International, is now connected with the Boston Metro office, and will be actively interested in the sales and promotion department of this exchange.

Walter Davidson with Metro.

Boston, Mass.—Another International acquisition of the Metro office is Walter Davidson, who will go on the road selling the Metro features, including the Bushman-Bayne serial and the newly acquired Bluebird features, recently bought for New England by Louis B. Mayer.

Frank Furgerson Joins K-E-S-E.

Boston, Mass.—Frank Furgerson, for many years manager of the Boston theater, the largest in Boston, has joined the forces of the Boston branch of the K-E-S-E. Furgerson has many friends both in the legitimate as well as the motion picture theaters and R. D. Marsden, the manager, is very fortunate in securing the services of Furgerson.

Pretty Girls Are Picturing Iowa's History

Of State's Hundred Largest Towns Each Has a Representative in "The Wild Rose of Iowa" Picture—Bevy Going to Chicago.

By Dorothy Day, Register Tribune, Des Moines, Ia.

DES MOINES, IA.—The State Historical Film Company, with Mrs. E. B. Arthur as president and secretary, is making rapid strides toward a big success. The new company is working for its first production. "The Wild Rose of Iowa," in which 100 girls chosen by votes rrom the 100 largest towns in the state will take part. These young ladies will come to Des Moines as the guests of the Des Moines Federation of Women's Clubs, will be royally feted and photographed, then they are to be taken to the Rothacker studios in Chicago for the interior scenes.

The Casino theater in Des Moines held its contest and Audley Boyd was the fortunate young woman. The excitement over the contest in Des Moines did not prove as big as in other places. In Perry the last night of the contest W. A. Walton, manager of the Grand opera house, had the band and all the town out to celebrate the victory of Irene Kelly, a charming little brunette. And down in Chariton the idea took hold with even greater force. Mrs. Alice C. Weitz, the author of the story of "The Wild Rose of Iowa," went down, and the old pioneers, the club women, and, in fact, everyone interested, held a big meeting, listened to the reading of the script, and talked over the possibilities and plans for the picture. The newspapers gave the event a big story, and the interest in the contest was great up until Laura Copeland, a delightful blonde, and the daughter of a prominent banker there. won out. The Grand theater in Chariton conducted the contest.

Mrs. E. B. Arthur has placed the request for a state appropriation before Governor Clarke, who in turn has placed the bill before the new Governor Harding and the state representatives who are just taking their chairs. The bill should meet with success, since the State Historical Film Company is doing everything in its power to make the film absolutely historical, picturing the resources and the development of the state, and finally it is to give a copy to the state for historical purposes.

Marshalltown's Theater to Celebrate.

Marshalltown, Ia.—The management of the Strand theater of Marshalltown is issuing invitations to all friends to the first anniversary of the house. The anniversary will be celebrated on the 22d of the month. The second Artcraft production, "The Pride of the Clan," will be shown.

The Strand management booked "War Brides" during the holidays and reports poor business. They account for this in the title, saying that so many "war productions" have been shown that the fan who has not already heard of "War Brides" and its story, will pass it up as another series of scenes of bursting shells and dying men. The remedy for this fault, it seems, would be better publicity in advance and during the showing of the picture.

Iowa Theater Changes and Notes.

Albia, Ia.—F. P. Kissack has purchased the King theater from H. Porter, formerly of Indianapolis. Mr. Porter seems to have taken hold with the purpose of brightening up by the amount of newspaper advertising he is using. Mr. Kissack has gone to Seattle to join Fred Lambert, formerly a partner with Kissack in the King theater.

Waukee, Ia.—The business men of Waukee have purchased the motion picture of that small town from H. H. Sansberry. They opened up January 7.

Wellman, Ia.—The Majestic theater in Wellman burned recently and Manager C. C. Hahn expects to be able to open again in February.

Davis City, Ia.—Grant Mallory, the editor of the Davis City Citizen, bought of his partner, Pat McClain, the latter's interest in the Orpheum theater. This gives Mr. Mallory full ownership and with the right to so much publicity in his own paper, business should come flocking in at his box office.

Mount Ayr, Ia.—P. E. Mears, owner of the Princess theater in Mount Ayr, has purchased the Grand theater in Lamoni from Rogers and Casey, and also obtained the motion picture house in Redding. This gives Mr. Mears a circuit of three houses.

Wapello, Ia.—Ray Hiller, of Clair, Wis., has purchased the Keck theater in Wapello.

Business Notes.

Des Moines, Ia.—C. W. Stombaugh, manager of the General Film exchange in this city, went to Cedar Rapids last week and persuaded G. C. Martin, manager of the Princess theater, and C. C. Clipton of the Lyric theater, that the General service was the only service that they could use to advantage.

Des Moines, Ia.—C. W. Jeffries of the newly formed Interstate Film Corporation is out on the road now booking his Mutt and Jeff comedies and the Nat Goodwin production, "The Marriage Bond."

L. A. Sheridan, of the Pathe exchange of Des Moines, was in Omaha on business this week, which fact accounts for a decided lack of news from the Pathe exhibitors. Everybody else around the Pathe offices were so excited over the private showing of the fourth episode of "Pearl of the Army" that all they could tell about was the acquisition of the International releases for Pathe distribution.

Ballantyne, of the Mutual, is showing his newly arranged offices to all visitors. He has had all the partitions removed and the big general office makes a decidedly better appearance. His news concerned the booking of "Purity" in the newly reopened Majestic theater here for the week of February 5.

Manny Gottlieb, of the Favorite Features Film Company in Minneapolis, was in town the other day with his print of "The Libertine." He booked the picture at the Palace theater for the week of January 14.

Working Out "Family Program" Plan.

Des Moines, Ia.—On the strength of the popularity of the children's matinees at the Garden theater every Saturday morning, Maurice Ricker, the principal of the West High School in this city, is visiting the exchanges talking over a plan whereby the same body of well known people who sponsored the children's programs might select a family program to be shown one night each week at the leading houses. Particulars of the plan will be reported as the idea develops. The Garden has been giving the morning shows for nine weeks now, and business has been more than booming each performance.

ILLINOIS NEWS LETTER.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Mattoon Mayor Will Let No Sunday Shows.

MATTOON, Ill.—Mayor Bell has made it plain that he will oppose any movement to open the moving picture theaters on Sunday. His attitude was revealed when Manager Uran, of the Grand theater, planned to put on a Sunday performance for charity. A movement started last summer to have seventh day shows did not get very far.

Illinois Theater Changes and Notes.

Belleville, Ill.—The Grace Amusement Company, which operates the Washington theater in this city, has purchased the Lyric theater from the First National Bank, which was the trustee. Louis Landau, Jr., who is managing the Washington and who also is president of the company, will have charge of its operation. It will be used principally for theatrical attractions, but will serve to take care of business when the Washington theater, now playing moving pictures and light vaudeville, is overcrowded. The Lyric will seat 1,500 persons.

Middletown, Ill.—Middletown is now without a moving picture theater, as the result of the ousting of the local enterprise to make way for a bank.

Fisher, Ill.—C. R. Hedrick, who recently purchased the Lyric theater, has changed the name to the Palace.

Normal, Ill.—Plans for a moving picture theater to be erected on North street have been drawn by a Bloomington architect, and it is hoped to interest local capitalists in a plan to construct and operate a high class moving picture theater.

Joliet, Ill.—Charles M. Fox, a former exhibitor at DeKalb, has leased the Grand theater here.

Rochelle, Ill.—A. J. Weik has sold the Princess theater to J. H. Dales, of Tonica, Ill.

Mattoon, Ill.—The Home theater, 1815 Broadway, was damaged by fire, causing a loss of about $2,000. The projection equipment owned by J. L. Figenbaum, proprietor of the theater, was damaged beyond repair.

Bloomington, Ill.—Four films were destroyed in a fire which originated in the operating room at the Colonial theater. The loss is about $500.

Holland, Mich.—James W. Himebaugh, proprietor of the Royal theater, will erect a two-story, 30x115 ft., moving picture theater costing $12,000 before next spring.

MORE MICHIGAN NOTES.

By Joseph C. Smith.

Among Michigan Exhibitors.

Mt. Clemens, Mich.—L. G. Peltier, proprietor of the Bijou theater, Mt. Clemens, Mich., has purchased also the Lyric theater, and is now the only exhibitor in the Bath City. The Lyric has been closed temporarily for repairs and renovations.

Detroit, Mich.—"Civilization" has already been booked by John H. Kunsky for an indefinite run at the Washington theater, Detroit; by A. J. Gilligham for the Majestic in Grand Rapids, and by Col. W. S. Butterfield for his chain of theaters in Michigan.

Jackson, Mich.—The Family theater at Jackson, Mich., is being completely remodeled without any interruption in business. Steve Springett, manager, is placing the projection booth on the first floor to get better results. His theater seats about 1,200. He is just installing two Motiographs and a Hertner transverter.

Detroit, Mich.—The Majestic theater, Detroit, which ran "The Pride of the Clan" for the week of January 8 reports that all house records were broken. Even the 50-cent seats, which heretofore have not been going any too fast, went like hot cakes during this engagement. Apparently Miss Pickford has lost none of her popularity, and with the right kind of productions she is certain to hold her many admirers.

The 10th Anniversary Number will be referred to for years as a guide to the progress made in this industry from 1907 to 1917. Biggest advertising value ever offered. March 10th. Advertising forms close February 23rd.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Newark's Local Weekly at Proctor's.

NEWARK, N. J.—The "big thing" in picture circles here now is the exclusive Newark news weekly being exhibited at the local Proctor house. The innovation has proved itself a success from the start. Newarkers are tickled to think that finally the city has a weekly devoted exclusively to Newark. All the latest happenings are screened and shown in a wonderfully short time. The weekly is produced by the Advertising Film Company, Ordway building, Newark. Harold L. Miller is the director and photographer, while Harry B. Papler is president, and William D. Finkelstein is vice-president of the producing concern. Last week scenes showing a snow fight were shown, and through the courtesy of R. J. O'Crowley, assistant manager of the Palace, sixty children who had participated in the miniature battle were permitted to see themselves on the screen.

The weekly has been the recipient of many laudatory comments and is well deserving of them. The concern will soon start producing the "Industrial and Educational Series," and has engaged Horace Sims Davis as scenario director.

S. P. Whiting at City.

Newark, N. J.—S. P. Whiting is the new manager of the City theater, Seventh and Orange streets, which is owned by the United States Amusement Company. Mr. Whiting was general manager of the Morris Family circuit in Northern New York. In 1904 he started a small moving picture theater in Schenectady. His last previous connection was with the "Civilization" company, with a road show. Mr. Whiting has been connected with the Frank G. Hall enterprises for the last two years.

Savage Secures "Unborn" Rights.

Newark, N. J.—The Savage Features Photoplay Company, A Savage manager, with offices at 288 Market street, has secured the rights to the "Unborn" for Southern New Jersey. Mr. Savage already controls Northern New Jersey, and with his new acquisition he controls the entire state.

Apollo Film Moves.

Newark, N. J.—The Apollo Feature Film Company, Otto Marbach manager, is no longer on the fifth floor of the Strand theater building. Mr. Marbach having moved his office to suite 43 of the same building.

Henry Robrecht Opens Roseville.

Newark, N. J.—Henry Robrecht, present manager of the Royal theater, Broad and Orange streets, has leased the Roseville theater, 461 Orange street. Edward Andres has assumed charge of the affairs of the house. The projection is in charge of Charles Schetzel.

Consolidated Delivery Incorporated.

Newark, N. J.—The two rival film delivery companies in this city have effected a merger, and with the filing of incorporation papers of the Consolidated Delivery, Inc., both the New York and New Jersey Film Delivery Company and the General Film Delivery die a natural death. The new concern, which is capitalized at $50,000, has registered offices at 288 Market street. The registered agent is Leo Singer. The incorporators are Isaac Boyland, Joseph M. Heck and Leo Singer.

Irwin A. Hirsch with Bluebird.

Newark, N. J.—Irwin A. Hirsch is in this city doing sales promotion work for Bluebird. Mr. Hirsch is working out of the local office under the direction of Manager George R. Carter. Mr. Hirsch was originally from Cleveland with the American Feature Film. From Cleveland he went to Pittsburgh as salesman for the World Film, and was later transferred to Cleveland as branch manager. After working out of Chicago for Vitagraph Mr. Hirsch accepted a position with the Bluebird.

Another Jersey City House.

Jersey City, N. J.—A new moving picture theater will be erected at 242-244 Jackson avenue by E. Meyer and O. Wetter. The building will be a two-story brick structure. The approximate expenditure is $25,000.

Wm. B. Osborne Back.

Newark, N. J.—William Brady Osborne, who will be remembered by Jersey exhibitors as being an oldtime General man, is back in Newark after a stay in Pittsburgh with the World Film. He is working under Manager Lester W. Adler, of the local World Film.

Lee Gainsborg Gets State Rights.

Newark, N. J.—Lee Gainsborg, manager of the local Universal office, has secured the state rights of the Universal production, "The People vs. John Doe." The feature is already booked in many houses, among which are Terminal theater, Newark; Garden theater, Paterson; Regent theater, Kearny; Temple theater, Union Hill; City theater, Perth Amboy.

J. Louis Breitinger Gets Compliment

One Time Pennsylvania Censor Is Praised in Resolution of Home and School League Sent to Governor of State.

By F. O. Armato, 144 N. Salford St. West, Philadelphia, Pa.

PHILADELPHIA, PA.—His official career terminated by Governor Brumbaugh's request for his resignation, J. Louis Breitinger, head of the State Board of Censors, has at least the consolation of that which is supposed to lie in a complimentary epitaph. This came last week in the form of a resolution adopted at the January meeting of the Home and School League of Philadelphia, praising him for the manner in which he had discharged his duties.

A copy of the resolution was sent to Governor Brumbaugh. It declared Mr. Breitinger to be a man of high ideals who has ever endeavored to protect the morals of the state. It concludes with the wish that Governor Brumbaugh appoint a successor to Mr. Breitinger who will display his wisdom. The resolution is signed by Mrs. E. C. Grice, president, and H. McInyre, secretary.

A resolution to request the co-operation of all home and school associations in Philadelphia in securing the improvement of the character and subjects of motion picture displays.

Music at the Overbrook Liked.

Philadelphia, Pa.—Patrons of the Overbrook theater are highly appreciative of the excellent musical programs rendered by Robert Donald, the organist. Mr. Donald's command of the many resources made possible by the complete Hope-Jones organ installed in the house enables him to vary and shade his selections in an attractive manner.

The Apollo Puts in An Organ.

Philadelphia, Pa.—A large Kimball organ has recently been added to the attractions of the Opollo, one of West Philadelphia's leading photoplay houses. The instrument was designed especially to meet the requirements of this large house. The tone is rich and powerful and the handsome instrument has a wide range of tone color since it has full orchestral attachments. An elaborate recital inaugurated the new instrument on Monday last.

Manager of Strand Entertains.

Philadelphia, Pa.—Herbert Effinger entertained a party of newspaper men at supper at the Bellevue-Stratford last week, following a private view of his new Strand theater at Germantown and Venango streets. The affair came as a graceful close to an interesting evening spent in viewing the many novel and beautiful features of the new house.

His Was a Blue Bird of an Auto.

Philadelphia, Pa.—Robert Lynch, resident manager of the Bluebird exchange here, utilized Philadelphia's famous New Year's parade to boost Bluebird photoplays. Just before the first of the numerous hove in sight, Mr. Lynch made his appearance before the throngs which lined Broad street, in a sporty high-powered raceabout, painted blue with lifelike bluebirds painted on the doors and, the word "Bluebird" in letters of gold. No one missed seeing the handsome outfit.

J. Fred Zimmerman Shows His Appreciation.

Philadelphia, Pa.—J. Fred Zimmerman, Sr., the veteran theatrical manager, surprised the house managers of his theaters by paying them a New Year's visit to tender his congratulations on the past year's success. In appreciation of big reports turned in by the Liberty, Fairmount, Orpheum and Keystone, each manager was given a handsome present.

The Rodman Wanamaker Indian Film Shown.

Philadelphia, Pa.—A remarkable motion picture tracing the history of the American Indian from his first appearance to the present day was shown last week at the University museum here. Dr. Joseph K. Dixon, leader of the Rodman Wanamaker Expedition, of which Dr. Dixon was leader, delivered an explanatory address. The film was made from ten miles of pictures taken during the progress of the expedition, which visited every tribe of Indians in the country, making photographs. In its present shape it runs 13,000 feet.

The Week's Features in Philadelphia.

Philadelphia, Pa.—Important screen productions playing here during the past week included Herbert Brenon's "War Brides," starring Alla Nazimova, which played all week at the Stanley. It had been extensively advertised both by bill boards and in the newspapers, and the theater was packed from the first night on.

Edith Taliaferro and Jack Sherrill in "The Conquest of Canaan," and Clara Williams in "Three of Many," played the Arcadia.

Kathlyn Williams and Thomas Holding in "The Redeeming Love" were shown at the Palace. At the Victoria Ince's "Civilization" jammed the house all week and was held over for another week.

Lillian Walker in "Indiscretion" and E. H. Sothern in "A Man of Mystery" divided feature honors at the Strand. Jean Sothern in "Whoso Taketh a Wife," an answer to Hall Caine's "The Woman Thou Gavest Me," the first release of the Art Photodramas, distributed locally by Harry Schwalbe of the Electric Theater Supply Company, was presented at the Regent for two days.

Get-Together Luncheon Held

Washington, D. C., Manager of Famous Players Collects a Few Patron Exhibitors for a Talk on Business Possibilities—"Selling Points" in Films—Neatness of Lobbies and Door Men—Good Projection Needed.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A number of local exhibitors, and, incidentally, the Washington correspondent of the MOVING PICTURE WORLD, were guests recently of George M. Mann, manager of the Famous Players exchange, at a very pleasant little luncheon party at the New Ebbitt hotel. It was primarily a get-together meeting of Paramount representatives and Paramount exhibitors, called for the purpose of ascertaining how each might be of better service to the other.

Mr. Mann started the discussions by pointing out that the manufacturers of films know little of what the exhibitors and exchangemen want, and that it is their desire that these latter co-operate with them to the extent that these wants be transmitted to them.

"The purpose of this meeting," said Mr. Mann, "is to let exhibitors know we want this information because Paramount wants to make pictures suitable to the needs of the exhibitors; if they are suited to you, you will earn more money and at the same time our manufacturers will earn more money. We are all traveling the same way and all have the ultimate object, success, in view."

That there is a lack of co-operation between exhibitors and exchanges, or rather that the former do not seek all that is obtainable from the latter, is evident from the fact that although Mr. Mann has developed a service of advertising aids for exhibitors, he cannot get the proper interest aroused. He has also developed a service of advertising aids for exhibitors, he cannot get the proper interest aroused. He has also developed a publicity department to follow out the wishes of exhibitor-patrons, but he cannot find that it is patronized enough.

Some Worthwhile Tips to Exhibitors.

Mr. Carl Pierce, special representative for Paramount, offered his co-operation to the exhibitors of the territory in every way possible. He corroborated the expressions of Mr. Mann and then showed a number of ways in which the exhibitor can make his theater bring him more money. "Make a mental inventory of your theater," he suggested to those present. "Take your projection; is it as good as you can make it, and does it have the reception from your patrons that real, good projection will bring. You will find that proper projection saves in electricity. Many exhibitors overlook their lobbies, and the cleanliness of the man who takes tickets. A smart looking man at the door and a neatly dressed lobby are productive of additional business."

Look in Pictures for "Selling" Points.

Mr. Pierce also touched on the now very important matter of stars, stating that the exhibitors were inclined to pass by the weaker stars and plug the big ones; his recommendation is that the exhibitors work as hard for the former as for the latter. This, he declared, was a matter of intelligent activity. He said the business created a tendency on the part of theater managers to sit more or less idly by and watch the crowds come in, while the moving picture business was developing along the old commercial lines. The exhibitor will have to sell admissions to his theater in a way almost as a salesman markets merchandise. The present time is one requiring business efficiency, he pointed out, and a man must push his pictures in the most attractive way. He should analyze each as it comes to him to the end that he may ascertain some particular point that will result in a selling point. As an instance of what he had in mind, he pointed out the fact that in one picture now being released in Washington, one of the leads was taken by a former Washington girl, who was very much of a favorite when playing in stock in this city. This fact could be capitalized as a selling point and the picture shown to larger audiences.

Others Who Spoke.

Others who spoke on various subjects of interest to both sides of the business, or who took an active part in the meeting were H. P. Mulford, the publicity manager of the exchange; E. R. Carr, its road man; Lawrence Beatus, of the Columbia theater; Harry M. Crandall and Joseph P. Morgan, of the Crandall Amusement Company; Corbin Sheilds, the Leader theater; Maurice Davis, M Street theater; A. Brylawski, of the Cosmos; N. Stein, of the New Masonic Temple auditorium, and J. H. Goldfrap.

Manager Beatus Has Difficulties.

Washington, D. C.—Lawrence Beatus, manager of the Columbia theater, was recently haled into the Police court on the complaint of Police Captain Flatherfi because of having failed, or rather been unable to comply strictly with the fire regulations for theaters in the District of Columbia, which require that a three-foot aisle be maintained unoccupied between the last row of seats and the rear wall of each theater.

The trouble arose following the showing of Mary Pickford in "The Pride of the Clan." Despite the fact that the Columbia, formerly a legitimate theater, can accommodate 2,000 patrons, and is equiped with a lobby 60 feet long and more than half that distance in width, every available bit of room was jammed with humanity. As a result when patrons having witnessed the showing of the film desired to leave the theater they jammed into the crowd in the lobby awaiting an opportunity to enter the auditorium. This, of course, led to the complaint by the Police department. Mr. Beatus reports having done a land office business on the Pickford film.

Allan Moritz Goes to New Orleans.

Washington, D. C.—Allan Moritz, and the new Mrs. Moritz, were visitors in Washington recently while en route to New Orleans, La., where Mr. Moritz has since assumed the management of the New Orleans branch of the Fox Film.

Mr. Moritz was formerly connected with the Fox office in this city. Later, following his marriage, he was transferred to the Philadelphia office that he might be nearer New York, the home of his bride, but now he goes away down south, zut to a real job.

La Grippe Gets Manager Brown.

Washington, D. C.—Manager Brown of the Washington and Regent theaters has been on the sick list, suffering from a severe attack of la grippe. This very unpleasant malady is very prevalent in Washington, and there are a number of exhibitors and several exchange managers suffering from its effects in a more or less acute manner.

"Done Kept Ma Reg'lar People Out."

Washington, D. C.—George M. Mann, manager of the Famous Players exchange in Washington, is telling a good story of a colored exhibitor in this city, showing "Hypocrites." The day following the showing he called up the exchange and asked to be allowed to retain it for another day, the following conversation taking place:

"Las' night I was runnin' de machine while my man was out to supper, an' I heard a big rumpus outside. I went down an' found a mob of niggahs jes' carryin' away de place. Dey bus' in de doors an' dey smash up de seats, an' I had to move back to de ole summah box-office. Mr. Mann, las' night I took in more than one hundred an' seventy-five dollahs!"

"Fine!" answered Mr. Mann, "and how did your regular patrons like it?"

"Dats jes' it," was the reply, "Dat's jes' why I want de picture agin. I ain't foun' none of my reg'ler people what's seen it yit; dem strange niggahs done fill up de place."

Express Men and Film Men Meet and Talk

General Agents of Leading Express Companies Confer on Several Matters Looking Toward the Good of the Service.

WASHINGTON, D. C.—O. B. George, general agent of the Adams Express and the Southern Express companies, of this city, and William H. Tunis, general traffic agent for the Adams Express Company, of Philadelphia, Pa., were guests of the Washington Exchange Managers' Association at the first supper meeting of the new year, in the Flemish room of the National Press Club.

The object was the discussion of matters of interest both to the film and express businesses. First there is the little matter of delayed C. O. D.'s; the unauthorized waving of C. O. D.'s by employes of the companies; unsatisfactory pick-up and delivery service, and other things.

Let it be said at the outset that the representatives of the express companies showed a very marked desire to co-operate with the exchangemen in every possible way. They stated that the business handled in Washington alone, as far as the Adams and Southern are concerned, totals $150 a day, a sum well worth obtaining. Of course, this is not net to the express companies, for the railroads receive as their share for carrying the films 52½ per cent, and the balance has to cover all losses, as well as the operating expenses. This $150 a day does not cover the circulating of films which commences after they leave Washington, from which an additional and large revenue is collected by the express companies.

Messrs. George and Tunis whispered a few things for the benefit of the exchange managers, which, if carried into effect, cannot help but prove highly desirable for them and the exhibitors in this territory as well. The WORLD correspondent has been promised a paragraph or two of news along this line that will prove highly interesting.

Hy-Art Buys Interest in "War's Women."

Washington, D. C.—The Hy-Art Masterplays Company, in the Barrister building, has taken over the interest of N. H. Spitzer in "War's Women," and at the same time Mr. Spitzer has relinquished his interest in the company itself. Mr. Spitzer came to Washington some time ago to obtain a connection with the Hy-Art, after a considerable experience in the other end of the business, that of disposing of states rights. He wanted to try out working with the exhibitors. Apparently he prefers the work of his previous connections better, for he has rejoined Samuel Cummins, who recently secured rights to a large feature film.

Buffalo F. I. L. M. Club Grows.

BUFFALO, N. Y.—"Eighty per cent. of the exchanges of Buffalo have joined our organization," said J. E. Kimberley, president of the Buffalo F. I. L. M. Club, "and we hope soon to have them all as members." Mr. Kimberley is manager of the World Film, Buffalo.

"Our club is for the benefit of both the exhibitors and the exchanges," he continued. "The chairman of our grievance committee is one of the largest exhibitors in this city. All just complaints will be given a hearing. This is purely an organization for the betterment of business for all concerned. We are affiliated with the New York F. I. L. M. Club. We hold a luncheon and meeting every Monday."

Sudden Death of Frank D. Kingsbury.

Corning, N. Y.—Frank D. Kingsbury, who was president of the Corning Opera House association for many years, died recently in that city. He expired suddenly at his home after returning from a fancy dress ball at the home of General Austin Lathrop, where, despite his 70 years, Mr. Kingsbury had engaged with the other guests in dancing the Virginia reel.

Picture Theaters Prepare for Billy Sunday

As Sailors Prepare for a Calm, Buffalo Exhibitors Are Going to Put Up More Sail and Get Advantage of Every Breeze.

By Joseph McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Will Billy Sunday's coming to Buffalo demoralize the moving picture business here during the eight weeks' visit of the evangelist, beginning January 28? This is a question which is being discussed by the local exhibitors and exchange men.

"Billy Sunday's meetings will hurt our receipts, just as circuses or plagues of infantile paralysis would keep down our attendance," was the comment of one exhibitor. Some, on the other hand, believe that the Sunday meetings will attract thousands of visitors from the suburban towns, including Canadians, and that many of these will not consider their trips here complete without also attending some of the high-class moving picture shows of the downtown district.

Knowing that competition is the life of trade, many of the exhibitors will strengthen their shows during the stay of the evangelist. They will also use extra newspaper and other advertising to partly offset the powerful publicity of the Sunday campaign. They do not believe in lying down before keen rivalry, but will keep up an aggressive fight for patronage during February and March.

"We are ten minutes' walk from the Sunday tabernacle and the meetings there will certainly hurt our trade," said Fred Strasser, associated with his father, Gottfried Strasser, owner of the Emblem moving picture theater at Jefferson and Ferry streets. "If we were a stone's throw from the Sunday sessions, we would then get the overflow of his business. We will not be so fortunate, however, on account of our location. As the people of our neighborhood can walk to the tabernacle, they will go every night. They will say: 'We can see moving pictures any time, but we cannot always see and hear Sunday.' Patrons of theaters located some distance from the tabernacle will not go every evening to the meetings, so that these houses will not be hit as hard as we will be."

New Pathe Manager Going in for Efficiency.

Buffalo, N. Y.—The accompanying picture is that of J. W. Walter, who was recently appointed manager of the Pathe exchange, Buffalo. Details of his appointment have already appeared in The Moving Picture World. Mr. Fuller was visited this week by V. H. Hodupp, assistant to C. R. Seelye, business manager of the Pathe. Mr. Hodupp will be present at the opening of the new headquarters of the Pathe at 269 Main street.



J. W. Fuller.

"An efficiency department will be a strong feature of our Buffalo exchange," Mr. Hodupp said. "When an exhibitor books a film, he is going to get it. Our new location will help us give superior service. Another advantage will be our new 6,000-reel vault.

Pittsburgh Screen Club Stages a Smoker

January 7 Sees Enthusiastic Gathering of Film Men—Miles Gibbon Elected President of Club—Social Entertainment.

By Pittsburgh News Service, 6106 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Pittsburgh Screen Club successfully staged its first annual smoker and entertainment Sunday afternoon, Jan. 7, in the headquarters in the Lyceum building, and it proved to be one of the most enjoyable functions in the history of the organization. While the attendance was moderate, although quite representative of the trade, the greatest enthusiasm prevailed throughout and was voiced in a number of talks on the work as planned for the new year. Arrangements were made to give regular monthly pre-showings of big feature pictures under the auspices of the club, details to be announced later.

George W. Schweitzer was master of ceremonies and engineered the social end of the affair in an able manner. Entertainment was furnished by an excellent quartet and other vaudeville talent, this feature being in charge of Al. W. Cross, who put it on in his usual brilliant style. Meanwhile luncheon, smokes and other accessories were provided in generous quantity.

New President Elected.

A brief business session was held for the purpose of electing a new vice-president to succeed Guy Ainsworth, who resigned upon leaving the city some time ago. Miles Gibbon, of the K. E. S. E. exchange, was the immediate choice of the club, and he was installed at once. A committee was appointed to arrange for another social gathering of the club in the near future, as the success of the first smoker was unanimously declared most encouraging.

C. G. Kingsley Goes Over to Fox.

Pittsburgh. PPa.—One of the most important managerial changes that has taken place here in some time has been announced by the Pittsburgh office of the Famous Players. C. G. Kingsley, who has had charge of the branch for the past six months, tendered his resignation on January 1 and has accepted a similar position with the Fox Film as manager of the Detroit office. It is understood that he is to leave soon on a trip to Europe in the interests of the Fox organization.

D. Leo Dennison heads Local Famous.

Pittsburgh, Pa.—Mr. Kingsley has been succeeded at the Famous Players by D. Leo Dennison, one of the most able and prominent film men in the country. Mr. Dennison has been persnoal representative in Pittsburgh of Mr. Steele, of the Paramount.

"The Crisis" Headquarters Here.

Pittsburgh, Pa.—H. P. Wolfenberg and Joseph Levy, handling "The Crisis" in this territory, have been stopping at the William Penn hotel recently, and it is understood that they are planning to make their headquarters in this city. Mr. Levy, who was formerly manager of the Fox exchange in St. Louis, is a Pittsburgher and has many friends here.

Hold Discussion on Pictures for Children

Pittsburgh Educators and Others Interested in Motion Picture Consider an Organization to Help Better Films Movement.

PITTSBURGH, PA.—Much interest has been aroused in Pittsburgh moving picture circles by a movement to form an organization to provide special pictures for children. The trade in general has taken a favorable attitude, as it is believed that it will help eliminate the talk of proposed legislation barring children under a certain age from moving picture theaters in this state. A meeting of prominent educators, civic authorities and business men was held at the Fort Pitt hotel on Saturday, January 6, for the purpose of discussing the proposal with a number of leading women's clubs which are promoting it. Addresses were delivered by Superintendent William M. Davidson, of Garland, president of the Chamber of Commerce and member of City Council, and a committee of three university professors. M. J. C. Kornblume, of the Rowland and Clark theaters, spoke as representative of the moving picture interests.

Practically all of the speakers opposed censorship in unmistakable language and declared it to be unnecessary and undesirable. A committee of selection of special programs for children was strongly advocated. Superintendent Davidson stated that he is a firm believer in moving pictures as an educational factor, and predicted that in time they will be established in all schools as a regular part of the school system.

The result of the meeting was the appointment of a committee to carry on the work in conjunction with the Children's Service Bureau. The committee includes the following: Mrs. Edward A. Jones, president of the Congress of Women's Clubs; Mrs. F. Q. Fothergill, president of the Pennsylvania Congress of Mothers; Mrs. Carl J. Fechheimer, of the Drama League; Miss Alice N. Parker, of the Council of Jewish Women, under whose auspices the meeting was held.

Club Tenders B. J. Brandon a Luncheon.

Buffalo, N. Y.—At the last meeting of the Buffalo Screen Club, B. J. Brandon, representative of the serial department of the Mutual Film, Buffalo, tendered his resignation as a member of the board of governors of the club. Mr. Brandon requested that he be made a non-resident member of the club on account of his transfer to the home office of the Mutual Film in Chicago. Instead he was promptly made an honorary member, after his resignation as a governor.

Before his departure the members of the club tendered Mr. Brandon a luncheon at the Iroquois hotel and presented him a valuable amethyst ring. G. H. Christoffers, president of the club, and other members, paid a tribute to the aggressive and honorable methods which Mr. Brandon used in and out of his department, and his loyal support to the upbuilding of the club. Mr. Brandon made an appropriate reply. He has been with the Mutual in this city for the past eighteen months. His successor as representative of the serial department of the Mutual, Buffalo, is Gilbert H. Penn, formerly assistant local manager of the Mutual branch.

Youngstown to Have New Theater

Federal Holding Company Takes Fifty-Year Lease on Excelsior Block at Federal and Hazel Streets—President Campbell Announces a New Picture Theater —Will Seat 2,000 and Cost Quarter of a Million.

By Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

YOUNGSTOWN, O.—The Federal Holding Company has taken a fifty-year lease on the Excelsior block, at Federal and Hazel streets, and President L. J. Campbell announces that a handsome modern moving picture theater will be constructed on the site during this year. Possession of the property will be given on April 10, and work will be rushed, with a view to opening the house by Thanksgiving. It will cost in the neighborhood of $250,000, and will seat 2,000 people, making it the largest theater in the city. Luxurious quarters for both men and women, a pipe organ, costly decorations and other features will add to the attractiveness of the house, which will be designed by C. Howard Crane, of Detroit, who has a national reputation as a theater architect, assisted by Stanley & Scheible, of Youngstown. The site has a frontage of 65 feet on Federal street and 150 feet on Hazel street.

Public interest in the project is being stimulated by an offer of a prize of $25 for the best suggestion for a name for the new house. General Manager C. W. Deibel, of the Federal Holding Company, will receive the names, at 202 West Federal street. The company is backed by some of the leading financial interests of the city, and there is no doubt of its intention and ability to carry through the project.

Strand's New Sign Breaks Record.

Dayton, O.—The sign erected to advertise the new Strand theater, Dayton's newest and handsomest house, is one of the largest electric signs ever built in the city. It is 75 feet above the pavement and 2,000 electric lamps are utilized in obtaining a shower effect. The front of the theater is brilliantly illuminated, aside from the sign, being studded with lamps, while the lobby and front are lighted by numerous small lights and by three big 500-watt nitrogen lamps.

Theodore C. Chifos Helps Miami Valley Hospital.

Dayton, O.—Manager Theodore C. Chifos, of the Apollo theater, recently demonstrated his public spirit in aid of a good cause by donating his gross receipts on a given day to the fund being raised for the benefit of the Miami Valley hospital, one of Dayton's pet institutions. Special efforts were made to draw a large crowd, and the day was highly profitable to the fund.

Keith Interests Will Improve Property.

Cincinnati, O.—A loan of $350,000 has been made by a local bank to the interests behind the move for the improvement of the property around and including Keith's theater, secured by the Keith property itself. It is understood that these interests have options on property fronting on Fountain Square also, including that of the Fountain Square Theaters Company, the United Theaters Company and others, owning the Star and Bijou theaters, and that arrangements may be made to extend the proposed improvement to Fountain Square. At present no drastic changes to Keith's theater are proposed, and the new building contemplated will be built around it.

"Flashing Badges" No Nuisance.

Cincinnati, O.—A report which gained circulation in Cincinnati recently to the effect that policemen and firemen have been gaining admission to theaters and other places of amusement by the simple expedient of "flashing their badges" created much feeling at City Hall, where it was vigorously denied. It was declared that policemen and firemen enter theaters only in the course of their duty, and, on the other hand, theatrical men all through the downtown district, including the managers of the leading moving picture houses, declared that they had never made any objection to admitting members of the two departments, but that, on the contrary, they desire them, in the interest of safety. As far as the moving picture houses are concerned it seems that there has been little or no abuse of the authority of a city service badge as a means of gaining admission, and that only men assigned to duty have entered the theaters.

F. F. Stoll May Produce Film.

Cincinnati, O.—Capt. F. F. Stoll, author of "The Bond Millions" and principal promotor in the Congress Film Corporation, which will produce it, seems to mean business. At least, it has been definitely announced that he has closed a contract with James J. Corbett, actor and former heavyweight champion, to take the leading part at a large salary, apparently feeling that no one else would quite fit the part. Corbett was in the city recently filling a vaudeville engagement, and Captain Stoll went with him to Lexington, Ky., where the deal was closed. In spite of the fact that the picture is still in the scenario state, rights to several states have been sold, Frank Bernard, of Cincinnati, purchasing the Ohio rights.

George F. Weaver Promoted.

Cincinnati, O.—George F. Weaver has been made assistant district manager of the World Film in this territory, and his rapid rise has been a striking example of a good man's coming to the front quickly. It is only a little over six months since he was a salesman. He has been local manager of the Cincinnati exchange and is now promoted again. He has made a host of friends among exhibitors and exchangemen here. His acquaintances say that his rise demonstrates the fact still further that the film business can use and reward men of his integrity and ability. His good disposition and sane judgment are qualities that have told in his success.



Geo. F. Weaver.

Sign Fell on Passerby, Theater Has to Pay.

Newport, Ky.—A verdict for $425 was rendered by a jury in the Circuit Court against the Hippodrome Theater Company, recently, in favor of a woman who alleged that a sign advertising the theater had fallen on her. However, inasmuch as she claimed permanent serious injuries, and asked damages of $10,000, the Hippodrome management does not feel so cast down over the result of the case as it might.

Cleveland Mayor Wants No More of Nude

"Purity" Brought Out a Complaint from Someone—Mayor Sends Representative to Tell All Exhibitors Not to Show Film Like It.

By M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, OHIO.—"No more nude women in films in Cleveland."

That's the edict issued by Mayor Harry L. Davis to the police department last week.

It's all because someone complained about "Purity" at the Strand theater.

The mayor didn't stop this showing, because it had been booked for two weeks and he didn't want to interfere with Manager Adler's rights. The film had been passed by the Ohio censors, with several cuts, but a couple of nude scenes were left in it. But the chief of police sent his officers to every theater in the city and notified them that in the future they should be careful about what they book, because instructions were issued that in the future the police would not allow them shown, censored or not censored.

Fox Feature Opens.

Cleveland, O.—"A Daughter of the Gods" opened in northern Ohio at the Valentine theater, Toledo, O. It played to a record business during the first week's engagement. The Cleveland booking is for the Keith Hippodrome, a vaudeville house seating over 4,000. This picture follows the vaudeville season in the spring.

The first showing in northern Ohio of "Civilization" was at the Strand theater, Akron, starting New Year's Day. It did a big business.

"Witching Hour" Bought.

Cleveland, O.—McMahon and Jackson, of Cincinnati, have purchased the states of Ohio and Kentucky on "The Witching Hour." They in turn have disposed of rights for northern Ohio to the Exclusive Photoplays, Inc., Cleveland.

The first bookings on this feature was a week at the Walnut theater, Cincinnati, and a week at the Alhambra, Toledo.

Incorporate "Idle Wives."

Cleveland, O.—The Idle Wives Photoplay Company was incorporated at Columbus, O., last week. It is a Cleveland company, directed by the same people who directed the successful tours of the "Where Are My Children?" feature, of which Al Brandt is manager.

Four Exchanges Combine.

Cleveland, O.—Four local independent film exchanges have been combined within the last two weeks.

They are: The States Film Company, J. Frank Hatch Film Company, the Ohio Feature Film Company and the Exclusive Photoplays Company. The name of the new concern is Exclusive Photoplays, Inc.

Mr. Hatch has withdrawn from active work in this field, having gone to his theaters in New Jersey. W. W. Kupl has sold his interests in the Ohio Feature Film Company, and the owners of the States Film Company have withdrawn.

Those in the new Exclusive Features, Inc., are Messrs. F. L. Greenwald, Fred and Victor Schramm, J. J. Mooney and J. E. Surrell.

The 10*th* ANNIVERSARY NUMBER *will be referred to for years as a guide to the progress made in this industry from* 1907 *to* 1917. *Biggest advertising value ever offered. March* 10*th. Advertising forms close February* 23*rd.*

"Pearl of Army" Canadianized.

Toronto, Ont.—Exhibitors in goodly number gathered at the Strand theater, Toronto, on Thursday evening, Jan. 4, to witness the private screening of three episodes of the Pathe serial, "Pearl of the Army," when it was discovered that the prints of this release for the Dominion had been considerably Canadianized. Moving pictures of Sir Robert Borden, Premier of Canada, Sir Wilfrid Laurier, leader of the Liberal opposition in Canada, and other prominent Canadian citizens, together with Canadian subtitles, had been added to the picture to bring about this result.

The Strand theater was also well filled for a private showing of five episodes of the latest Mutual serial, "Lass of the Lumberlands," on Monday evening, Jan. 8, under the auspices of W. F. Barrett, local representative of the Mutual.

Torontonians Want No Vaudeville.

Toronto, Ont.—After experimenting with vaudeville acts as added attractions for two months, R. S. Marvin of the Beaver theater has decided to discard the "vaude" stuff and has increased his film programme instead. Mr. Marvin had two of his lieutenants, Messrs. Mulhall and Green, make a house-to-house canvass of West Toronto, where the Beaver theater is located, to ascertain the opinion of residents who were or would be patrons. This census showed that the vaudeville numbers were keeping people away from the house rather than attracting patronage.

Film Change-About in Canada

Marc Brock Takes Over Toronto's Strand—May Make a Theater Chain—Clarence Robson Will Manage Strand—Changes in Management of Local Exchanges—Two Exchange Supervisors for the Canadian Mutual.

By W. M. Gladish, 1263 Gerrard street, East Toronto, Ontario, Can.

TORONTO, Ontario.—Things in general in the Toronto circle of films have been so turned upside down during the past few days that a new inventory of the trade will literally have to be taken before exhibitors of this territory will again know who's who and where.

Marc Breck Assumes Charge of Strand.

The dizzy whirl started when R. S. Marvin ceased to be manager of Toronto's big downtown house, the Strand. Marc Brock, the well known New York theatrical magnate, was in Toronto when the change was made, and it is understood that he has assumed financial control of the theater. Harry Brock, his brother, has three picture theaters in Ottawa, it is declared, and it is possible that a chain of theaters in Canada will be acquired by the Brocks. The successor of Mr. Marvin as manager of the Strand is Clarence Robson, formerly manager of the All-features, Ltd., a local independent exchange, while Mr. Marvin becomes manager of the Beaver theater, West Toronto. Mr. Marvin is also directly interested in the big 2,200-seat theater at Camp Borden, Ontario, and the summer theater at Angus, Ontario.

Strand Weekly Sold.

With the change in Strand management came the decision to dispose of the theater's studio and the Strand Weekly, a local news picture, which was not a paying proposition, according to statements from reliable authorities. To date only one change has been made in the staff personnel of the theater and Mr. Mitchell is remaining as manager for the front of the house.

James Travis to Manage Allfeatures.

The next step was the appointment of James Travis, formerly Pathe representative here, to the managership of All-features, Ltd., and Travis has also started to work up a number of big state right propositions already.

Wally Davidson Heads Local Pathe.

With the passing of Travis to All-features, Ltd., Wally Davidson, formerly of the Mutual and Blue Bird, took possession of the manager's office at the Pathe branch, known as the Specialty Film Import, Ltd. A. F. Patenaude, acting manager for this branch, stays with the firm. Mr. Davidson's brother, who was with the Vitagraph office here, has also left Toronto for Chicago.

Glenn Kerr to Run Mutual Office.

Glen Kerr, formerly booker at the Toronto Mutual branch, has become manager of the Mutual office in Montreal in succession to Mr. Malcolm, who has gone to Chicago to join C. B. Price with Super Pictures, Inc. Price was formerly Canadian general manager for the Mutual.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Two Mutual General Supervisors.

Announcement has also been made that W. F. Barrett, Toronto Mutual manager, will henceforth have general supervision of the Mutual branches in Eastern Canada, while J. H. Boothe, manager of the Winnipeg branch, will be the general supervisor for the west. On account of the advancement given Barrett, the responsibilities of Art Wilbur at the Toronto office have been increased.

E. Auger Representing Vitagraph.

Not long ago E. Auger, one of the big men of the film industry, visited Toronto as general exchange supervisor for the Mutual. He was scheduled to stop off at Toronto again on Jan. 15, but this time as representative for the Greater Vitagraph. Mr. Auger is well known throughout Eastern Canada, having made his start under L. E. Ouimet, Pathe general manager for Canada

Metro Gets Permanent Injunction.

Toronto, Ont.—Announcement has been made here that Metro Pictures, Ltd., controlling Metro releases in Canada, had obtained a permanent injunction against the Standard Film Service, Ltd., restraining the latter from making further use of Metro subjects throughout the Dominion or of disposing of the Metro films in any way. This is the outcome of the big legal dispute between the two Canadian film corporations. Henceforth the regular Metro releases will be booked in Canada through the branches of the Specialty Film Import, Ltd.

New Glasgow's Roseland Theater Opens

Exhibitor N. W. Mason Throws Open New $80,000 Picture House on January 15—Trenton, N. S., to Have New Theater.

By F. F. Sully, 68 Landsdowne Avenue, St. Johns, N. S.

NEW GLASGOW, N. S.—Final arrangements have been completed by N. W. Masson for the opening of his new $80,000 Roseland theater on January 15. As the opening attraction Mr. Mason will offer the Bluebird subject, "Little Eve Edgarton," featuring Ella Hall and Herbert Rawlison. Mr. Mason and his partners have already purchased ground at Trenton, N. S., for the erection of a new $10,000 theater, which is to be ready by April 1. The new theater will have a seating capacity of about 500, and will be one of the branches that Mr. Mason is to have in that section. The Empire theater at Westville, which has been closed for some little time, is to be opened by the hustling manager within a few weeks, and will furnish a second booking place for the features pictures, which are to be shown in the Roseland.

Foxfilm Notes.

St. John, N. B.—"Social Pirates," the first of the Fox Film comedies, is to be released in this territory in the middle of February, and Carl Crawford, manager of the local Fox exchange, says the bookings are coming in fast. Fox features are now being shown in St. John by Billy Smith, manager of the Empress; by A. B. Farmer, at the Star, and Fred Trifts at the eGm. I. Sourkes, who has been connected with the local Fox exchange, has been recalled to the Montreal office to go on the road in that territory. While in the Maritime provinces he was very successful and made a host of friends.

Manager Acker Ran Six Shows.

Halifax, N. S.—A new record, perhaps, for one day's business and the number of consecutive performance for one day has beenestablished by L. R. Acker of the Family theater, who on New Year's day ran six complete shows, finally closing the doors of the theater at 2 A. M. January 2. Halifax theaters have never extended their shows later than 10:30 or eleven o'clock, but the mass of people that besieged the doors of all motion picture houses that evening meant that the theater managers must show until every patron had had his holiday outing. Mr. Acker extended his shows later than any other exhibitor, and to him belongs the distinction of having the longest business day since the establishment of the industry in Halifax.

Maritime Business Notes.

Halifax, N. S.—"The Purple Mask" is making its debut in this territory with a great flurry of advertising. Steve C. Hurely, of St. John, secretary of the Maritime Exhibitors' League, and fanager of the Unique and the Lyric, is featuring the first installment at the former theater, and it is also being featured at the Palace theater, Sydney, the Empire, this city, and the Academy of Music, New Glasgow.

St. John, N. B.—With the city bristling with the war spirit, pictures of the trenches and the work of the British and Allied forces prove great drawing cards. The Universal production, "The Campbells Are Coming," which was seen here at the Imperial several months ago, has been given a return booking by Thomas Prince, manager of the Palace, and will be shown there in a short time.

Manager Kitty Had a Big Dragon.

Yarmouth, N. S.—K. Kelty, manager of the People's theater, is a firm believer in the value of advertising. On the opening night of "The Yellow Menace" he had built a dragon forty feet long. This was displayed, decorated with lanterns, in the lobby, and the patrons as they entered the theater were surrounded by a truly Oriental atmosphere. The display was both novel and attractive, and proved to be a big business getter.

Many Feet of Film Show Local Agriculture.

St. John, N. B.—A most distinguished audience recently assembled at the Imperial to witness a screening of the views taken by the New Brunswick Immigration Bureau. These pictures, some 6,000 feet of them, advertise the plendid possibilities offered on New Brunswick farms. The views were shown exactly as they were taken, without titles, subtitles or proper arranging.

Tennessee Women Draft Bill

Censor Measure of Radical Nature Has Been Prepared by Hamilton County Women's Club Representatives and Presented to the County's Assemblymen —Calls for Five Censors in Every Town or City.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATTANOOGA, TENN.—The Hamilton county delegation to the Sixtieth General Assembly, Tenese Legislature, has been requested to stand sponsor for a measure providing for state censorship of moving pictures in Tennessee. The bill was drafted by the Hamilton County Council of Women, an organization representing 6,000 members of women's clubs in this vicinity, and strong pressure will be brought to bear upon the legislative body by representatives of these clubs to insure its passage, and enactment into law. Provisions of the bill inclnde the establishment of a board of five, to be appointed by the governor, consisting of three men and two women, for each town and city in the state where moving pictures are shown.

Exhibitors Aroused Over Censor Bill.

The Tennessee exhibitors have become aroused over the prospect of operating under a state censorship law, and are writing letters and seeking personal interviews with the legislators in an effort to forestall its enactment. One of the leading exhibitors of Chattanooga has obtained clippings from one of the newspapers in his city and mailed a copy of each of the large exhibitors over the state, requesting that each theater manager do his part toward preventing its passage.

Practically every woman's club and parent-teacher organization in the city has discussed the question of moving picture censorship, and taken action relative to the current productions shown at Chattanooga photoplay houses. A year ago the Chattanooga Women's Club fostered a campaign for special pictures for children, and for a while these were shown at a Market street theater every Saturday morning. The plain failed, and this was attributed to the fact that the public refused to co-operate with the club and the moving picture management.

Theater managers in every city and town in the state where pictures are exhibited should follow the lead of their fellow exhibitor in Chattanooga and work to prevent the passage of this bill. Up to the time this article was written the censorship measure had not been introduced on first reading in the legislature, which is now in session. and there is time for some valuable work to be done by the picture interests before the bill is taken up for active consideration and discussion.

Ex-Manager Shelton With Brenon.

Nashville, Tenn.—In a letter received here, Roy Shelton, ex-manager of the Strand theater at Nashville, announces his affiliation with the Herbert Brenon Film Corporation, in the capacity of director for the Brenon productions. Mr. Shelton is now working on "The "Eternal Sin," a feature release starring Florence Reed and William E. Shay. While widely known in the South as a leading theatrical manager, few of Mr. Shelton's friends realized his qualifications for the important dutics incident to a director's work, and wish him every success in his new venture.

Fox Star to Visit Nashville.

Nashville, Tenn.—Harry Hilliard, celebrated star of William Fox's version of Romeo and Juliet, and other late features. will pay Nashville a visit in the near future. Mr. Hilliard formerly lived in this city and has a number of relatives here, as well as a host of friends. Prior to entering upon his work on the speaking stage, Mr. Hilliard prepared himself to become a physician, but turned in preference to the dramatic profession, where he has achieved remarkable success both on stage and screen. The actor will be extensively entertained while in Nashville, and wil probably appear at local picture houses.

The Princess Speaks.

Memphis, Tenn.—Following a question propounded the public through the press, "Why should the Triangle, World and Bluebird film manufacturers discriminate against the Princess theater?" the program for the Victoria theater of Atlanta, dated December 3, is cited, which includes Clara Kimball Young in "The Feast of Life" (World); Bessie Love in "Hell-to-Pay Austin" (Fine Arts); William Collier. Jr., in "The Bugle Call" (Triangle); and "The Evil Women Do" (Bluebird). The Princess makes the following assertion: "The opposition obects, so we are cut off, and you pay 10, 15 and sometimes 25 cents to see the above stars." The Princess, which is one of the largest and finest houses in Memphis. claims that unfair discrimination is being practiced against it, as shown by the fact that other houses are being permitted to run this service at five cents. This house adheres to the strict policy of five-cent admissions, and its slogan is "Five Cents—Why Pay More?" and highest grade multiple features are shown at that price. [The Moving Picture World has repeatedly pointed out the senselessness of five-cent admissions to large and expensive productions. An exchange might commendably refuse service to any theater on this score; but there should be no exception.—Ed.]

Manager Wm. P. Haslett Takes Bride.

Memphis, Tenn.—Wm. P. Haslett, local manager for the General, was married on January 6 to Miss Lily Blackwell Brown of Philadelphia. Since assuming management of the Memphis branch in November Mr. Haslett has made scores or new friends in the film industry, who hasten to congratulate the popular official. Mr. and Mrs. Haslett will make their home at 822 Jefferson avenue, Memphis, after January 15.

Jake Wells Buys More Theater Interests

Strand-Vaudette Stock Has Now Been Added to Other Local Holdings—Owns the Forsyth, Lyric, Odeon and the Rialto.

By A. M. Beatty, 43 Copenhill avenue, Atlanta, Ga.

ATLANTA, Ga.—Jake Wells, who already owns four theaters in Atlanta, has purchased large interests in the Strand-Vaudette Company controlling the Strand and Vaudette theaters, and thereby becoming the dominating factor in the local motion picture field.

Rumors of Mr. Wells's intentions have been going the rounds for some time, but not until he closed the contract Friday, Dec. 29, and authorized a statement, did the purchase become definitely known. He now owns the Forsyth, Lyric, Odeon and Rialto theaters, and is prominently identified with the Strand and Vaudette.

Mr. Wells's association in the Strand-Vaudette Company will not affect the present management of these theaters, although he will head the company. Alpha Fowler, who has conducted them tor the past six months, will continue as general manager of both houses.

ST. LOUIS FILM BUSINESS 1917.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST LOUIS, MO.—Things look good for St. Louis for the coming year. There is, of course, the usual number of croakers who declare that the business is going to the dogs and that there is no money in exhibiting pictures any more. But in the main the optimists are in the majority, and they arc all making big plans for the coming year.

Business for the two or three weeks immediately preceding the holidays was slack, but now that the present buying and visiting and merry making and the general high jinks are over, the people are digging down in their pockets and finding the nickels and dimes necessary to take them to the theaters showing their favorite films.

Business from a standpoint of admissions is decidedly better than this time last year. A number of houses are getting more money at the door than before; among them, the New Grand Central, the West End Lyric, the Pageant, the Royal, the King's, the Fairy, and a few others. The general prosperity that has spread out all over the country makes the possibilities of still more houses raising their admission prices, especially the five-cent houses.

Relations between the exhibitors and the exchanges still continue to be marked by the usual policy of "live and let live" that has always characterized such dealings in this city. If the exhibitors have any special grievance they are keeping mighty still about it. They have all been asking for good comedies to round out their feature programs with, and the producers seem to be rising to the demand and giving them what they want.

Big features still have the preference, and serials continue as popular as ever.

"Crisis" Makes Splendid Impression.

St. Louis, Mo.—"The Crisis," which opened at the New Grand Central theater on Dec. 24, is creating a splendid impression on audiences and playing to packed houses. Manager William Sievers is exhibiting the film in an elaborate manner. A special publicity campaign is being used to exploit the film and to awaken public interest in the local and historical side of the feature. St. Louis is the scene of the story of "The Crisis," and Winston Churchill, the author, gathered most of the historical data of the novel from the archives of the Missouri Historical Society, and much of the actual work of writing was done in St. Louis. All these facts are being brought to the public notice through the press, and a souvenir program. which is distributed.

Capt. Stanley Lewis, an ex-army officer, who uses an automobile which has a machine gun mounted on the side, is assisting in the publicity work. Capt. Lewis gives lectures in the schools, and before various clubs and societies, his subject being Abraham Lincoln and the part he played in "The Crisis." Capt. Lewis also gives short talks in the book departments of the big stores. These lectures are illustrated with free-hand cartoon pictures of Grant, Lincoln, and the principal characters of the play. These sketches are handed out to the public at the lectures.

Manager Sievers intends to run "The Crisis" for five weeks. Admission prices ranging from 25 to 75 cents are charged, and all seats in the theater are reserved at the night performances.

Big Feature Rights Corp. Extending.

Louisville, Ky. — The Big Features Rights Corporation of Louisville, is rapidly coming to the front as one of the largest booking organizations in the South. This company now has a number of good pictures under contract, and is buying big releases steadily. Announcement has just been made to the effect that the company's offices will be moved from the Atherton building to a suite of rooms on the fourth floor of the Masonic building.

The company has also opened an office at Atlanta, Ga., under the management of Hugh L. Cardoza, who will be Southeastern representative. U. T. Koch, formerly with the Selznick enterprises, will also be associated with the Atlanta office. That office is making a special bid for business in the various cities which have a big tourist business during this season of the year. An extra print of "The Little Girl Next Door" has been secured for Florida, and seven prints are now working.

Inquiries are coming in well on "The Crisis," recently contracted for, and arrangements have been made for a traveling show, with an eighteen-piece orchestra. The picture will open in Louisville and Jacksonville, Fla., simultaneously, on January 21, showing at the Duval theater, in Jacksonville. Four prints have been secured on "The Crisis" which will be booked in seven states.

Films and Vaudeville for Nickel.

Louisville, Ky.—The Hippodrome theater, Second and Market streets, has put in a large stage, and is running pictures and vaudeville for five cents. Two acts of vaudeville and several reels of pictures are making up the bills, which are going big, and the house during the first two days of the new program was unable to seat the crowds. M. A. Jablow, manager of the house, is more than pleased with the way business is coming at the start.

Louisville Keith Chain Grows

Another Theater Added By Taking Over the Strand—Two Picture Theaters and a Vaudeville House Now Controlled by Keith Interests—Predecessors Did Not Succeed With Strand—Keith Has a Better Chance.

Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—A deal was recently closed in Louisville whereby the Keith interests took over the Strand theater, giving their initial performance on Sunday, December 31, when William Farnum appeared on the screen. This makes the third theater in Louisville under the Keith management, they being the National, vaudeville house; the Mary Anderson, photoplay house, and the new Strand, picture theater. The Strand, formerly the Masonic theater, has changed hands on numerous occasions during the past few years. While the house is extremely attractive and has a large seating capacity, it has never been as yet a profitable financial investment.

In December, 1915, McRae Brothers, of Detroit, opened it as a picture house after spending several thousand dollars on improvements, new fittings, etc. The firm's equipment was later sold at a constable's sale on a distress warrant. A few months ago the Chestnut Street Amusement Company was organized, and operated the house, later being reorganized some six weeks ago as the Strand Amusement Company, Inc. The chief difficulty experienced by the former exhibitors has been that film service was so tightly contracted for in Louisville, that the house had considerable difficulty in providing itself with enough new films to keep things going. Under the Keith management this difficulty will be overcome as the Keith people have been over supplied with good material for some months, and can afford to contract for large productions. The Strand has the Bluebird service, while Keith has the Fox, Vitagraph and Metro, together with other productions to fill out the bills at the two houses. It is claimed that the Keith interests now have under contract sufficient material to keep both houses going for months to come.

For two years or more it has been rumored that Keith was preparing to locate another picture house in Louisville, several plans being rumored and later given up. It is the general opinion of local exhibitors and film men that the Keith people can make the house go if anyone can, and it is predicted that it will finally get on a paying basis.

Two 5-Cent Theaters Darken.

Louisville, Ky.—Two of the five-cent theaters on Market street, the Crystal at Third and Market, and the Olympic at Preston and Market, have discontinued operations. It is understood that the lease on the Crystal has expired and will not be renewed by the Switow interests. The lease on the Olympic also expired, and it has not been determined what use will be made of the house.

Free Xmas Shows in Louisville.

Louisville, Ky.—The Keith interests in Louisville gave a real screen treat to the "kiddies," as a Christmas present on Saturday morning, December 30, when "Alice in Wonderland" was shown free of charge to all children at the Mary Anderson theater. The performance was started at 10 o'clock, and the overflow from the house was taken to the Strand theater, where the pictures were run one hour after the first performance commenced. Thousands of children were accommodated in the two theaters, a large number being turned away at that.

Benefit for Armenians and Syrians.

Hopkinsville, Ky.—Manager Stockley, of the Princess theater, recently gave a benefit performance for the Armenian and Syrian sufferers, donating twenty-five per cent. of the proceeds to this cause. He also arranged a special performance at which appeared the Ellis Hawaiian Quintette, which took extremely well.

Kentucky Theater Notes of Interest.

Louisville, Ky.—The children's special Saturday morning shows have been switched from the Mary Anderson to the Strand theater, which recently went under the Keith control.

La Grange, Ky.—C. Demaree Arnold, manager of the Grand theater, in a recent notice to the public, stated that there were but five nights in Decemher that the theater made actual operating expenses, and that it was up to the public to support the expensive features now being shown, or cheaper films would have to be shown.

Louisville, Ky.—The Gayety theater, which has been showing regular stage attractions for some time, has gone to vaudeville, showing Sullivan and Considine bookings at the outset.

Pikesville, Ky.—A. J. Mank and Thomas A. Williamson have formed a partnership to conduct the Royal theater.

Mt. Vernon, Ky.—George Owens, operator of the Boone Way theater, is now getting better support from the people of Mt. Vernon.

Maysville, Ky.—Martin Durrett, referee in bankruptcy, is planning to close up the case of the Gem theater as quickly as possible, and discharge the trustee. The case has hung fire for a number of months.

Sebree, Ky.—D. A. Turpin is remodeling his picture theater, excavating for an elevated floor, and having a stage erected from which he proposes handling light vaudeville.

Rivalry of Churches and Picture Shows

In Lexington, Ky., Ministerial Union Proposes Entertainments Under Municipal Supervision to Eliminate Commercial Shows.

LEXINGTON, Ky.—The Sunday closing agitation has broken out in a new place in this city, but it is the general opinion of the exhibitors that it will have very little effect. Some time ago an effort was made to abolish Sunday shows through legal procedure, but when it was found that the mayor, as well as several of the members of the commission (Lexington operating under the commission form of government) were opposed to the movement, it was dropped.

Now the Ministerial Union, in an effort to increase attendances on Sunday evenings, has undertaken to start something in the nature of an opposition form of amusement. The union proposes band concerts and similar entertainments in the parks during the summer months, and centralized entertainments of approved character in the winter months, under municipal supervision. It is even intimated that the union may work out plans whereby moving pictures can be shown in the parks and auditorium, of a healthful nature and good in their influence. It is planned to give free entertainments and in this way to eliminate the Sunday picture theater.

However, the union is planning to give its attractions during the afternoon hours when they would not conflict with church services. Therefore, it would hardly effect evening moving pictures, and would have little effect in closing the theaters.

A committee, composed of Dean Robert Massie, of Christ Church Cathedral; Dr. I. J. Spencer, of the Central Christian Church, and Dr. E. G. Cameron, of the First Methodist Church, was appointed several weeks ago, and has been working out the details. Several conferences have been held with the exhibitors, including C. H. Berryman and Charles Scott, of the Ben Ali theater, and the Lexington Opera House; Nelson Van Gurnee, of the Ada Meade, and J. H. Stamper, Jr., of the Orpheum. The theater men have shown strong opposition to any plan to forgo Sunday shows, and the Ministerial Union has been unable to reach any agreement with the exhibitors.

From the exhibitors' viewpoint it is a question as to whether an old style band concert, religious moving pictures, or any other such attractions would prove of sufficient interest to the public to cut any figure in the box office receipts. The real patrons of the high grade moving picture theater are no longer interested in entertainments of the character which took their attention in the days of long ago, when there were no Pickfords, Youngs, etc., and considering the fact that the modern theater also furnishes good music with its pictures, there is no comparison to be drawn in the nature of the entertainments where there is only five or ten cents at stake.

Princeton, Ky.—J. N. Brewer, owner of the Orion theater, has announced that he will dispose of his theater and the lease, and give up active business connections for a time on account of ill health.

Hazard, Ky.—It is being rumored here that plans are being made for another moving picture theater, to feature pictures and also vaudeville.

Mrs. Shear Building a Theater

In New Orleans the Wife of Well Known Exchange Man Is Actively Interested in a Beautiful New Picture Theater Now Being Built—Site Is Out on Washington Avenue—Will Seat 1,000 and Be Up-to-the-Minute.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, La.—Ground was broken on the first of the year for the building of the most pretentious suburban photoplay theater that has yet been planned. And a woman is the moving spirit in the new enterprise. Mrs. Al G. Shear is the active promoter of the new house, being a member of the firm of Sobel & Shear, leading exhibitors of the city. Nat Sobel is the manager of the Washington theater, a most attractive playhouse on Washington avenue, and Mrs. Shear manages the Carrollton, which is situated in a high class and populous neighborhood. Both of these managers fear no other opposition besides bad weather, and they have a clientele which is most dependable.



Mrs. Al. G. Shear.

Mrs. Shear is most energetic and she knows all of her patrons personally. She knows their likes and dislikes and she knows the film game from one end to the other. Her judgment of a picture may be accepted as final so far as the verdict which her patrons will render is concerned, and, therefore, there are few bad pictures at the Carrollton. Mrs. Shear is a New York girl and has made a notable success of her venture in the motion picture exhibition field. Her husband is manager of the Consolidated Film exchange in this city and they make an invincible team. Mrs. Shear always insists upon the best in everything that pertains to her theater and she plans to have every modern convenience in the new house.

It is to have a seating capacity of 1,000 and every chair in the house will be of the latest opera pattern. Every convenience for the patrons is to be installed, and the most modern equipment will be used. Two motor-driven Simplex machines will be used in the projection, and the lights will be controlled by two arc rectifiers, while the pictures will be reflected upon a Minusa screen. There are to be ladies' rest rooms, telephone booths, running ice water, maid service, and every convenience that can be suggested to make the house popular. A $5,000 Hill-Green-Lane pipe organ is to be installed and the musical program is to be a feature of each entertainment. The construction of the theater will require from 60 to 90 days, and in the meantime the Carrollton will continue to be operated.

Birmingham Film Men Enter New Orleans Field.

New Orleans, La.—The Alhambra Amusement Company, of Birmingham, Ala., has entered the New Orleans motion picture field and it is the intention of the managers to inaugurate a chain of first class suburban theaters in the best sections of the city.

The present plan is to begin without delay the erection of at least three modern and commodious theaters built upon the most substantial lines. Exhibitors who know the business thoroughly have canvassed the field carefully and conservative estimates are that at least twelve houses with seating capacity of 1,000 to 1,500, located in selected sections, can be made to pay handsome dividends. There is a growing antipathy to the present makeshifts that are doing duty as motion picture theaters, and the proposed change for the better is a very welcome one.

One of the first locations which was secured by this company, however, was quickly leased to Sobel & Shear for their new project, work upon which has already commenced. Two other locations are practically closed by the same interests, and an era of building of better theaters is about to be inaugurated.

Howard Gale With Mutual.

New Orleans, La.—Howard Gale, who was manager of the old Kleine-Edison film exchange, has been appointed assistant manager of the serial department of the local Mutual exchange, and is already thoroughly familiar with the work. He succeeded Charles Ghennie, who has affiliated himself with A. J. Xydias in the handling of independent films in this territory.

Bert Moran to Conduct K-E-S-E Office.

New Orleans, La.—Bert M. Moran, of New York, has been appointed to succeed J. C. Ragland as manager of the local Kleine-Ediso-Selig-Essanay film exchange and has already entered upon his duties. Former Manager Ragland expects to return to New York, where he has a wide acquaintance in theatrical circles.

D. A. Andrews Owns Rialto Theater.

New Orleans, La.—D. A. Andrews has purchased the Rialto theater of John Douglas, who has had the management of the house for the past few months. The Rialto is among the best located suburban theaters in the city, and when it is properly managed is a money maker, as its past history indicates.

Romeo Theater Taken by H. Simons.

New Orleans, La.—H. Simons has taken over the management of the Romeo theater, a suburban house in one of the most thickly populated neighborhoods, and will institute some needed improvements. Mrs. Bloom was the former owner of the theater, but a series of misfortunes, among them the loss of health, induced her to give up the management of the enterprise.

New Orleans' Charity Hospital Tax Now Due

City's Most Obdurate Tax May Darken Several of the More Backward Picture Houses—Theaters With No Floors.

NEW ORLEANS, La.—Taxes and death are the two things from which it is said there is no escape, and if predictions are reliable it will be demonstrated early this year, in New Orleans, that some of the suburban theaters have escaped neither. There is a graduated tax, city and state, based upon seating capacity on all motion picture theaters. Houses with a seating capacity of less than 300 are assessed $50 per annum, and from this figure the graduation is regular until the seating capacities of 1,000 are reached, when the assessment is $400 per annum. It might be possible to stave off these taxes and yet operate the theaters for a time, at least, if the manager has the hardihood to try it, but there is one tax in this city with which no one is allowed to dally. This is a fixed assessment which goes to the support of the Charity Hospital. New Orleans is proud of her Charity Hospital.

A lot of people fare better there, barring various stages of indisposition, than they do at home. And there are no distinctions in races, colors or former conditions of servitude. Charity Hospital ambulances scurry from the centers to remote districts of the city and all are admitted without question or price. The great institution is supported entirely by direct taxation. Motion picture theaters are assessed $25 per year flat.

This city has a large number of alleged theaters that have the habit of running between "wind and water," as the saying goes. Some of them even are floorless; many of them are fitted only with benches, yet they all get fairly good crowds in fair weather. The weather has not been all sunshine here this winter, therefore some of these theaters have been driven to desperate straits. The tax collectors are obdurate concerning the Charity hospital tax, and the statement is made that more than a score of the smaller suburban houses in the city are scheduled for permanent closing as fast as the last demand can be made upon them. Leaving out the personal equasion, this is not such a calamity as it might at first appear to be. The closing of the insignificant houses will improve the business of the ones that are making an intelligent endeavor to keep abreast of the times and to give their patrons good films under good conditions. The exchange men will perhaps note a slight falling off in number of accounts, but at the same time they will be relieved of the annoyances that conspire at the present time to make their lives miserable.

Picture Men and the Land Show

Southwestern States Will Choose Three Most Popular Girls—Every City to Have One Candidate—Grand Contest in Atlanta—Picture Men Are Doing Their Share in Boosting the South's Fertile Lands.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—C. E. Tandy, vice-president and general manager of the Southern Triangle and Southern Paramount, was placed in charge of the motion picture contest of the Southeastern Land Show at a meeting of the exchange managers in Atlanta, held in the Screen Club rooms Monday, January 8. Mr. Tandy will have behind him in the motion picture contest every exchange manager in Atlanta, and the meeting Monday night in the Screen Club rooms was the most enthusiastic meeting of motion picture managers ever held in Atlanta.

Edward Young Clarke, general manager of the land show, requested the managers of the film exchanges having headquarters in Atlanta to take in charge the motion picture contest as a matter of public duty and civic pride.

A subcommittee of five was appointed to have charge of the situation, pending the arrival of Mr. Tandy from New York, Wednesday, January 10. The committee was: J. W. McTeer, Y. F. Freeman, A. C. Bromberg, J. L. Marentette and O. P. Hall. A publicity committee was also named, composed of A. H. Price, R. M. Sevini and Fred Young.

Joseph B. Foster, the proprietor of the New Hippodrome theater at Miami, Fla., was a visitor and the guest at the meeting and placed his application for his theater to conduct the contest in Miami for the selection of the candidate from that city. By special vote he was granted

Watch Censorship in Michigan

A Big Meeting of Exhibitors and Exchange Managers Is Expected as Soon as Proposed State Censorship Bill Comes Up—Lively Opposition Will Greet the Measure, But Film Men Must Be Watchful.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—It is expected that a big meeting of exhibitors and exchange managers will be held in Detroit or Lansing as soon as the proposed state censorship bill is introduced by Representative Fred Eaton of Saginaw. As most Michigan exhibitors probably know by this time, this bill will require a censor board at a salary of $1,500 per year, to censor all films brought into the state which will have to be passed by this board before it can be shown in any theater. There will also be a small fee for the examination of all film. A number of letters have reached the Detroit office of the WORLD which show that exhibitors are opposed to censorship in any form. They contend that the whole industry should not suffer because once in a while some theater shows objectionable film. There are plenty of other ways—less drastic and more reasonable—of handling such problems. Watch the WORLD for full information about this matter of censorship.

New Butterfield Plans Take Form.

Detroit, Mich.—Col. S. W. Butterfield, who owns the Butterfield chain of theaters in Michigan, was in Detroit on January 8 and told the WORLD representative that he had completed arrangements for the opening of a Detroit office at 221 Broadway Market building, which would be in charge of E. C. Beaty; also that he had organized the State Film Company, which would buy pictures on the state right plan, the purpose being to show these pictures in the Butterfield theaters and later to other Michigan theaters.

Mr. Beaty will have full charge of the booking and will be manager, dividing his time between Detroit and Battle Creek, the main headquarters for the Butterfield circuit.

C. G. Kingsley on the Job at Fox Office.

Detroit, Mich.—C. G. Kingsley, the new manager at Detroit for the Fox Film, says he was really surprised at the way Michigan exhibitors accepted the new Fox policy on Farnum and Bara features. "There was hardly a complaint, and everybody seemed to welcome the opportunity of being able to book these star productions for two days at no increase in rental," said Mr. Kingsley. "Many of the exhibitors had been worrying lest Mr. Fox would take Farnum and Bara off the regular program, and put them out as big specials at increased rentals, as has been the case with other stars." Kingsley is glad to get back to Detroit, where he enjoys an intimate and close friendship with dozens of exhibitors.

Charles A. McVicker Resigns.

Detroit, Mich.—Charles A. McVicker, for many months the right-hand man to William F. Klatt, Detroit, and manager of the Klatt chain of motion picture theaters, and manager of the Rosedale, as well as general manager of the Regent, has tendered his resignation, to take effect on January 27. Mac needs a good rest, having worked incessantly and unceasingly for Mr. Klatt. His leaving is regretted sincerely by Mr. Klatt, who has often referred to Mac as "one in a million."

Sam H. Barrett Promoted.

Detroit, Mich.—Sam H. Barret has been promoted to assistant division manager of the Detroit Universal office, which means that he will co-operate with Manager M. S. Bailey in the handling of Universal matters out of Detroit, Toledo and Grand Rapids. Mr. Barrett came with the Universal nine months ago as a stenographer; then he was advanced to salesman; then to manager of the Bluebird department, and now as assistant division manager. He will continue to handle the Bluebird department. It is always a pleasant task to report promotions, and particularly so in this instance.

C. C. Randolph Heads Casino Feature Office.

Detroit, Mich.—C. C. Randolph has been appointed manager of the Casino Feature Film Company, Detroit, 2206 Dime Bank building. He was formerly manager of the Wolverine exchange, and was formerly associated with the Casino.

Two New Theaters.

Port Huron, Mich.—The new Family theater in Port Huron held its formal opening on Saturday, January 6. There was a large attendance. The theater is very attractive and is new in every respect. E. C. Bedford is the proprietor.

Detroit, Mich.—The new Dawn theater, Detroit, will be opened January 20, according to Proprietor John E. Niebes. The Dawn seats 1,200, and the policy will be daily change. Prices will be 10 and 15 cents, with 25 cents for auto boxes.

N. D. Thompson Will Be Booker.

Detroit, Mich.—N. D. Thompson, formerly manager of the Detroit-Fox office, is to continue as booker and assistant manager under the new manager, C. G. Kingsley. This will be welcome news to Michigan exhibitors, who have always considered Mr. Thompson one of the best bookers in the state.

Howard A. Bauer to Manage Artcraft.

Detroit, Mich.—Howard A. Bauer, formerly in the motor car business, has been appointed manager of the Detroit exchange of the Artcraft Pictures Corporation, succeeding C. L. Peavey, who recently resigned to become manager of the Minneapolis-Paramount exchange.

Greater Vitagraph Moves.

Detroit, Mich.—The Greater Vitagraph exchange moved last week from the Peter Smith Building, Detroit, to 40-42-44 East Larned street, occupying the first floor of that building, one of the upper lofts now being occupied by Pathe. It is the plan of the company to take permanent quarters later in the proposed new film building, to be erected on East Elizabeth street.

Garson Gets "Witching Hour" Right.

Detroit, Mich.—Harry I. Garson of the Broadway-Strand theater, Detroit, has purchased the Michigan rights to "The Witching Hour," produced by the Frohman Amusement Company. It will be released in this state through the Broadway Feature Film Company.

Harry I. Garson returned to Detroit January 6 after arranging with a studio in Fort Lee for the first production of the Rhea Mitchell Corporation. The first production is to be known as "A Glimpse of Paradise."

W. W. Johnson, of the publicity department of Pathe, was in Detroit recently to arrange for the local advertising and publicity campaign to be conducted in connection with the International serial "Patria." Ten thousand lines of newspaper space are to be used in Detroit.

ıe contest for Miami, in order that he ight start it on the opening night of his ıeater.

The general committee plans, in addi- on to this contest, to stage a motion cture exhibition at the Auditorium such s has never been seen in a southern city. The committee of five appointed will go mmediately into the matter of prizes and ill spend not less than $1,250 in cash for ıe leading prizes. Various special prizes ı connection with the contest will come om other funds.

Frank Freeman, manager of the South- rn Paramount, and sixteen managers ere present at the meeting, representing very film exchange having headquarters ı Atlanta.

The four states in the southeast: Geor- ia, Florida, Alabama and South Carolina, ill be in the contest. Every city in ach of the four states will be allowed) enter a girl who is to be selected by popularity contest in her city, spon- ored by a local theater. In this way ıe contest will be double in its nature, ıe grand contest being held in Atlanta) determine the three grand prize win- ers from the three girls representing he different cities and the individual ontests in each city. Only the winner f the popularity contest in each town ill be eligible to enter the grand con- est here. Three grand prizes will be ffered and one prize will be offered by ach of the states.

The Strand-Vaudette Dinner.

Atlanta, Ga.—Alpha Fowler was host) about fifty employees of the Strand nd Vaudette theaters at a dinner given t the Screen Club's quarters, in the Wal- on building, Sunday, Jan. 7.

Musicians, operators, cashiers, ushers, ookkeepers, assistant managers, door- ıen, newspaper and advertising men were mong the guests.

When called upon to speak, Mr. Fowler eclared that the dinner had been given or the express purpose of creating a feel- ng of fellowship among his employees. We have more than fifty people work- ng at the two houses," he said, "and his is the first time I have ever had an pportunity of seeing them all together."

Harry Glenn, operator at the Strand, ras the chief funmaker of the dinner.

Alpha Fowler Continues as Manager.

Atlanta, Ga.—At a meeting of the stock- olders of the Strand-Vaudette Co., held Monday afternoon in the offices of Jake Wells, Mr. Wells, who recently acquired ontrol of the houses, was elected presi- ent of the company. It was announced hat Alpha Fowler will continue as man- ger of the two theaters and that no naterial change in policies or employees s contemplated.

Rose Tapley Speaks in Atlanta.

Atlanta, Ga.—Society women listened vith attention Thursday morning, Jan. 4, t the Vaudette theater to the lecture f Miss Rose Tapley, Vitagraph actress, n better film productions.

Miss Tapley is not unknown to Atlan- ans.

Paris Theater to Change Name.

Durham, N. C.—It has been officially announced that the Paris theater, for- nerly the property of the Piedmont Amuse- nent Company, in Durham, N. C., has sold o R. D. Craver, formerly of Durham, but now a resident of Charlotte. It is under- stood $25,000 is to be expended by Mr. Craver during the next few months in re- modeling the theater, and in installing new equipment. The outstanding improvement will be the installation of a $10,000 espe- cially constructed pipe organ. The name Paris is to be changed to that of Broad- way, and the house arranged in a style be- coming the name. Mr. Craver announces that Paul V. Phillips, who has been the popular manager of the house several years, will retain his position.

Kansas City Star Tenders Show

Leading Local Paper Leases Big Hall and Will Show "Snow White" Freely—Boosting a Good Film and Getting Subscribers to the Star—Four Projectors Will Work at the Same Time With Four Screens.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS City, Mo.—One of the biggest things that has happened in the moving picture world of Kansas City for a long time is going to happen soon—the leasing of Convention Hall, and the showing, free, to all who will come, of "Snow White," by the Kansas City Star.

The Star is the paper of largest subscription list in Kansas City; and it is widely known among newspaper men all over the country. It has very positive ideas—and ideals. For instance, it held out against a moving picture column until very recently, even while the popularity of pictures was evidenced in the many columns of picture advertising in its pages. But when it changed its attitude, it plunged. The paper is now running much material on moving pictures—not "press dope" exactly, but material carefully gathered and edited.

The Star has been one of the most valuable aids in the local movement to clean up advertising; it has exercised a censorship over display advertising that is quite as strict as any board's censorship could be.

It has joined the agitation for clear pictures, though not showing radical tendencies against any certain pictures.

But the Star is constructive—however much it may be "hated" by people who do not believe it is conducted as a newspaper should be. And the project to show "Snow White" is a constructive attempt to lead children and adults to appreciation of the best in pictures.

This much was perhaps necessary to indicate why the Star is showing "Snow White." It is not merely a publicity stunt, nor a subscription scheme.

Convention Hall is Kansas City's big auditorium. The Hippodrome show of New York is being held there this week. It seats more than 10,000.

Four screens are to be erected in the center of the arena floor, and eight machines will be used to project the picture on the four screens simultaneously.

Frank Newman, owner of the Royal and the Regent theaters, is managing the Convention Hall production for the Star. He showed "Snow White" at the Royal, and was impressed with its popularity. He gave several free performances for poor children, at one of which a woman reporter was present. She carried the report of the event to the management of the Star, and the big show was quickly arranged.

A social orchestra of 40 pieces, partly from the Royal theater, will play for the picture. Music had to be secured from New York to supply this large orchestra.

Several performances probably will be given, and it is expected that a total of 100,000 will see the picture. Both children and adults will be admitted free.

A. E. Elliott to Build New Theater.

Kansas City, Mo.—A. E. Elliott, who has been planning for some time to build a new theater on the site of his present theater, the Sapphire, is now about ready to go ahead. The new theater is expected to cost about seventy thousand dollars, and will have a seating capacity of about 1,000. There will be two balconies, and the charges will be five cents for the second, ten for the first, and twenty for the main floor. Only features will be shown, and as Mr. Elliot is an old man in the game it should prove successful.

George Hinsen to Be Metro Booker.

George Hinsen, one of the members of the Board of Public Welfare in Kansas City, Mo., recently accepted a position under C. W. Harden, manager of the Metro exchange. Mr. Hinsen had been with the Board of Public Welfare for the past three years, and a part of his duties in that connection was censoring film. He has had no actual experience in the film game, but has picked up quite a bit of information in his film censoring. He will be booker for the Metro office.

Big Saturday Business Follows Four Day Run of "Pipers Price."

Kansas City, Mo.—The Columbia theater, a downtown theater in Kansas City, had the biggest Saturday business with the Bluebird picture, the "Pipers Price," that it has had in several months. The picture was run five days, and was so successful that it is booked for the Rialto theater, another downtown theater.

Theater Changes and Notes.

St. Joseph, Mo.—The Colonial theater, St. Joseph, owned by A. Riegleman, was closed a few days ago. This large downtown house will remain closed for about a month, and will then be reopened by Frank Tracy, former manager of the Royal in St. Joseph.

Kansas City, Mo.—Frank Powell, proprietor of the Majestic and Mission theaters at Ponca City, Okla, brought fourteen exhibitors from his territory to Kansas City to see the New York Hippodrome show.

St. Joseph, Mo.—W. W. Wurtenburger, proprietor of the Empress theater, St. Joseph, Mo., while visiting in Kansas City recently, said the business since Christmas has been picking up in great shape, although before Christmas it was a little slow. Mr. Wurtenburger intends to remodel the theater in the spring.

Kansas City, Mo.—The National theater, Independence and Charlotte streets, Kansas City, Morris Sticer, proprietor, is to be remodeled. The entire front will be rebuilt, giving a much improved character to the front of the building. The seating capacity will also be increased to about four hundred fifty.

Argentine, Kan.—R. Selman, exhibitor in the oldest theater in Argentine, Kansas, recently closed his house. The theater, which is called the Lyric, was bu nine years ago, and has been running ev since.

Milan, Mo.—Schoene & Baker, exhibito of the Emerald theater, Milan, recent suffered the loss of the theater by fi They do not intend to rebuild and will into some other business.

Booneville, Mo.—W. S. Merrill, former a salesman for several film exchanges various times, recently purchased t Stevens theater at Booneville, and chang the name to the Lyric theater, and Jac Deck has purchased the Strand theater Hurt & Reed.

Richard Robertson Heads United Theters Co.

Kansas City, Mo.—Richard Robertso for the past year manager of the Wor exchange in Kansas City, recently r signed to become president and manag of the United Theatres Co. of Kans City. Mr. Robertson was formerly a new paper man. He entered the moving pi ture business as a traveling salesman f the World in October, 1915. In January 1916 he became manager of the exchang

G. N. Montgomery to Manage Wor Film Office.

G. N. Montgomery, for the past thr months manager of the World office Denver, Colorado, will succeed Mr. Rober son. Mr. Montgomery has been in the m tion picture business for some four year the last two of which have been with t World Film Co. as manager of variou branches.

Local Exchange Notes.

Kansas City, Mo.—Joseph Skirball, di trict manager of the mid-west offices the Metro, was a recent visitor in Kans City for several days.

Invitation cards have been sent to a exhibitors in Kansas City inviting the to attend a private showing of the fir episodes of the serial "Patria," at t Willis Wood, Jan. 15. The burning of t Willis Wood theater, which occurred aft the invitations were sent, however, h made it necessary to have the showing another place. Through the consolidatio of the International and the Pathe co panies, the international pictures are no handled by the Pathe office in Kans City.

C. W. Harden, local manager of t Metro, besides leasing additional space the Ozark building, will also remodel t office.

Shelbyville Managers Will Open Sunday.

Alhambra and Strand Announce Sabbath Shows Following the Recent Acquitt by Jury on Blue Law Charge—Ministers Will Oppose Move.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Minn.

SHELBYVILLE, IND.—As a result of the recent action of a jury in Indianapolis in acquitting the proprietor of a motion picture show for alleged violation of the "blue laws," the managers of the Alhambra and Strand motion picture houses here have announced that in the future their show houses will be open Sunday afternoon and Sunday night. The theater men say they feel that they have the same privilege as persons in other lines of business and the same as motion picture proprietors in other Indiana cities.

The Ministerial Association has let it be known that it will oppose any attempt to operate the picture shows on Sunday, but the association has not announced what action it will take.

Takes Over Theater Building.

Bluffton, Ind.—John H. Painter, of Bluffton, has purchased the Grand theater building, including the motion picture house, from Louis Shenkel, of Huntington, for a consideration of $20,000. Mr. Painter will hold the building for investment purposes and intends to dis pose of the picture show as soon as h finds a buyer.

W. G. Reagan Buys Lyric Theater.

Columbus, Ind.—Franklin H. Clevenger who has owned the Lyric theater her twice in a period of a few months, ha sold the popular photoplay house again The new owner is W. G. Reagan, of Leb anon.

The whole interior has been extensively remodeled and entirely new fixtures installed. Mr. Reagan plans to manage th theater himself and says he intends t make it one of the finest moving pictur show houses in southern Indiana.

Edison Theater Will Be Improved.

Fort Wayne, Ind.—C. S. Downey, of this city, who recently purchased the Edson theater at the corner of Leith and Calhoun streets from William Sweet, 731 West Superior street, has sold a half interest to W. S. Perry, 331 West Dewald street. Extensive repairs and improvements will

e made to the interior of the theater, vhich has been closed for some time, and t will be reopened under the name of the New Edson.

Picture Show at Silver Lake.

Warsaw, Ind.—W. L. Hunter, of Warsaw, has opened up a moving picture show n the Flora building at Silver Lake. The irst show was given Friday night to a rowded house, and hereafter will be re-eated three times a week.

Prairie State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Manager Gets Silver Cup.

OMAHA, Neb.—Road men for J. H. Calvert, manager of the local Bluebird xchange, remembered him at Christmas ime with a big silver loving cup. He s not only popular with his associates, ut with his clients as well. The wife of n lown exhibitor sent him a piano scarf vith beautiful hand worked bluebirds.

Pathe Manager Moves Over to International.

Omaha, Neb.—Early plans for the local onsolidation of the International and Pathe services called for the probable ocation of the business in the site occupied by the International exchange, at 417 Harney street, with Manager J. E. Kirk, of the Pathe branch, in charge. Edgar Moss, who has been in charge of he International office since it was opened ere two months ago, probably will return o Chicago.

Prairie State Theater Changes.

Syracuse, Neb.—D. C. Beyette has sold he Palace theater to Henry Bock.

Pepin, Wis.—C. Yochem has sold his oving picture theater to A. G. Allen, C. Harris and N. J. Dunlap.

Tower City, N. D.—C. Rice and Vowles s the name of the firm now operating the oving picture theater here.

Deering, N. D.—W. A. Hughes has pened a moving picture show here.

Morristown, S. D.—L. B. Hale has sold is moving picture theater to C. O. Duning.

Friedman Enterprises Incorporate

New Distributing Organization with a Delaware Charter Opens Offices in Film Exchange Building—Capital Is $250,000—Benjamin Friedman Is President—Six Brothers Will Make the Directorate.

By John L. Johnston, 604 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—One of the biggest film distributing organizations in the West was formed here last week, when the Friedman Enterprises, Inc., was incorporated under the laws of the state of Delaware. Benjamin Friedman, president of the Friedman Film Corp. here, is president of the new company, and the board of directors is composed of six brothers. Joseph Friedman, owner of the Strand and Park theaters, St. Paul, is vice-president; John Friedman, Minneapolis, is treasurer, and Israel Friedman is secretary. These four gentlemen and Charles Friedman, St. Paul, and Samuel Friedman, Minneapolis, make up the board of directors.



Benjaman Friedman.

The capital stock is $250,000. The company will exploit the biggest features obtainable. President Benjamin Friedman is now in New York City completing arrangements for the corporation's first feature soon to be completed in an independent Eastern studio. While in New York, Mr. Friedman will open offices in the Longaere building, but like Sherman-Elliot, Inc., the Friedman Enterprises, Inc., will have its headquarters in Minneapolis.

The rise of the Friedmans in the moving picture field has been rapid and marked by big success in every venture. The family has been interested in motion pictures about five years. The Friedman Film Corp., which will continue its business in the Film Exchange building, additional space for the Friedman Enterprises, Inc., on the same floor being arranged for. It has exploited "The Spoilers" deluxe edition in Minnesota, the Dakotas, Wisconsin, Iowa, Nebraska, Missouri and Kansas.

Local T. M. A. Elects.

Officers of the Minneapolis lodge, Theatrical Mechanical Association elected at the annual meeting, Dec. 28, are: William Wallace, president; Paul Quint, vice-president; C. L. Munston, treasurer; Julius K. Johnson, recording secretary, and Charles Wells, financial secretary. A campaign for 150 new members by April 1 has been begun by the lodge.

Ormi Hawley at the Blue Mouse.

St. Paul, Minn.—Ormi Hawley, under the management of Willis Kent, Chicago, appeared here at the Blue Mouse theater each performance during the week of Jan. 7 in connection with her film feature "Raee Suicide." Miss Hawley was the guest of several exhibitors and exchangemen and their wives at a dinner at the West Hotel, Minneapolis, Jan. 4.

Local Record of Big Features.

Minneapolis, Minn.—"The Crisis" began its third week at the Lyric here, January 7, and good houses were recorded at each performance. Elliott & Sherman kept the billposters working over time in putting up paper on the big feature, and this coupled with considerable attractive newspaper advertising has brought about good results.

St. Paul, Minn.—"Civilization" minus the lavish prologue, began a week's run at the Metropolitan opera house here, January 7. This is "Civilization's" first showing in St. Paul.

Minneapolis, Minn.—"The Little Girl Next Door" began a week's run at the Strand here, Jan. 7, at twenty-five cents admission. A private showing of "The Libertine," featuring John Mason, will be given at the Strand for the actor when he comes here in "Common Clay," the week of Jan. 14. "The Libertine" will have a week's run at the Strand later.

C. R. Filkins Now Vitagraph Road Man.

Minneapolis, Minn.—Charles R. Filkins, who came here to assume the management of the International Film Service exchange, but found that organization merged with Pathe, has been added to the road staff of the Greater Vitagraph exchange. Walter Strauus, assistant to Manager W. K. Howard, has gone to the Dakotas to visit exhibitors and talk about "The Secret Kingdom." Manager Howard, of the Vitagraph, has booked the serial for first run in Minneapolis at the Regent.

Minneapolis, Minn.—The New Palace theater has booked first run of the International serial "Patria" in Minneapolis, from Manager H. E. Friedman of the Pathe exchange.

Minneapolis, Minn. — Manager Manie Gottlieb, of the Favorite Feature Film Corp. here, has booked "The Libertine" for a week's run at the Palace theater, Des Moines, Iowa, beginning Jan. 14. Frank Woskie will have change of this showing.

Minneapolis, Minn.—E. M. Ames, representing the Serial Producing Co., has been visiting Manager Otto N. Davies, of the Minnesota Metro exchange here, for a week, and incidentally has been assisting in placing "The Great Secret" serial featuring Bushman and Bayne.

Price Rise Hope in Twin Cities Flivvers

Theaters Showing Films and Vaudeville and the Big Houses Fail to Show Inclination to Get-together on Admission Rates.

Minneapolis, Minn.—The boom to raise dmission prices in the Twin Cities seems o be capped with a silencer, for, although nany exhibitors battled hard for an increase of fifty per cent., the larger exhibitors, and those who show vaudeville nd pictures together on their program eem to have smothered any ehance for uch an increase.

The Regent, formerly a five cent theter, raised its admission price to ten ents, and a new theater across the street rom it for five cents admitted people who ot "this ticket and five cents" at another heater under the same management, vhich practically makes that theater a itney" house. This same theater is runing high class Fox, Vitagraph, Pathe and Mutual features.

Because the New Aster ran Clara Kimball Young's "My Official Wife" for ten ents, the Strand displayed "The Common Law" for a week at ten cents, thus tarting a merry howl, which has not ied down. One theater in order to "take he edge off" another theater's business everal weeks ago advertised a big feaure at ten cents and added "Why Pay More"? To the small exhibitor who has een living only a hand to mouth existence uring the summer and fall, this stiff opposition from the big exhibitors makes hem "warm around the collar." The natter of increased prices will come up before some future meeting of the Northwest Exhibitors, but little hope for a sueeessful battle for "an extra nickel" is held out.

At Minneapolis Exchanges.

Bert Moran, formerly with the local Kleine exchange, has been made manager of the New Orleans branch of the K-E-S-E by George Kleine, and assumed his new position Jan. 7.

Manager J. F. Cubberley was host at a banquet and danee of Universal-Laemmle exchange employees at the West hotel, Minneapolis, Dec. 29. Heads of the various departments were called upon for short talks and each responded with a brief and spicey oration.

Manager R. E. Bishop, of the Mutual exchange, has advertised for information regarding the whereabouts of two films, "Making Things Hum" and "The House of Bondage," said to have been stolen with the automobile of H. J. Andress, manager of the Dayton theater, recently. To date no traee of films or auto has been found.

Manager J. A. Bachman, of the DeLuxe Films, Inc., exehange, has announced that he is prepared to book "Purity" outside of the Twin Cities, and that the "first come, first served policy" holds good at his office. "Purity" closed a big two week's run at the Metropolitan, Minneapolis, Jan. 6.

Denver Organization Makes Good

Local Exchange Men by Working Together Get Substantial Reductions in Tax Appraisals—Board of Trade and Screen Club Representing All Branches of the Business Put Shoulder to the Wheel.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, Colo.—The value of the organization in the various branches of the moving picture industry was strikingly illustrated in Denver this week when hundreds of dollars were saved the local exchanges through reductions in tax appraisals by the city officials.

For years Denver exchanges have been paying more than their quota of taxes. Individual protests availed nothing, but this year the Board of Trade, composed of all the exchange managers and the Screen Club, made up of men in all branches of the film industry behind the complaint the assessor took stock in the claims of the moving picture men and granted big reductions.

Of the fifteen exchanges in Denver there is only one which will not benefit by the organized move for lower taxes. In this case the manager admitted that his company had been under appraised and he was perfectly willing to shoulder his share of the burden in order that his associates get justice.

It has only been within the last two or three years that the film industry became a factor in the business world in this section and the city officials acknowledged that their appraisals of moving picture exchanges were more or less guesswork. They had no authoritive basis on which to work. Exchange managers also were uncertain of their ground and with only their own individual resources to fall back on, they failed of results even where protests were made.

When the tax bills came in this year the matter was immediately taken up by all the exchanges through their organizations. The managers compared notes and exchanged ideas. They obtained data from other cities, and when they had built up a case they sent their attorney, W. E. Foley, and a committee of managers to wait upon the assessor. He granted their demands.

Dozens of things have occurred since the first organization of screen men in Denver last February to convince them that there is strength in unity and the tax incident has served to emphasize the value of organization.

Clynes Theater Co. to Build.

Pueblo, Colo..—The Clynes Theater Company, of Bessemer, a suburb of Pueblo, will shortly begin the erection of a new theater at 419-521 Northern Ave. It will be equipped with a stage suitable for all kinds of plays and productions, but is a picture house.

The building will be of pressed brick and stone, with ornamental front, and will cost $10,000. James Clynes, pioneer business man and capitalist of Bessemer, will manage the new theater.

Separate Bluebird Exchange Opens.

Denver, Colo.—An important change in the policy governing the distribution of Universal and Bluebird films in the Rocky Mountain region was announced this week. The old system of handling Universal releases and Bluebird features through one exchange has been abolished and in the future there will be two separate and distinct offices.

F. Y. Langtree, formerly of New York, who for several months has been Denver manager for Universal and Bluebird, becomes head of the Bluebird forces for Denver, Salt Lake and Butte. He will confine its activities exclusively to the feature field.

Edward Armstrong, formerly manager of the Salt Lake office of the Universal, has been brought to Denver to take charge of the Universal office here.

The naming of Mr. Langtree as Bluebird manager means that the feature and regular program departments of Universal have been divorced in the entire western territory. Mr. Langtree will at once start on a tour of his district, visiting the trade and establishing branch offices in Salt Lake and Butte.

James Stratton Joins Fox.

James Stratton was added to the force in the shipping department of the Fox exchange this week.

Prohibition Helps Shows Here.

Denver, Colo.—Prohibition and its effe on the moving picture industry was strik ingly illustrated in Denver on New Year eve. All the theaters on Curtis street- the city's Great White Way—wer crowded by throngs who in the past mig have been found in wetter places. An by a strange coincidence the Rialto ha for its attraction a tremendous argumer for prohibition. Robert Warwick in "Th Man Who Forgot" was the offering, an it seemed strange that on New Year ev —the first dry one Denver ever saw— picture showing the evils of intemperan should be shown.

Every theater on the street did a re ord business, whereas in previous yea New Year eve has been persistently poor business night, closely rivalin Christmas eve. No doubt the expense wa also much less.

Screen Ball to Be Managed by W. B. Glaese

Rocky Mountain Screen Club Perfects Its Plans for the Big Dance on Februa Third—Decorations and Lighting Effects.

Denver, Colo.—W. B. Glaeser, who by serving in various capacities in moving picture exchanges in the west, and as manager of some of Denver's leading moving picture theaters has gained wide knowledge of the amusement business, has been selected to manage the Screen Club ball, to be held in Denver, Feb. 3.

The appointment was made at the last weekly luncheon of the Rocky Mountain Screen Club, held at the Albany hotel. Other plans for the big event were arranged at the same time. It was decided that the ball should be a masque affair and that an admission of one dollar per couple would prevail.

Arrangements were made for the services of the best decorators in town to dress up the spacious city auditorium for the ball, and some interesting features are promised in this line. Experts also will be in charge of the lighting effects. which, it is said, will be the most unique ever shown here.

There is still nothing definite as to the identity of the screen stars who will attend the ball. The Paramount Company has given assurances that it will send two of its leading performers, and it is expected several other companies also will be represented.

Mailing Films Proves Cheaper.

Denver, Colo.—Paramount holds the distinction of being the first Denver exchange to receive a shipment of films via parcel post. An exhibitor in Steamboat Springs took advantage of the new law regulating mails to return a five-reel feature to the Denver exchange with Uncl Sam as the messenger. When the mailma walked into the Paramount office carryin a box of films Manager M. H. Coh thought that something was wron "Where did you get that," he asked, b fore recalling that the new law was effect.

The postage on the package was cents, including 25 cents paid by th sender for insurance of $100 on the film The express charges for the same shi ment would have been 98 cents. As a r sult of this experience it is expected th all exhibitors and exchangemen will l doing it.

Visitors at Metro Exchange.

Denver, Colo.—Manager Harry Lust of the Denver Metro exchange was ho last week for two eastern visitors. J. Ungar, special representative, and Har Cohen of the New York office of the con pany were here. Ungar, who has char of the western division, was making h regular visit to Denver, while Coh stopped in Denver on a tour of all t Metro exchanges in the United States. Th two left for the west together.

Pueblo, Colo.—The first midnight ma inee in the history of Pueblo was stag New Year's eve by the Princess theat and proved a decided success. The sho began at 11 P. M. and closed at 12:3 A. M. By advance arrangement with t street car company special cars were ru on all lines to accommodate the theat patrons.

Why Not Boost the Good Films.

Spokane Managers Hear Interesting Talk on Censorship at the Ad Club by Har J. Leland—Good Films Ought to Be Boosted.

By S. Clark Patchin, East 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, Wash.—Local theater managers and members of the Spokane Ad Club enthusiastically approved of an address delivered before that organization at a noon luncheon Wednesday, Jan. 3, by Harry J. Leland, manager of the American Stock Company, relative to censorship.

Mr. Leland said:

"In the last two months a censorship committee was formed with the object of condemning, in our theaters and picture houses whatever was not good. But why not have that censorship committee praise as well as condemn, whether it is the silent or the spoken drama, and why not advise the public to attend something that is good as well as tell it to stay away from that which is bad?

"No manager in the city wants to place before his patrons an entertainment that he cannot take his own wife, mother or child to, but it is a sad fact that theatergoers in this city will crowd a theater that promises something that is off color ar will stay away from that which is goo and worth while.

"A play or a picture that is good and worth while should be advertised from th pulpits of our churches and thus a demar would be created for the good things. that was done any manager who attempte to place before you immoral plays or pi tures would be answered by empty seats

Spokane Film Notes.

Spokane, Wash.—Manager H. S. Clen mer of the Clemmer theater has booked th new Selig version of "The Spoilers," b Rex Beach, to run for three days, startin Sunday, Jan. 7. This production has bee shown in Spokane on several previous oc casions and always played to big houses.

The Clemmer Red Headed Club was en tertained at the Pantages theater durin the week.

SALT LAKE'S NEW STRAND.

Old Rex Theater to Be Reopened Under a New Name—Remains a Swanson House.

SALT LAKE CITY, Utah.—Within two weeks Salt Lake City will have another first calss motion picture theater. The Rex, which has long been a landmark on State street, and which was one of the first motion picture houses in the local amusement fiold, will close its doors to reopen one week later as the Strand theater.

The theater, which will remain under direction of the Swanson theater circuit, will be in charge of H. W. Pickering, a well known newspaper man of Salt Lake, who has been for two years the correspondent of The Moving Picture World in this city.

The Rex was William H. Swanson's initial moving picture venture in Salt Lake, and it was largely from the sucess of this house and its influence that Mr. Swanson was assisted in building up his present stupendous interests in the motion picture field.

Mr. Swanson was impressed with the need for another first class theater in Salt Lake. The American theater had booked more high class attractions than any one house could possibly show, and the result will be that the Strand will play the same class of program as the American. It is expected to open the house with the E. H. Sothern picture, "An Enemy to the King," the William Fox production of "A Daughter of the Gods" will be the attraction at the Strand for two weeks, beginning Feb. 4, and other first class bills are being arranged.

Artcraft Film at Paramount-Empress.

Salt Lake City, Utah.—The Paramount-Empress theater in Salt Lake has arranged for the Artcraft pictures service, and. beginning Jan. 14, will show the releases of this concern. The opening bill will be Mary Pickford in "The Pride of the Clan." The Artcraft-Paramount pictures combination for the upper Main street house is expected to be a strong card and one which will appeal to the photoplaygoers of Salt Lake.

PACIFIC COAST ITEMS.

Indecent Posters Banned.

Fresno, Cal.—The police and fire commissioners have ruled that nude and suggestive posters and pictures of all kinds should not be displayed in front of moving picture houses, in art stores or in public places. This action followed numerous complaints that improper pictures were being shown in front of moving picture houses where problem plays were being featured.

Sid Grauman Host at Big Party.

San Francisco, Cal.—Following a custom established five years ago, Sid Grauman, manager of the Empress theater, entertained the prisoners at San Quentin penitentiary on New Year's day with a vaudeville and moving picture show. The moving picture entertainment consisted of five reels of comedy pictures.

San Francisco News.

San Francisco, Cal.—The first week of the New Year was ushered in at the Imperial theater as Hayakawa week, the program including "The Typhoon," "Alien Souls," "The Soul of Kura San" and "The Cheat."

Plans are being prepared by Architect W. W. Weeks for a moving picture house to be erected on Clement street, near Eighth avenue, by J. R. Saul and associates, at an estimated cost of $85,000.

On Jan. 2 the local postoffice accepted for the first time motion picture films as parcel post mail, in accordance with an order recently received from Washington.

E. J. Carrol, of Sydney, Australia, was a recent visitor in San Francisco. He conducts a chain of theaters in the antipodes.

Local International Turns Over

San Francisco Business Carried to the Pathe Office in Musical Building—Several of Its Employes Are Working for Pathe for Time Being—Some Will Remain—H. L. Knappen Will Go to Los Angeles.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The surprise of the week, as far as the local film trade is concernod, has been the consolidation of the Pathe and International film interests and the closing of the offices of the latter concern at 280 Goldon Gate avenue. The New Year's greeting to the local International force came in the form of an order to close the office at once, while the Pathe exchange received a present in the form of the heavy booking business of the International. Steps were at onco taken to transfer the business of the latter from Golden Gate avenue to the spacious new quarters of the Pathe exchange in the Musical building, 985 Market street, and this was completed almost before anyone in the trade was aware of the change.

Part of the booking and office force of the International has been retained by the Pathe exchange for the time being, and some of its members will probably be retained permanently. Manager Lotz, of the Pathe exchange, is now congratulating himself on having moved recently from Turk street and taken over so much floor space, with opportunities for expansion. Had the exchange still been in the old quarters it would have been difficult to have cared for the great increase in business.

H. L. Knappen, who has had charge of the San Francisco branch of the International since this concern entered the film exchange field, is to go to Los Angeles to become manager of the Pathe exchange and will have as his assistant H. I. Krausse, who recently went there to take charge of the International branch. As the Pathe Exchange, Inc., already has a branch at Salt Lake City, the sub-branch maintained there by the International will be discontinued and the business in the mountain territory will be cared for independent of the San Francisco office.

The Pathe exchange here has arranged for a society showing of its newly acquired serial, "Patria," featuring Mrs. Vernon Castle, to be given at the Palace hotel on Jan. 17. and more than 1,000 invitations have been sent out for this event. Four days later this production will be put on at the Imperial theater, when something out of the ordinary in a patriotic demonstration is planned by Manager J. L. Partington.

Local Interests Get Oakland House.

San Francisco, Cal.—Sheehan & Lurie, who have made such a great success of the Rialto theater in this city, and who recently took over the Savoy theater nearby, have branched out still farther, and a deal has been concluded whereby they will conduct the Reliance theater in the suburban city of Oakland, a splendid new house opened but a few months ago. It is planned to formally open this house under the new management with "The Daughter of the Gods," featuring Annette Kellermann, and following the run of this picture the regular Fox service will be used. The three big houses now controlled by Sheehan & Lurie in the Greater San Francisco, places this firm in a commanding position, a result that has been achieved within less than a year.

Crowds Flock to See Kellermann.

San Francisco, Cal.—Resplendent in fresh paint, new carpets, new decorations and new furnishings throughout, the Savoy theater on McAllister street, a house that has been the despair of aspiring exhibitors for years, was reopened under the direction of Sheehan & Lurie on the evening of Dec. 30 with "The Daughter of the Gods," featuring Annette Kellermann. The wide publicity that has been given the reopening of this theator, combined with the merit of the attraction, brought out great crowds and on the opening night it was impossible to accommodate all. A double string of festooned incandescent lights lighted the way from Market street and removed one of the former bugbears, a stretch of dark street. An orchestra of thirty pieces under the direction of Herman Heller, furnishes music for the entertainment, and both the film production and the music have come in for the unstinted praise of the local dramatic and music critics.

Edward Kemp Shows New Motiograph.

San Francisco, Cal.—Edward H. Kemp, who handles the Motiograph projection machine in this territory, has received the new 1917 model No. 1-A by express, and since the first of the year has shown it to a large number of operators who have visited his offices in the Commercial building. Mr. Kemp has been very busy of late caring for developing and printing business and reports having made 10,000 feet of film for the United States regulator, a motor-driven rewind, film poses, besides having furnished a projecting machine. He has also developed film brought down on the whaler Herman, owned by H. Liebes & Company, and is combining this with film secured a year ago, making a very interesting Arctic picture.

Opens Manufacturing Department.

San Francisco, Cal.—A manufacturing department was opened by G. A. Metcalfe on the first of the year, and equipment has been installed for turning out a self-feed arc controller, the Metcalfe speed regulator, a motor driven rewind, film cabinets and other equipment approved by the Board of Underwriters. Plans are also being made for the manufacture of a new projection machine. Arrangements have also been made for booking the advertising films of the Todd Protectograph Company and other films of a similar nature. Mr. Metcalfe now has a representative in Australia and recently made a large shipment of goods to that country, as well as to Java and Hawaii.

Consolidated Takes New Line.

San Francisco, Cal.—The Consolidated Film Company, 114 Golden Gate avenue. is now handling the releases of the Educational Film Corporation and has booked the first of these at the Portola and Market street theaters here and at the Franklin, at Oakland. Marion H. Kohn, head of the concern, has been in Los Angeles for several weeks and will remain there until the new exchange in that city is in running order, the local office being in charge of Mr. Epstein.

Warner to Put Out Road Shows.

San Francisco, Cal.—J. L. Warner, head of the Warner Film attractions, has arranged to put out three road shows in Northern California with "The Crisis" as the attraction, and is greatly pleased with the outlook. Reports from Los Angeles indicate that the production is being well received there and at an early date it will be put on at the Columbia theater in this city for an indefinite run.

Theater Property Sold.

San Francisco, Cal.—The St. Francis theater and lot on Geary street, near Powell, has been sold to Thomas W. Corder at a consideration said to be about $235,000. The house will continue under the present management.

Closing Question Will Not Down

Agitators of the One Day Rest in Seven Measure Have Approached State Legislators in an Effort to Have It Passed—They Claim That It Is Not a Sunday Closing Law That They Want Now—Legislature in Session.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, Ore.—When the legislature meets, as it will before this goes to press, a bill for the passage of a one-day-of-rest-in-seven law will be presented. The proponents of the measure are the old advocates of Sunday closing, Rev. D. A. Tufts and the One Day of Rest in Seven League. Legislators have been talked to, and it is said that Rev. Tufts claims the support of several.

Those who have seen the draft of the measure proposed say it is not a Sunday closing law, but that it merely provides for one day of rest in seven. Even if this were true it would be bad enough for the theater man, and the seeming inactivity of the state's exhibitors on the issue, and their apparent unconcern is deplored.

It is the opinion of those who have followed the ramifications of other attempted legislation by Rev. Tufts that this bill is to pave the way for general Sunday closing. The previous unsuccessful attempts to get Sunday closing measures on the Oregon ballot have been fully discussed in these columns.

"Intolerance" Opens.

Portland, Ore.—The big Griffith spectacle, "Intolerance," opened for a two week's run New Year's day, at the Eleventh Street playhouse. An orchestra of thirty pieces furnishes the musical interpretation of the film classic. The production is put over in elaborate style by the theater management. W. T. Pangle, manager of the Heilig, Portland's big legitimate house, is also guiding the destiny of the big attraction at the Eleventh Street playhouse.

Small Sells to Partner.

Corvallis, Ore.—C. E. Small has sold his interest in the Corvallis Amusement company, controlling the Majestic and Crystal theaters, to Whiteside Bros., his former partners. From a financial standpoint the Corvallis company has been phenomenally successful under Mr. Small's management. The company controls the theatrical situation here.

International at Portland Pathe.

Portland, Ore.—Following the absorption of International exchanges, the local Pathe office has secured its quota of International releases and is adjusting conditions to meet the increase in work and business. A number episodes of "Patria" have been received for screening.

The personnel of the Portland Pathe force will not be changed except that C. E. Waite, traveling representative for International, will be traveler for the united office in Portland. Mr. Waite was with International since the beginning of the office in Seattle.

Manager B. J. Sperry is looking for a prosperous year for his firm and said he has been particularly pleased with the business Gold Roosters have been doing of late.

Peoples Breaks All Records.

Portland, Ore.—The management of the People' Amusement Company claims to have shown to 6,000 people at the Star on New Year's Eve, the record for the cozy little theater. The extra midnight matinee, holding until 1:30 a. m., only made this possible, as the house was jammed to capacity all day. The program was "Arms and the Woman" and Charlie Chaplin in "The Rink."

At both the Star and the Peoples special stunts were arranged for the 1917 Midnight Matinee. A Max Linder comedy ten years old was shown, together with an up-to-date picture to show the improvement in pictures, and house manager J. C. Stille lectured on the subject to a most appreciative audience.

Heard on Film Row.

Portland, Ore.—"The Libertine," which Mike Rosenberg has in this territory, was recently condemned by a viewer and put up to the regular censor board.

Portland, Ore.—But don't feel so bad abount it, boys, the women of the city who interest themselves in our welfare recently prevailed upon Juvenile Judge Tazwell to decline to grant a permit for a Siamese Twins act to show after the manager had obtained a license from the city to exhibit. So you ain't the only ones in this city of "Intolerance."

Newport, Ore.—S. H. Evans has opened a theater here. He was formerly located at Walport.

Portland, Ore.—Herbert L. Davies, who manages the Opera House at Sumpter, Ore., was a caller at the exchanges. This is his first visit to the metropolis in over five years.

Gardiner, Ore.—A. F. Edwards has closed his theater on account of a fire in the big lumber mills, which has put several hundred men out of employment.

Myrtle Point, Ore.—Harry Heywood has taken over the Unique theater.

Portland, Ore.—Other visitors were Carl Stearn, K-E-S-E, Seattle, who showed "The Truant Soul" to exhibitors; C. J. Kerr, Mutual, Seattle, exhibiting five chapters of "The Great Secret"; R. C. Montgomery, World, and Sam W. B. Cohen, formerly manager of the Empress, Spokane, with "The Unborn" for this territory.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Another Censorship Seizure in Portland

Secretary Colwell of Local Board Has the Police Remove "The Black Orchid" from the Strand Theater—Film Is Recovered Later.

Portland, Ore.—"Make your excuses to the court," Mrs. E. B. Colwell, secretary of the Portland censor board, is reported to have said to Sol Baum, manager for Bluebird in the Pacific Northwest, after "The Black Orchid" had been seized by the police for alleged censorship irregularities. Mrs. Colwell denies she said it or that she had anything to say.

At any event the five reels of "The Black Orchid" were taken by a policeman from the projection room of the Strand theater to the police station at five o'clock of the eventful day and it was only after persistent telephoning by Mr. Baum and Nick Pierong, manager of the big first run house, to Mayor Albee, Secretary Warren, chairman F. T. Richards, of the censor board, and to Mrs. Colwell that the films were recovered from the police station about two hours later and nobody went to jail.

The facts that could be gathered by listening to the stories of both sides were these: Mrs. Colwell became advised that "The Black Orchid" was running at the Strand and had not been expurgated as the censors had demanded, also that Nick Pierong had no permit to exhibit, all of which was contary to the Portland censor ordinance. Mrs. Colwell claims there were two counts which could have been alleged and proved in an information against Mr. Pierong.

On the other hand the Bluebird management said that if there were any censorship irregularities in showing the picture it was caused by a minor error which could have been readily corrected as soon as discovered and did not warrant the attitude taken by the censors. There were two copies of the film, one which had been expurgated and for which a permit had been issued, and which the board said was all right for the Portland people to see. The other was a copy unexpurgated by Portland censors and which was to be distributed for the rest of the people in Oregon, Washington, Idaho and Montana to see. The error was made in not distinguishing the copies and the wrong one was sent to the Strand. This was first noticed when Mr. Baum, called on the telephone by Mr. Pierong, came to the Strand with the strips of film that had been cut from the Portland reels and attempted to convince Mrs. Colwell that the eliminations had been made. The permit to exhibit was in Mr. Baum's office.

Exhibitors Take Charge of New Year's Eve

Seattle Moving Picture Shows the Mecca of Merry Makers When 1917 Is Born—Dryness of Town No Dampener of Fun

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—For some weeks before New Year's, Seattle folk kept wondering how they could find a way to make merry in appropriate fashion on that night. In a dry town, not only legally dry, but really dry, and all their favorite cafes and cabarets wrecked by the destructive axes of the "dry squad," the chance for a little New Year's fun looked very dubious to the would-be merry-makers, until a day or two after Christmas they began reading the advertisements of some of the motion picture houes; then they began to sit up and take notice. It seemed that after all there was to be something doing on New Year's night, and Seattle folk took the tip and went to see the fun, and they are ready now to admit that it doesn't take "booze" and cabarets to make New Year's night a success.

Coliseum a Bit of Hawaii.

The Coliseum was turned into a bit of Hawaii, the effect being gained by the use of palms and other decorations in foliage and flowers, and enhanced by unusual lighting effects; while the balcony was entirely shut off. The show was advertised as "The Folies" where "Mirth, Maids and Music" would hold sway. Passageways were built from the stage into the aisles, so as to bring the players into closer touch with the audience, of which the men highly approved; for the Maids were good to look at. The star attraction was a band of real Hawaiians. To put the pleasure seekers in a better mood for the enjoyment of the music, a little hammer and block of wood was given to each person for beating time, and serpentine throws were also distributed. And to make it seem more than ever like the real thing, cake and punch were served after the show. The fun began at 11:30 at night, after the close of the regular showing of the pictures, and lasted until 1:30. The prices were one dollar admission and a dollar and a half for the loges.

The Grand's Special Program.

At the Grand, where vaudeville and pictures are combined on the regular bill, the New Year's show started at 11:30 and lasted until 1:30, as at The Coliseum. Manager Eugene Levy put on twenty acts of vaudeville and had an extra orchestra

KRAUS MANUFACTURING CO.

220 WEST 42nd ST.
NEW YORK CITY, U.S.A.



No. 504—Size 50x35 inches. No. 501—Size 70x50 inches

ALL FACSIMILE PAINTINGS described in these pages are done by high-class artists in water colors and oils and finished with a highly glazed surface which preserves the paintings and makes them waterproof. A damp cloth can be applied lightly at intervals to remove dust without injuring the painting.

THE FRAMES illustrated in these pages are our exclusive designs and made under our own supervision. These frames go direct to your theatre at factory cost AND ARE OUR SPECIAL INDUCEMENT FOR YOUR PATRONAGE.

Beautiful gilt frames with heavy ebony shadow boxes. Facsimile oil paintings, including brass name plates. Any player in the films. For names see postcard lists.

No. 504—Size 50 x 35 inches over all (4-inch moulding). Price.....$15.00

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Flat gold frames with beautiful facsimile oil paintings including brass name plates. Any player in the films.

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MAKE YOUR LOBBY A GALLERY OF CELEBRITIES

¶ It requires very little imagination, with these pictures before you, to make the proper selection to fit *Your Particular House.* ¶ The advertising value of a lobby of this character must appeal to every *Live Showman.* ¶ Our new catalogue contains many things you are looking for. ¶ It is yours for the asking

A SUGGESTION FOR THE LOBBY

or interior of the house of all the principal stars appearing in the various features shown in your theatre



No. 511—Size of picture, including frame, 19x25 inches. Antique gilt ornamented moulding, 1½ inches wide, containing beautiful facsimile oil painting. Any player in the films. Price complete with brass name plate.....$5.00

No. 346—Size of picture, including frame, 15x19 inches. Three-ply oval veneer frame ornamented with beautiful facsimile oil painting of any-player in the films. Price complete with brass name plate, $2.50 each.





No. 882—Size of picture, including frame, 22x26 inches. Beautiful gilt oval three-inch frame, facsimile oil painting. Any player in the films. Price complete with brass name plate.....$5.00 each

A Golden Lobby That Reflect An 18-Karat Show

A Decoration That Will Distinguish Your Hous

THE illustrations on both sides of this page are extract from our new Catalogue just published. The boo contains many interesting items for the theatre, both fo advertising and souvenir purposes. We exhibited all o our products at the Panama Pacific Exposition. They co sisted of film actors' pictures made in every serviceabl style, from postcards at $3.00 per thousand, to life-siz paintings up to $35.00 each. The judges thought the ex hibit unique and gave us the highest award for artisti finish and superior quality. Medal and Diploma are r produced in the catalogue. *This is sufficient guarante of the goods we deliver.*

A picture of every player in the films can be furnished in these frames. For names see postcard list



Flat Position

No. 512.—The actual size of this frame is 49x19½ inches. These frames can be furnished flat or upright



Massive Gilt Frame 4 inches deep, 7½ inches wide, with heavy ebony shadow box containing facsimile oil painting of every player in the films, at following prices:

No. 500—75x55 inches, being complete measurement of picture and frame. Price $35.00

No. 503—55x40 inches, being complete measurement of picture and frame. Price $22.50

No. 506—49x31 inches (panel), being complete measurement of picture and frame. Price $20.00

Including brass name plates.

Large Hand Colored Pictures

Size 22x28 ..... each 75c Size 11x14 ..... each 20c

Single Column Cuts of all the players, 600 names, each 50c

Transparencies, all sizes ... from 50c to $2.50

SEMI-PHOTO POSTCARDS, $3.00 per thousand. Print your announcement on correspondence side and mail them weekly.

PHOTOGRAPHS, size 8x10, all the prominent players, 600 different names, 20c each.

GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10 per thousand.

Kraus Manufacturing Co.

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No. 510—63x13½ inches

ORNAMENTED FRAME

(1½ inch) with beautiful bow knot ornaments to hold one, three and four hand-colored 11x14 pictures in bright gilt or antique gold finish. There are no illustrations of frames holding three pictures as the four groups give an accurate idea.

No. 513—Frame with 11x14 hand-colored pictures, including glass $1.25

No. 508—Upright Frame containing three 11x14 hand-colored pictures with glass. $4.00

No. 509—Flat Frame containing three 11x14 hand-colored pictures with glass $4.00

No. 510—Upright Frame containing four 11x14 hand-colored pictures with glass $4.75

No. 512—Flat Frame containing four 11x14 hand-colored pictures with glass $4.75

No. 507—Panel picture with facsimile painting with brass name plate... $7.50

When ordering, please state whether BRIGHT GILT or ANTIQUE GOLD finish is desired.



No. 507—37x19 inches



No. 513—18½x15 inches

on the stage, as well as his own in the pit. He also advertised after the show the audience would have the privilege of dancing on the stage, and he built a new oak floor for the occasion. The feature of the show was the reproduction on the stage of Dick Fleming's South End dance hall, so famous in Seattle; and Mr. Levy also arranged for the Hawaiian band to come to the Grand, after it had finished at the Coliseum. Fifty cents and a dollar were the prices asked at the Grand. At one o'clock the crowd was buying standing room, but the police came in and stopped it, because of fire regulations, and the box office was forced to return two or three hundred dollars. The audience danced until two o'clock.

The Clemmer Keeps Open Till Two.

The Clemmer continued its regular evening performance until two o'clock, so hereafter Seattleites will look to their picture theaters to furnish the fun on New Year's.

Theater Managers' Association Elects.

Seattle, Wash.—The Theater Managers Association of Washington met Friday, January 5, and elected officers for the coming year. Eddie Milne, manager of Pantages theater, was chosen president; Ed. Fisher, of the Fisher Booking Company, secretary; James Q. Clemmer, of the Clemmer theater, assistant secretary, and John von Herberg, of the Liberty theater, treasurer. Exhibitors and theater managers from all over the state were present.

New Trial Refused, Manager Smyth Will Appeal.

Seattle, Wash.—W. H. Smyth, who lost his suit against the city two weeks ago to recover the fine imposed upon him for showing "War's Women," appealed for a new trial, but was refused. He will appeal the case to the Supreme Court of the state, and it is understood that he will be aided in his fight by the exhibitors and exchange men of the city.

New Manager for World Film.

Seattle, Wash.—J. A. Koerpel, former manager in the Philadelphia World Film office, arrived in Seattle the first week in January to take charge of the Northwest territory.

A Censor Conference in Regina

Saskatchewan Officials and Film Men Confer on Changes in Moving Pictures Act —Appeal Board for the Province Wanted in Regina—A Desire for a National Board of Censorship for All Canada.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

REGINA, SASK.—A meeting which may have an important effect on the future of the censorship question in this province took place here recently between Hon. W. F. A. Turgeon, Provincial Secretary Wright, and other members of the government, as well as the board of censors, and a large number of western Canadian film men, most of whom had come from outside points for the conference. Those present as representatives of the industry were: W. R. Marshall, Calgary, Mutual; W. P. Wowees, Vancouver, Triangle; A. L. Johnson, Winnipeg, General; B. Witham, Regina, Mutual; F. Miller, Winnipeg, Pathe; M. Rose, Winnipeg, Metro; R. Scott, Winnipeg, Fox; R. Downey, Regina, Universal; J. H. Booth, Winnipeg, Mutual; H. L. Gage, Regina, Famous Players.

For an Appeal Board in Regina.

During a discussion which lasted practically all day, the picture men submitted to the government authorities several suggestions involving changes in the laws affecting the film industry. They asked for the establishment of an appeal board in Regina, to pass on the films rejected by the censoring board in Winnipeg. The present system of censoring, with the Saskatchewan board working jointly with the Manitoba board, but with the privilege of controlling the showing of films in Saskatchewan, is quite satisfactory to the moving picture interests, but they see no reason why an appeal board should not be provided for Saskatchewan as well as Manitoba.

Another suggestion put forward was for an amendment to the Moving Pictures Act authorizing the passing of certain pictures which would only be shown before segregated audiences—that is, for women only, for men only, or for adults above a certain age. Relative to this request it was pointed out that under the act, as at present in force, the censors can pass pictures for special audiences, the only condition attached being that such pictures be not exhibited except before the audiences intended.

Want National Censor Board.

The picture men also announced themselves as in favor of the establishment of a Canadian national board of censors, passing on films for the entire Dominion. Even were the censoring charges established at an amount approximating $10 per reel, the cost would still be considerably less than at present, and the exchanges would not be under the uncertainty which is constantly present regarding the likelihood of certain subjects being passed in this or that province. The consensus of opinion seems to favor Toronto as the best location for such a board, as it would be most convenient for all points in Canada.

Favorable action is anticipated from the Saskatchewan government at an early date as the result of the conference.

Picture Show for Children of Soldiers.

Edmonton, Alberta. — Manager John Hazza, of the Empress theater, arranged with Secretary John Blue, of the Edmonton Patriotic Society, to give a special children's performance on New Year's morning. The young guests were children between 5 and 10 years, whose fathers are at the front, and the 800 free tickets were distributed through Mr. Blue. The Empress theater orchestra under Earle C. Hill gave its services free for the entertainment.

Children's Saturday morning matinees, which a few months ago were given regularly at several local film theaters, had recently been abandoned, until the practice was resumed by Manager McQueen, of the Garland theater. Mr. McQueen is not only using special juvenile programs on Saturday morning, but is putting on a children's show on Friday afternoons. So far the move has proved to be a most successful one.

Vancouver Wants a Tax on Theater Tickets

City Authorities Will Ask Provincial Government for Sanction to Levy a Tax at the Flat Rate of One Cent a Ticket.

VANCOUVER, B. C.—The city authorities, at the suggestion of local women's clubs, have under consideration the taxation of all theater tickets sold in this city, and it is announced that sanction to levy such a tax will be sought from the provincial legislature at its coming session. The present intention is to place the tax at a flat rate of one cent, although the proposition of levying a certain percentage of the value of the ticket has also been discussed.

At a recent meeting of the civil health committee Aldermen McIntosh and Kirk fathered the amendment, and explained that it was proposed to devote the proceeds thus secured to hospital or war funds. The proposition will be submitted to the entire council at its next regular meeting, and in the meantime the city solicitor was authorized to inaugurate the necessary six weeks' advertising before the session of the legislature. It is thought that the yearly revenue from this tax will be about $60,000.

Four Reels Burned While Audiences Waited.

New Westminster, B. C.—The excellence of the arrangements in Exhibitor Boener's operating room at the Royal theater here, recently prevented a certain panic in the house, if nothing worse, when a film caught fire during a matinee, and the operator found it necessary to make a quick exit. The Universal's Red Feather feature, "The Black Sheep of the Family," was being shown, and four reels of it were burned, although those in the audience were unaware that a fire was taking place until it was all over. The theater was not damaged.

Credit Was Due Manager Inverairty.

Vancouver, B. C.—In connection with a recent item accompanied by a photograph showing a street-car advertising idea for Pathe's "The Shielding Shadow," we credited the stunt to Manager Milligan of the Pantages theater in Calgary, entirely forgetting the fact that Mr. Milligan went to New York many months ago, and that Manager Inverairty is now in charge. Our apologies to Mr. Inverairty. (If we have spelled the name wrong, we extend still more apologies.)

A Day's Receipts to Xmas Fund.

Winnipeg, Man.—On the Friday before Christmas, Manager Seamans, of the Strand theater, turned over his entire receipts from noon to 11 p. m. to the City Christmas Fund.

Danny Freeman Wins Another Feather.

Vancouver, B. C.—Danny Freeman, shipper at the local Universal branch, and claimant for the title of champion 125-pound boxer of western Canada, appeared at a recent smoker held by the 231st Battalion, and effectively disposed of another local light named Stanley Clement.

Showmanship Notes of Interest.

Calgary, Alberta.—The Princess theater has inaugurated a "Baby Popularity Contest" each week, and the idea has attracted much attention. On each Wednesday and Thursday night all patrons are given coupons, on which they are requested to write the name of the baby for whom they wish to vote, and deposit it (the coupon) in a ballot box in the lobby. The votes are counted on Thursday night, and the winning child is presented with $5.00. The winner's picture is also later shown on the screen.

Vancouver, B. C.—"Cabiria," the Canadian rights for which are owned by the L. Girdler Feature Film Company, recently played a week's engagement at the Avenue theater at high prices. L. Wagner, of this city, is handling the show in British Columbia for Mr. Girdler, who is at present in Calgary.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, played "The Dumb Girl of Portici," the Universal's big Pavlowa feature, for an entire week at the Globe theater, and did very heavy business at 25 cents.

Calendar of Daily Program Releases

Releases for Weeks Ending January 20 and January 27

(For Extended Table of Current Releases See Pages 596, 598, 600, 602.)

General Film Company

Current Releases

	(Serial No.)
MONDAY, JANUARY 15, 1917.	
SELIG—Delayed in Transit (Comedy—Two parts)..	21633-34
VITAGRAPH—The Mystery of Lake Lethe (Drama)	21635
SELIG—Selig-Tribune No. 5 (Topical).....	21636
TUESDAY, JANUARY 16, 1917.	
ESSANAY—The Little Missionary ("Black Cat Feature") (Drama—Two parts).....	21637-38
KALEM—Cupid's Caddies (Comedy).....	21639
WEDNESDAY, JANUARY 17, 1917.	
ESSANAY—One on Him (Comedy) and Yosemite Valley (Scenic)	21640
KALEM—The Homesteader's Feud (Episode No. 23 of "The Girl from 'Frisco") (Two parts—Dr.)..	21641-42
THURSDAY, JANUARY 18, 1917.	
SELIG—Selig Tribune No. 6 (Topical).....	21643
VIM—Terrible Kate (Comedy).....	21644
FRIDAY, JANUARY 19, 1917.	
KALEM—The Black Circle (Episode No 14 of "Grant, Police Reporter") (Drama).....	21645
VITAGRAPH—The Professional Patient (Comedy)..	21646
VIM—Title not reported.....	21647
KNICKERBOCKER STAR FEATURE—The Room of Mystery (Three parts—Drama).....21648-49-50	
SATURDAY, JANUARY 20, 1917.	
ESSANAY—The Sinful Marriage (Sixth of "Is Marriage Sacred?") (Two parts—Drama).....	21651-52
KALEM—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama).....	21653
SELIG—Cupid's Touchdown (Comedy).....	21654

General Film Company

Advance Releases

	(Serial No.)
MONDAY, JANUARY 22, 1917.	
SELIG—On Italy's Firing Line (Three parts—Dr.).21655-56-57	
VITAGRAPH—The Vagabond (Drama).....	21658
SELIG—Selig-Tribune No. 7 (Topical).....	21659
TUESDAY, JANUARY 23, 1917.	
ESSANAY—What Would You Do? (Black Cat Feature—Two parts—Drama)	21660-61
KALEM—The Blundering Blacksmiths (Comedy)..	21662
WEDNESDAY, JANUARY 24, 1917.	
ESSANAY—Canimated Nooz Pictorial No. 23 (Cartoon Comedy) and Alaska scenic on same reel..	21663
KALEM—The Wolf of Los Alamos (No. 23 of "The Girl from 'Frisco") (Two parts—Drama).....	21664-65
THURSDAY, JANUARY 25, 1917.	
SELIG—Selig Tribune No. 8 (Topical).....	21666
VIM—(Title not reported).....	21667
FRIDAY, JANUARY 26, 1917.	
KALEM—The Violet Ray (Episode No. 15 of "Grant, Police Reporter") (Drama)	21668
VITAGRAPH—His Little Spirit Girl (Comedy).....	21669
VIM—(Title not reported).....	21670
SATURDAY, JANUARY 27, 1917.	
ESSANAY—The Magic Mirror (No. 7 of "Is Marriage Sacred?") (Two parts—Drama).....	21671-72
VITAGRAPH—The Valley of Lost Hope (Three parts—Drama) 21673-74-75	
KALEM—The Railroad Claim Intrique (No. 116 of "The Hazards of Helen") (Drama).....	21676
SELIG—The Luck That Jealousy Brought (Drama).	21677

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

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See title page for rates Canada and Foreign

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All Pacific Coast Records Broken

BY "THE EYES OF THE WORLD"

At its National Premier in Clunes Auditorium, Los Angeles, Jan. 1.

(The Largest Theatre West of Chicago)

6000 Paid Admissions at 2 Performances with hundreds turned away

EYES OF THE WORLD, MASTERLY PHOTO...

...EYES OF WORLD" STIRS CRO...

Clune's Auditorium Packed at Premier of Screen Version of Noted Novel

Records of The Birth of a Nation, Ramona and Intolerance all eclipsed.

Read the Opinions of the Los Angeles Press

...es of Wor...

☆ *Tribune* ☆

Dramatized G...

Harold Bell Wright's Film at Clune's Auditorium Is Better Than Book

By Maitland Davies

THAT Harold Bell Wright's story, The Eyes of the World, makes a better photoplay than it does a novel, was conclusively proved at Clune's Auditorium yesterday afternoon, and, at that, goodness only knows how many million people read the book. A huge audience gathered to see the first Los Angeles presentation of W. H. Clune's second big film production.

Without striving to make The Eyes of the World a spectacle, the producers have succeeded in making it one of the most picturesque productions of the season, by reason of the excellent judgment used in selecting locations. Nature has provided a world of wonderful sets, and there appened to be a man in the organization with brain enough to pick out the most likely of them, with the result that some of the most splendid pictorial effects the screen has shown to disclosed in this picture.

The Eyes of the World is not something to recommend for the other man to see. It is something to see yourself. You, personally, will enjoy it. There is something about it that will appeal to everybody. I don't think I am different from the average man and I enjoyed every bit of it.

HERALD

By GUY PRICE

There is a "Hall of Fame" for almost everything nowadays, so why not have one for motion picture producers?

And while we are about it, let's reserve a spot for our own home-grown producer, W. H. Clune.

Along with Griffith, Ince, DeMille and possibly one or two others, he is deserving of front-wall position.

Yesterday at his Auditorium theater Mr. Clune revealed to an avid public his second cinematographic production, "The Eyes of the World," which not only equaled the former in the matter of scenic beauty and romantic theme, but far surpassed it in story, thrills, photography and human appeal.

TAKES HIS SEAT

Therefore, what the first film child, "Ramona," lacked to place its promotor into the coveted realm of renown the second child, "The Eyes of the World," possesses in abundancy—and now, Mr. Clune, step forward, please, and take your seat in the select row!

Harold Bell Wright, the California-Arizona author, who enjoys the distinction of having more readers to the square inch of literary Mss. than any other novelist, furnished the book "The Eyes of the World," consequently, if we are to make our deductions on "best seller" form, the second picture will double, if not triple, the popularity of the first.

As an entertainment, "The Eyes of the World" is keenly enjoyable. It has the happy faculty of annexing your complete attention in the beginning and keeping your mind—and eyes—riveted on it until the last foot of the last reel has unwound itself—a feat seldom performed nowadays in film circles.

EXPRESS

By George St. George

THE EYES OF THE WORLD scored a great big hit at Clune's Auditorium yesterday afternoon. In making a photoplay out of Harold Bell Wright's widely read novel, W. H. Clune has presented an attraction that lives up to the high standard set by Ramona, his first production. In fact, The Eyes of the World will almost unquestionably prove a much more popular attraction than Ramona. It has all the essentials of popular success and, like Ramona, has a very large ready-made public waiting to enjoy it. The audience that attended the premier yesterday afternoon was the largest I have ever seen crowded into the auditorium.

The story is handled in splendid style. The producers have added a prologue for the purpose of properly placing and explaining the characters, and it proves interesting in spite of its being purely explanatory in purpose. Once it is over and act 2 begins the play sweeps along, gathering force with every stride until, as the big scene is approached, climax piles upon climax and bursts in the tremendously dramatic fight on the narrow ledge of rock thousands of feet up the cliff. This scene is one of the most effective bits that ever has found its way into a picture, and it held the whole audience spellbound yesterday afternoon. There was absolute stillness in the theater while it lasted and a sigh of relief and a burst of applause as it finished. Although it is big enough to stand competition with anything in the way of thrills, the director has, very wisely, let it be the great, big, logical climax of the play, and the events leading to it have been handled in a supremely sensible and unphotoplay-like manner.

The photography in the play almost beggars description. The locations have been chosen with an eye for the beautiful as well as for the effective, and Enrique Vallejo has made them things that are exquisite through the fineness of his art.

TIMES

A Master Picture.

"EYES OF THE WORLD."

FILM VERSION OF WRIGHT'S NOVEL AT CLUNE'S.

Another master picture has been added to the list of the few really great screen dramas. In some respects "The Eyes of the World," which made its debut at Clune's Auditorium yesterday, stands absolutely alone.

Nothing approaching its photographic effects have been thus far produced in pictures. The play also stands pre-eminent in the matter of vivid character types. There is no other screen play now before the public in which the characterizations are so telling or so interesting.

This production sounds a new note in pictures. Big multiple reel pictures have come to stay. Heretofore, most of these ambitious pictures have been great spectacles in which the story was almost submerged in the smoke of battles. "The Eyes of the World" goes back to what people really want to see—an appealing love story.

Those familiar with the book need not be told that in the unfolding of this love story there is an exciting succession of tense and dramatic situations. One of these is a fight on the edge of the precipice and drops and the villain. As the hero weakens and is about to be thrown over the abyss, an escaped convict, watching the struggle from another cliff, shoots across the chasm and the dead body of the villain slips over the edge of the precvipice and drops into eternity.

Most of the scenes are taken in the mountains of California and Arizona. As mere landscapes, some of the scenes are superbly beautiful.

EXAMINER

'Eyes of World' Opened to Startlingly Magnificent Photoplay at Clune's

By Otheman Stevens

"THE EYES OF THE WORLD" were opened yesterday at Clune's Auditorium. Opened to startlingly magnificent photography; opened to what has generally been termed the best form of photodrama—the narrative which commands.

Every place in the Auditorium was filled to the limits of the fire ordinance, and I venture that every seat will be filled as long as the picture is on.

Mr. Clune has only made two pictures, "Ramona" and this one, which proves the value of concentration of effort in results that are marked with radiant success.

The story is too familiar to readers to warrant repetition. It is intense in action, mingling the most naturally intimate traits of humanity in a series of dramatic incidents, and saturated throughout with the ultimate of idealized romance.

It is a melodrama in the higher form of that method of dramatic expression; perhaps at times somewhat naive, as ultra intense situations are apt to be when devoid of talk; but always beautiful, always holding attention with irresistible power and always awakening a response of both understanding and admiration.

For it is all that long demanded product, a powerful drama with nothing that excites the baser instinct. No picture has been shown approaching in tensity various episodes, particularly the final fight on a mountain top; nothing in the way of a picture has been so totally devoid of faking effects, and no picture was ever more or probably equally healthy and sane in all its attributes.

For Information Concerning "The Eyes of the World"

and other Clune Productions address

Clune Film Producing Co. 547 So. Broadway

Los Angeles

Calendar of Daily Program Releases

Releases for Weeks Ending January 27 and February 3

(For Extended Table of Current Releases See Pages 596, 598, 600, 602.)

Universal Film Mfg. Company

SUNDAY, JANUARY 21, 1917. (Serial No.)

REX—The Bubble of Love (Two parts—Drama)... 02102
POWERS—Mr. Fullerpep—He Goes to the Country (Cartoon-Comedy) 02103
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Edu.) 02103
L-KO—Up the Flue (Comedy)..... $2104
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 4, "Facing Death") (Two parts—Drama) 02105

MONDAY, JANUARY 22, 1917.

RED FEATHER—Heart Strings (Five parts—Dr.). 02106
NESTOR—A Macoroni Sleuth (Comedy)..... 02107

TUESDAY, JANUARY 23, 1917.

GOLD SEAL—Souls United (Three parts—Drama).. 02108
VICTOR—The Honeymoon Surprise (Comedy)..... 02109

WEDNESDAY, JANUARY 24, 1917.

L-KO—The Battle of "Let's Go" (Two parts—Comedy) 02110
UNIVERSAL—Animated Weekly, No. 56 (Topical).. 02111
BIG U—The Red Goddess (Drama)..... 02112

THURSDAY, JANUARY 25, 1917.

BIG U—A Wife's Folly (Two parts—Drama)..... 02113
IMP—Black Evidence (Drama)..... 02114
VICTOR—The Black Nine (Comedy)..... 02115

FRIDAY, JANUARY 26, 1917.

IMP—The Fugitive (Two parts—Drama)..... 02116
VICTOR—Hell by the Enemy (Comedy)..... 02117

SATURDAY, JANUARY 27, 1917.

BISON—The Daring Chance (Two parts—Drama).. 02118
JOKER—Love Me, Love My Biscuits (Comedy).. . 02119
LAEMMLE—The Blood-Stained Hand (Drama)..... 02120

SUNDAY, JANUARY 28, 1917.

REX—The Old Toymaker (Drama)..... 02121
POWERS—Boomer Bills Awakening (Cartoon-Comedy), and Behind the Great Wall of China (Dorsey Educational) (Split Reel)..... 02122
BIG U—A Jungle Tragedy (Two parts—Drama) 02123
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 5, "Ablaze in Mid Air" (Two parts—Drama) 02124

MONDAY, JANUARY 29, 1917.

RED FEATHER—Love Aflame (Five parts—Drama) 02125
NESTOR—Why Uncle! (Comedy)..... 02126

TUESDAY, JANUARY 30, 1917.

GOLD SEAL—June Madness (Three parts—Drama) 02127
VICTOR—Some Baby (Novelty), and "Nellie, the Fireman's Daughter" (Comedy) (Split Reel).. 02128

WEDNESDAY, JANUARY 31, 1917.

L-KO—Faking Fakirs (Two parts—Comedy) 02129
UNIVERSAL—Animated Weekly No. 57 (Topical).. 02130
BIG U—The Gold Lust (Drama) 02131

THURSDAY, FEBRUARY 1, 1917.

VICTOR—It's Cheaper to Be Married (Comedy)..... 02132
UNIVERSAL SPECIAL—The War Waif (Two parts—Drama) 02133
IMP—The Diamond Thieves (Drama)..... 02134

FRIDAY, FEBRUARY 2, 1917.

IMP—The Forbidden Game (Two parts—Drama)... 02135
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VICTOR—The Hero of Bunko Hill (Comedy)..... 02137

SATURDAY, FEBRUARY 3, 1917.

BISON—The Boonton Affair (Two parts—Drama).. 02138
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Mutual Film Corporation

SUNDAY, JANUARY 21, 1917. (Serial No.)

VOGUE—Tailor's Trimmings (Two parts—Com.)... 05286-87
GAUMONT—Reel Life, No. 38 (Subjects on Reel: Oranges in California; The Air; The Hyro-ski; Automatic Apple Graders; How to Remove Shattered Glass) (Mutual Film Magazine)..... 05288

MONDAY, JANUARY 22, 1917.

MONOGRAM—The Adventures of Shorty Hamilton, No. 2, "Shorty in The Tigers' Den (Two parts—Drama) 05289 05290
MUTUAL STAR PRODUCTION—The Gentle Intruder (American—Five parts—Drama) (No. 166

TUESDAY, JANUARY 23, 1917.

GAUMONT—Tours Around the World, No. 12 (Subjects on Reel: Bordeau to Pauillac, France; Monastery of St. Thessalonica. Greece; Gorges of the Nive, French Pyre ees) (Travel)..... 05291

WEDNESDAY, JANUARY 24, 1917

MUTUAL—Mutual Weekly, No. 108 (Topical 05292
GAUMONT—See America First, No. 72 (Subject: Historic Virginia) (Scenic) Absent Minded Willie (Cartoon-Comedy) 05293

THURSDAY, JANUARY 25, 1917.

CUB—Jerry and the Outlaws (Comedy)..... 05294

FRIDAY, JANUARY 26, 1917.

MUTUAL—Uncle Sam's Defenders, No. 4, "Afloat and Ashore" (Topical) 05295

SATURDAY, JANUARY 27, 1917.

AMERICAN—A Double Revenge (Drama)..... 05296

SUNDAY, JANUARY 28, 1917.

VOGUE—A Circus Cyclone (Two parts—Comedy).. 05297-98
GAUMONT—Reel Life No. 39 (Subjects on Reel: X-Rays in War Time; Decorative Butterflies; Salt; The Real Hula-Hula) (Mutual Film Mag.) 05299

MONDAY, JANUARY 29, 1917.

MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 3, "Shorty Goes to College") (Two parts—Drama) 05300-01
MUTUAL STAR PRODUCTION—Pardners (Five parts—Drama) (No. 165).....

TUESDAY, JANUARY 30, 1917.

GAUMONT—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in The Vosges Mountains (Travel) 05302

WEDNESDAY, JANUARY 31, 1917.

MUTUAL—Mutual Weekly No. 109 (Topical)..... 05303
GAUMONT—See America First, No. 73 (Subject: San Diego, Cal. (Scenic) and "Never Again" (Kartoon-Komic) 05304

THURSDAY, FEBRUARY 1, 1914.

CUB—Jerry and His Pal (Comedy)..... 05305

FRIDAY, FEBRUARY 2, 1917.

MUTUAL—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders") (Topical)..... 05306

SATURDAY, FEBRUARY 3, 1917.

AMERICAN—(Title not reported)..... 05307

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SELIG.

SELIG-TRIBUNE NO. 104—(Dec. 28).

London, England. — Interesting ceremonies mark the function known as the "Lord Mayor's Show."

Jamaica Plain, Mass.—Owing to the ever-increasing demand for real butterflies, the New England Entomological company prepare thousands of beautiful specimens for decorative purposes.

Juarez, Mex.—Despite conditions throughout the interior of Mexico, this border city continues to be the Mecca for all those devoted to horse racing.

Washington, D. C.—Sailors from the U. S. S. Nevada, who are too far from home to spend Christmas with their families, take their short leave to visit Washington.

New Orleans, La.—Wild fowl are turned loose in a flying bird cage, which is completed in Audubon Park, N. J.

Philadelphia, Pa.—The University of Pennsylvania and Princeton play their annual soccer game in six inches of snow.

Chicago, Ill.—Society women engaged in the work of preparing for the Allied bazaar to be held here shortly, admire the $10,000 necklace donated.

Western Headquarters, French Army on the Somme.—Many of the great new features in the present gigantic war would be impossible were it not for these daring airmen whose feats have been emulated by their warring nation.

SELIG-TRIBUNE NO. 1—(Jan. 1).

Eureka, Cal.—The U. S. submarine H-3, as she lies in the breakers after going ashore during a dense fog.

Omaha, Neb.—The installation of a new double track bridge structure in 11½ minutes sets a record for American engineering.

Philadelphia, Pa.—This crowd of business men have adopted the slogan "Fat at 40 and fit at 60."

Bakersfield, Cal.—The 34th annual meeting of the Pacific Coast Field club is held with the best hunting dogs on the coast competing for honors.

New Orleans, La.—Students at Newcomb College for Girls are given a strenuous system of physical training.

Quincy, Mass.—The new oil-burning freighter "Julia Luckenbach," is christened by Miss Andrea M. Fenwick.

Cornell, Wis.—This little town has the distinction of being the only community in the world having an absolutely 100 per cent Christmas.

Sandringham, Eng.—Women are doing the farm work on the great estates of King George at this place.

Denver, Colo.—With funds raised by private subscription, a $9,000 automobile is added to the equipment to the Colorado National Guards.

Los Angeles, Cal.—The latest innovation in education is the traveling school house introduced for the benefit of children whose parents are employed as railroad section laborers.

SELIG-TRIBUNE, NO. 2 (Jan. 4).

New York, N. Y.—Commissioner of police and Mrs. Woods prepare Christmas boxes for widows of those members of the police department who have lost their lives while on duty.

New York, N. Y.—Squadron A, of the 8th regiment, is given a cordial greeting upon arrival home after six months' duty on the Mexican border.

New York, N. Y.—Les Darcy, pugilistic marvel of Australia, arrives here, having worked as a stoker to pay his passage from Australia to the United States.

Brooklyn Navy Yard, N. Y.—Children from tenement districts receive Christmas boxes from seamen of the U. S. S. Superdreadnaught New York.

Omaha, Neb.—"Judas" as one of Omaha's abattoirs, proves that in some instances it is good policy to be the goat.

New York, N. Y.—Mrs. F. Sheehy Skeffington, widow of the Irish editor shot by the British, starts her tour of the United States in behalf of the Emerald Isle.

El Paso, Tex.—The moving of heavy ordnance by caterpillar tractors is the newest experiment of Battery C, 5th Field Artillery.

With the Armies on the Somme.—French troops camping on conquered positions.

Yonkers, N. Y.—Villar Kyronen, the cross country champion of America, wins the 25 mile Marathon race.

New York, N. Y.—Ice tennis becomes one of the new winter sports.

SELIG-TRIBUNE, NO. 3 (Jan. 8).

Albany, N. Y.—Governor Whitman, of New York, is inaugurated for a second term.

Don't Miss Page 583

Washington, D. C.—Thomas W. Lawson, Boston author and financier, visits Washington to tell what he knows of alleged "leaks" to Wall Street.

Hempstead Plains, L. I.—Army aviators flying 165 miles from here to Philadelphia and return to qualify, make the return journey in ono hour and twenty-six minutes.

Seattle, Wash.—Breeding and training carrier pigeons for use as message bearers in the European war zones, has become a profitable business venture.

New York, N. Y.—Notable figures in the world of science gather at the Scientists' Convention.

Mt. Holley, N. J.—Several persons are killed and many are injured when the acetylene gas plant in a hotel explodes and fires the building.

Rockland, Me.—While undergoing official trials here, the Allen, U. S. torpedo boat destroyer, speeds along at thirty-five miles an hour.

Seattle, Wash.—With 15 feet of snow in the Cascade Mountains, the boy scouts do their hiking on snow shoes.

Brooklyn, N. Y.—Thousands enjoy the sport of skating on the smooth ice in Prospect Park.

Omaha, Neb.—High school cadets stage a snappy exhibition for the Selig-Tribune representative.

New Orleans, La.—Under the auspices of the Business Men's Racing Association, the mid-winter racing season opens.

VIM.

RECKLESS ROMEOS (Jan. 5).—A synopsis of this picture was published on page 1851 of issue of December 23, 1916.

THE PROPERTY MAN (Jan. 12).—A synopsis of this picture was published on page 130 of the January 6 issue under the title of "Before the Show," which was the original title of this picture.

TERRIBLE KATE (Jan. 18).—In front of a saloon and a private graveyard two cowboys are on the verge of a fight when Kate looms up in the doorway. The men immediately separate. In No Man's county everyone holds Kate in awe. In one instance, she takes drastic measures to stop a brawl in her saloon, and, as a result, another grave is added to the others in her private graveyard. On another occasion she demonstrates her marksmanship by hitting a reflection in a mirror.

One day, however, she meets Bill, a man of iron will, who proves his calibre on his arrival by starting a little gun play after blowing smoke in the faces of a few strangers. As Bill goes to the saloon, he passes the graveyard and the epitaphs on the tombstones set him thinking. At the saloon he introduces himself and treats to drinks. When he refuses to pay, Kate starts a scrap in which Bill is victorious. In another encounter Bill is again the victor. Kate finally becomes submissive and marries Bill, who is very domineering and is in the act of scolding her when his wife wakes him with the aid of a rolling pin and Bill appeals for mercy.

WAR CORRESPONDENTS (Jan. 19).—Pokes and Jabbs have been sent to the border to report events for a sensational daily newspaper, but things are quiet and news is scarce. A telegram, telling them to send in some thrilling news items or quit arouses them to action. A Mexican is seen skulking through the woods clutching a jewel box. Their attention is attracted and they see visions of columns of

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thrilling news, so decide to follow the mysterious stranger. The trail leads to the foot of a tree, where the stranger digs a hole, plants the box and then departs.

Pokes and Jabbs start to dig the box out and have almost reached their goal, when the stranger returns. They take refuge in a tree. The stranger, noticing that someone has discovered his biding place, digs up the box and is about to depart when Pokes and Jabbs demand to know his business and the contents of the box. The stranger relates a wonderful and thrilling tale of persecution, privation and hardship. Pokes and Jabbs take down the main facts for publication, but when the stranger tells of his wife and two pretty daughters being held in captivity, they volunteer to rescue his loved ones. The stranger accepts their assistance and agrees to lead them to the dungeon in which his wife and children are confined. The way leads through weird places and strange mishaps are encountered, but all obstacles having been surmounted, the three arrive at their destination, where Pokes and Jabbs are thanked for the return of Mysterious Pedro, whose mania is hiding empty jewel boxes in the sand.

ESSANAY.

THE LITTLE MISSIONARY (Black Cat Feature—Two parts—Jan. 16).—The cast: "Sunshine" Billy (Mary V. McAlister).

The darkness in the home of Caleb Howe and his wife was due—though they did not realize it—to the absence of a little ray of human sunshine. This old couple had grown crabbed in their loneliness, and almost hated each other. They called her "Sunshine Billy" at the orphanage, for, though she herself was an orphan, the little girl was the sunshine of the dreary, sad institution. She "muvvered" the other little orphans and each evening prayed that they would all get good homes soon. It was Sunshine Billy fate decreed should go to the home of Caleb Howe, when he applied at the orphanage for a girl to help his wife with the housework. Though the aged couple at first were cold towards the little girl, it was inevitable that they soon should recognize that the real happines of life which they had missed was a child. Having found that happiness in Sunshine Billy, life took on a new aspect for them.

ONE ON HIM (Jan. 17).—Hunting a job as a chauffeur, a rich idler is told that the boss employs only married men. He promptly decides to get married and win the job. The first girl he meets is willing and they are married at sixty miles an hour in an automobile. He shows up for work and discovers he has married his prospective employer's daughter. Beautiful scenic taken in Yosemite Valley makes up the rest of the reel.

THE SINFUL MARRIAGE (No. 6 of "Is Marriage Sacred?"—Two Parts—Jan. 20).—The cast: Jesamine Rogers (Marguerite Clayton); Dr. Roderick Tredmore (Edward Arnold); Duncan Reed (Snyder Ainsworth); Marion (Marion Lydston); Darius Rogers (Thomas Commerford).

The marriage of Jesamine Rogers to the wealthy Richard Denslow has not the sacred seal of love. The girl's ambitious mother deemed the ample Denslow dollar mark quite sufficient and her maternal domination leads to her daughter's sale at the altar. Jesamine loves Dr. Roderick Tredmore. Denslow is good to her, however, and so she did her best to be a loyal wife to him.

Through a diabolical plot of a lawyer who seeks the Denslow fortune, Jesamine's husband is poisoned. Dr. Tredmore, now risen to fame, is called and saves his life. But Denslow, in the greeting between his wife and the physician, detects that her old love still lives. He declares that his marriage has been a sinful one, and permits his wife to obtain a divorce and marry the man she loves.

KALEM.

THE TRAIL OF GRAFT (No. 13—"Grant, Police Reporter"—Jan. 12). The cast: Tom Grant (George Larkin); boss Kelly (Harry Gordon); Neil, his stenographer (Ollie Kirkby); Thompson, his secretary (Robert Ellis); Stacey (Bert Tracey); Mansfield (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Tom Grant, police reporter on the Chronicle, finishes a story and lays it before Mansfield, the city editor. It explains how Boss Kelly, a city politician, has grafted $3,40,000. Mansfield asks Grant if he has the proofs. Grant promises to have them before the day is over.

Grant arrives at the building where Kelly has his suite of offices. From a window across the court he attracts the attention of Neil, Kelly's stenographer. She taps out a message in the Morse code on her typewriter which explains that she has the checkbook stubs and other incriminating documents that will convict Kelly, and asks that Grant meet her at Field's restaurant at 5:30.

As Grant and Neil are about to leave the restaurant, Stacey rushes in and tells him Mansfield wants him at the office on important business. Stacey, a linotype operator on The Chronicle, has a taxi waiting. Grant will take Neil to her home on the way. Neil gets in the taxi. Grant is sandbagged and thrown in. The crooks leap in and the taxi speeds away. Kelly follows in his auto.

The taxi and auto stop in front of a shabby house and Grant and Neil are taken in and up to a room on the fifth floor rear. Grant is searched by the men while Neil is searched by the woman of the house. The crooks find nothing on either. Grant and Neil are tied up. At Kelly's direction, the old woman builds a fire in an iron pot reposing in the fireplace of the adjoining room. The smoke pours into the next room through a fine hole high up near the ceiling.

Grant throws himself and the chair he is tied to, on the floor and, with his teeth, loosens Neil's bonds. Grant smashes the window glass to allow the smoke to escape, then wrenches off several iron bars. He and Neil crawl out on the window sill.

Grant sees a fire escape balcony on their building some distance away. There is none where they stand at the window. Grant ties the end of the rope used to bind him up to the iron bars, grasps the other end and leaps down. His momentum swings him over to the fire escape. He hooks on with his feet, secures end of rope tightly and crawls back on the taut rope hand over hand to the window. Neil's climbs on his back and Grant makes the return trip to fire escape over the rope. They land safely.

An hour later Grant reports to Mansfield. From his shoe he takes out the checkbook stubs and incriminating letters. Mansfield congratulates his plucky reporter.

THE FIREMAN'S NEMESIS (No. 114 of "The Hazards of Helen"—Jan. 13). The cast: Helen, operator at Lone Point (Helen Gibson); Joe Cordona, the fireman (Richard Johnston); Scarlotta, an Italian (George Routh); chief despatcher (G. A. Williams). Written by Frank Howard Clark. Directed by Walter Morton.

Joe, the Wop, employed in the roundhouse near Lone Point is notified that he has been promoted and will take his place that night as a fireman on the local freight. On his way home he stops at the station to tell Helen, the operator, of his good fortune.

As Joe starts down the track towards home, Scarlotta, a member of a notorious vendetta that has marked Joe for death, shoots him from ambush. Helen sees Joe fall in the middle of the track and barely succeeds in dragging him to safety out of the path of the limited.

Joe's wound is not serious and that night he takes his place as fireman on the freight. Determined to "get" Joe, Scarlotta visits the station where Helen is still at her key and after binding her and locking her in a closet, throws the switch so that the freight will collide with the cars on the siding. Helen frees herself by tipping over the clothes closet and saves the freight and its crew by reversing the switch.

Thwarted again, the Vendetta agent climbs aboard the engine the following morning, overpowers the engineer and ties Joe to the drivers' seat after dumping the engineer out of the side door. As the runaway engine (Scarlotta has uncoupled it from the train) proceeds to certain destruction, Helen gives chase on her motor cycle. After a perilous ride across a high bridge, she leaps for the engine cab and pulls herself up by the rope that Scarlotta has used to tie up Joe, the fireman. She is just in the nick of time for the remorseless Italian had tucked a stick of dynamite in Joe's belt and set fire to a short time fuse. As Helen hurls the dynamite from the window it explodes, tearing a great yawning hole in the right of way.

CUPID'S CADDIES—(Jan. 16).—The cast: Ham and Bud (The Caddies); Prince Poppycock (Henry Murdoch); Flirtatious Flossie (Ethel Teare).

Ham and Bud are on the verge of starvation when a newspaper advertisement arrests their attention. It states that Prince Poppycock will pay $10,000 for an American wife weighing exactly 145 pounds. Cupid's caddies set out to earn the reward.

Having interviewed the Prince they stroll through the park, armed with a Fairbanks scale, in search of their prey. After several bitter disappointments, they encounter Flirtatious Flossie and although she fills the specifications, Ham decides to keep her for himself. The Prince and his bodyguard have followed our heroes and proceed to clap Flossie into a trunk and bear her away.

Ham and Bud follow. Once in his house the Prince exchanges places with Flossie, who hides behind the portieres as the avenging knights arrive upon the scene. After transporting the trunk some distance down the road, our friends pause to rest. The Prince rises from the trunk in time to enfold Flirtatious Flossie in his arms. "Stung again," remarked Ham and Bud.

THE HOMESTEADERS' FEUD—(No. 23 of "The Girl from 'Frisco" Two Parts—Jan. 17).—The cast: Barbara Brent (Marin Sais); Ace Brent, Barbara's father (Frank Jonasson); John Wallace, land agent (True Boardman); Anson Dukes, homestead broker (Roland Bradbury); John Tisbury, a homesteader (Edw. Clisbee). Written by Robert Welles Ritchie. Directed by James W. Horne.

John Tisbury, a homesteader, driving a covered wagon bearing his wife, children and household effects, arrives before the office of John Wallace, government land agent at Sourgrass. He is but one of many homeseekers who have come to file upon the rich, watered land controlled by the government but always used by the cattle barons for grazing their herds.

Wallace is obliged to permit Tisbury to file upon land cut by Tarantula Creek, a watering hole for the stock owned by Ace Brent, whose charming daughter Barbara is some day to become Mrs. Wallace. Anson Dukes, hating the cattle barons, advises Tisbury to fence off his claim immediately. He openly defies Brent and his daughter, Barbara.

Brent's cowpunchers cut the wires strung by Tisbury and an open war of the rapidly arriving homesteaders versus the cattlemen is imminent. Dukes arms the settlers but that night the cattlemen capture Tisbury and proceed to flog him. A pitched battle then ensues which Barbara nips in the bud by riding between the two factions, thereby calling a council of war. Matters are satisfactorily adjusted, and the flogging administered to Dukes who has been mulcting the homesteaders of their savings. Barbara's forgiveness includes Wallace, who, she now realizes, has only done his duty as demanded by the government.

THE BLACK CIRCLE—(Episode No. 14 of "Grant, Police Reporter"—Jan. 19). The cast: Tom Grant, police reporter on the Chronicle (George Larkin); Royce Rolston, retired eye surgeon (Robert Ellis); Genevieve Rolston, his daughter (Ollie Kirkby); Dr. Standish, a blind man (Harry Gordon); Jamison, the butler (William McKey). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Tom Grant, police reporter on the Chronicle, is on his way to his office when he sees a blind man hesitating in front of an apartment house entrance. Springing forward he assists the gentleman up the steps and courteously rings the bell for him. Later that evening he is sent to the same house to get the story of a mysterious shooting that has resulted in the death of the master of the house, Royce Rolston, a retired eye specialist.

Grant, by his investigation, determines that the fatal wound has been inflicted by a shot gun. Rolston's blind visitor has carried a heavy cane. Grant discovers circular marks upon the floor that appear to be powder stains. He questions the butler and from him learns that just prior to Rolston's marriage, Dr. Standish had been blinded in a fight over Genevieve's mother.

Having established revenge as a motive and being suspicious of the cane carried by Dr. Standish, Grant gains admission to his apartment. He comes to grips with the blind man on the balcony but is unable to prevent him from tumbling to his death when the railing gives way.

By a superhuman effort Grant swings himself clear and proceeds to the ground via some telephone wires, hanging head downwards until he can reach a rain spout leading to the street. The broken cane proves to be a cleverely de-

The 10th ANNIVERSARY NUMBER will be referred to for years as a guide to the progress made in this industry from 1907 to 1917. Biggest advertising value ever offered. March 10th. Advertising forms close February 23rd.

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vised weapon and another baffling case is cleared up by the Chronicle reporter's ready wit.

THE WRECKED STATION—(Episode No. 115 of "The Hazards of Helen"—Jan. 20).—The cast: Helen, operator at Lone Point (Helen Gibson); Sydney Wayne, supt. gravel plant (Geo. Routh); Stanton Grey (George Williams); his daughter Edith (Babe Crisman); Cole, a gambler (Richard Johnson). Written by Samuel J. Taylor. Directed by Walter Morton.

Helen, the telegraph operator at Lone Point, receives a telegram for Stanley Wayne, superintendent of the Graham Graval plant, advising him that the plant has changed ownership and that Stanton Grey accompanied by his daughter Edith, is on his way to Lone Point to inspect the property.

Wayne is startled because he has gambled away the company's money and realizes that his books will not balance. Fortune appears to favor him when Grey is carried into the station unconscious as the result of an automobile accident. He extracts Grey's wallet from his pocket but Cole, the gambler, who has trailed Wayne gets a photograph of him in the act.

With the photographic evidence, the gambler tries to blackmail Wayne. Helen and Edith who suspect Cole and have followed him to the gravel plant, see the men fight and seize the evidence with Wayne in close pursuit. Helen climbs to the top of a steam shovel to elude Wayne and falls through it into an open dump car and from that into a car loaded with dynamite. Unconscious of her danger she releases the brakes on this car from which she leaps to another train just before the wild car crashes into the Lone Point Station, blowing it to smithereens.

Universal Film Mfg. Co.

RED FEATHER.

HEART STRINGS (Five Parts—Jan. 22).—The cast: Dr. John McClean (Allan Holubar); Johanna (Francelia Billington); Gerald (Paul Byron); Leonie (Maud George); Sue (Irene Hunt); Jo (as child) (Virginia Corbin); Housekeeper (Mrs. Witting); Hartley (Charles Cummings). Scenario by Fred Myton. Produced by Allan Holubar.

John McClean is a young doctor, who has worked hard to gain comfort for his mother in her old age. Just as fortune begins to smile his mother dies, and at the age of thirty he is left a successful but a lonely man, with just one friend, a little brown mouse.

He attends the death-bed of a poor musician, who leaves a little girl of eight, penniless. John has been kind to the child and on the night of the funeral she appears at his door, saying that she has come to be his housekeeper.

He tries to explain that this is impossible, but finding her starving and ill-treated determines to adopt her.

Ten years later John has become wealthy. His adopted daughter (christened Johanna, but called Jo), is engaged to Gerald. When John's consent is asked he hides his love for Jo, but questions Gerald about his past, knowing that he has had a love affair with a widow of doubtful reputation. Gerald assures him that is all over, but the reappearance of the widow soon puts a different light on the matter. When Gerald remains away for two or three days, John goes to the house of Leonie (the widow). He discovers her on the eve of departure with Gerald. She defies the doctor and laughs at his solicitude for Jo. John leaves, although Gerald is shaken by the contempt of his friend John.

Amongst Jo's friends is a poor girl called Sue. She was about to be married to a bank clerk, when he became attracted to a young widow. He neglected Sue, and the matter ended in his serving a term of imprisonment for theft, instigated by the woman.

At the time of Jo's trouble, Sue's sweetheart has been released, and he comes back a crushed and broken man.

Sue recognizes in Leonie the woman who ruined her sweetheart and taking her sweetheart exposes Leonie to Gerald. She tries to deny her guilt and determines to be revenged. John's words are fixed on her memory, "Jo does not know that such women as you exist." She sends for Jo and is about to open her eyes to the horrible side of life when she discovers that Jo is her own child. Next day she goes to John, telling him the truth, and demanding the girl. However, her better nature conquers, and she leaves without disclosing the truth to Jo. Meanwhile Jo discovers that John loves her, and realizes the love of such a man is worth more than that of the weak, vacillating Gerald.

March 10th

IS THE DATE OF THE

TENTH ANNIVERSARY NUMBER

Last forms close Feb. 23rd.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK—Episode No. 5.—"Ablaze in Mid-Air"—Two parts—Jan. 28.—Patricia Montez (Grace Cunard); Detective Phil Kelly (Francis Ford); Eleanor Van Nuys (Jean Hathaway); Pete, Kelly's assistant (Pete Gerald); Bull, another assistant (Jerry Ash); Silk Donahue, an Apache (John Duffy).

Patricia and one of her Apaches work desperately to tear up the floor of the room above the water-tank, over which Kelly is suspended. Through the floor Pat calls encouragement to Kelly, who is gratified to find the girl who has tormented him now coming to his rescue. When they had made a hole large enough, a rope is passed down to Kelly and he is drawn up.

At a society leader's garden party jewels of great value are exposed and Patricia with her aunt are invited guests. When Pat learns Kelly has been employed to guard the jewels, she decides to demonstrate again that Kelly is not so adept as his friends think he is.

She has found among the Apaches an aviator and instructs him to hover over the grounds during the party and at a signal to drop bombs, then to sail to the hangar and await developments. The exploding bomb creates great excitement and when the guests rush from the house the girl steals the jewels.

Kelly suspects Pat and follows her. She rushes to an automobile and is driven to the hangar, closely followed by Kelly, in another machine. Kelly and his men attack Pat and her assistants and in the fight Kelly is knocked senseless. Pat and her aviator ascend, but the machine acts badly. Investigation proves that there is a man lying senseless on one of the wings of the biplane. As the machine starts to plunge downward, Pat is astounded to discover that the senseless man is Kelly. They are saved by a stroke of good fortune, as the machine crashes into the upper branches of a tree, the force of its fall being thus broken. But the gasoline tank explodes and flames envelop the machine and its helpless passengers.

BISON.

THE DARING CHANCE—(Two parts—Jan. 27).—The cast Lem Cooley (William V. Mong); Joe Christy (Harry Griffith); The sheriff (Harry Holden); deputy (Billy Human); Zillia (Mina Cunard). Written by Harvey Gates. Produced by William V. Mong.

Lem Cooley, the circuit barber, is riding down a mountain trail, when he sees a lone bandit holding up the stage-coach. Deciding that the affair is none of his, he moves off in the opposite direction. Soon, however, his attention is attracted by a masked man hastily counting money. Observing the bandit throw away the handkerchief in which the money had been wrapped. Lem picks it up.

On arrival at camp Lem is soon very busy. Men are waiting their turn when Christy, the town bully, demands that Lem shave him at once. Lem sticks the shaving brush in Christy's face and is about to settle the argument when Christy draws his gun. Zillia, Christy's daughter, mockingly calls out "Don't hurt the little barber, dad!" That evening Lem again pays his respects to Zillia, but Christy empties a basin of water on his head and departs, vowing vengeance on Zillia and her dad.

Later a card game is in progress and Lem is winning, while Christy is a heavy loser. A dispute arises and Lem bets his pile against Christy's girl. Winning the wager, but dropping his handkerchief in his excitement, the barber starts for Christy's shack.

Meanwhile, Zillia has been exploring about the woods, and comes upon an express-box hidden in the bushes. She recognizes her father's handiwork, but resolves to keep silent.

Finding Zillia at home, Lem carries her off by force. Before reaching the preacher's, however, Lem decides to return home with Zillia, as he doesn't care to force her love. They are overtaken by a posse sent out by the sheriff, who has recognized Lem's handkerchief as the one stolen by the bandit. Realizing Lem is not guilty, Zillia returns to her shack and is shadowed by the sheriff. She accuses her father of stealing the express-box and helps Lem to escape from the prison. He is caught, however, and about to be hanged, when the sheriff appears with Christy, the real bandit. Zillia is heart-broken at her father's shame, and Lem, now a free man, says he will return the money.

IMP.

BLACK EVIDENCE—(Jan. 25).—The cast: Winthrope Halsey (Kingsley Benedict); Blevin (Malcolm Blevins); Mary (Lois Wilson). Written and produced by John McDermott.

Morgan and Blevin fight when Morgan refuses to open the safe, and in the fight Morgan is killed. Placing the gun in Morgan's hand, Blevin removes the typewriter ribbon from the machine, fastens the key to the end of it, and throws it over the transom, leaving the other end fastened under a paper weight. He then goes out, locks the door, and slipping the key on the ribbon sends it back in the room, then pulls the ribbon out.

The chief of police puts Halsey on the case, as he does not believe it is suicide. Taking a new typewriter ribbon, Halsey goes to a Chinese joint where crooks and murderers usually hang out. Here he finds Blevin, who has just informed the political boss, whose tool he is, that he has killed Morgan.

Halsey flirts with the waitress, and orders a bowl of soup. Placing in it a typewriter ribbon, he sends it to Blevin. The crook is startled, and looks in his own pocket where he has the other typewriter ribbon concealed. Blevin tells the other crooks to get Halsey while he makes his escape; but Halsey returns with some policemen and a fight ensues, the result of which is that Blevin, the boss, and the girl are captured.

THE FUGITIVE—(Two parts—Jan. 26).—The cast: Jim Donovan (Roy Stewart); Dan Morgan (Harry Carter); Nan Donovan (Louise Lovely); Frank Foster (J. D. Crittenden); The weasel (Vesta Pegg). Written by E. Magnus Ingleton. Produced by Fred A. Kelsey.

Unknown to Jim Donovan, Dan Morgan, his friend and business partner, admired his wife, and one day, when he knew Jim was at the office, he visited Nan and told her of his love. She was shocked. Chagrined at her rebuff, he planned cunningly. On his way from her home, he sent a fake wire to Jim, purporting to come from his uncle, Frank Foster, and asking him to come at once, as he was dangerously ill. Jim, heeding the request, met Uncle Frank, who had just come to visit him.

With Jim gone from the office, Dan had the office boy telephone to Nan, telling her that Jim wished her to come to the office. When she arrived, she found only Dan, who began forcing his attentions upon her. She struggled with him. Jim and Frank had gone home and the maid told of the message. Jim hurried back to the office to find his wife battling with Dan. Then it was that murder was done.

Now he is hiding in a cabin, cheered by a note from Nan that she and Frank are working so that he can make his escape. A detective is put on the trail, and he locates Jim in the cabin through the dog which has been his companion. The detective straps Jim in a chair and then leaves to get a horse. The dog, having been shut out of the cabin, manages to dig his way into the house, and tugs at the strap which binds Jim until it snaps and Jim is free. When the detective returns Jim straps him into the chair and then taking a horse rides to the point where he meets Nan, and Foster. As the picture closes we see them safe on an outward-bound boat.

BIG U.

THE RED GODDESS—(Jan. 24).—A number of pioneers set out for Salt Lake City, Utah, and on the way their guide dies. They continue their journey but lose themselves in the desert. They are prevented from being attacked by the Indians, who have a grudge against the white people, by an Indian maiden, who later leads them to safety.

A WIFE'S FOLLY—(Two parts—Jan. 25).—The cast: Johan (Ben Wilson); Katrina (Edna Hunter); Martha (Violet Axtell); Adolph (Thomas Lehmann); Frieda (Jeanette Rutland); Father Ericson (Charles Ogle). Written by James R. Garey. Directed by Ben Wilson.

Katrina, a young fisherman's wife, allows Adolph's flattery to turn her head. So, with her child she elopes with him to America. But Johan, her husband, takes the child from the

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boat before their departure. Katrina leaves a note saying she and the child have gone; Adolph adds another line, supposedly from Katrina, saying the child is not her husband's. Blind with rage, Johan abandons the child, who is found by a priest and taken to a convent. Adolph falls from his boat into the ocean and Katrina, adrift is rescued by fishermen.

Frieda, the innkeeper's daughter, also admired by Adolph, attempts to comfort Johan who, temporarily is insane and will allow no one else to minister to him. Only the sight of the child, it is said, will restore his reason, so the priest, with Frieda, concoct a plan whereby Johan opens his eyes in his own cottage and sees his child.

Katrina, meanwhile, in the convent, pleads with the priest to intercede for her with her husband. They bring her to the cottage and Johan almost chokes her. But the note from Adolph is discovered. Katrina is horrified by his duplicity and explains to Johan. The picture fades with the suggestion that all will be again right between the couple.

A JUNGLE TRAGEDY—(Two parts—Jan. 28).—Clifford and Sherman arrive at the house of Sherman's friend. Sherman is supposed to marry Marie, his friend's daughter, but Marie prefers Clifford. After a day's hunting Sherman tells Marie that he killed a lion, which was actually shot by Clifford. On the day appointed for her marriage, Marie runs away. Sherman goes in search of her, and is killed by a lion. Clifford sees Marie lying on the ground and a lion approaching her. He shoots the lion, thus saving Marie's life. On their way home they find Sherman's body.

They relate the story to Marie's father and he gives his consent to their marriage.

POWERS.

BOOMER BILL'S AWAKENING—(Jan. 28).—Boomer, asleep in an oasis, a result of conviviality, dreams a dream which takes him to the far North, where there are reindeers, an elusive pole, bears and icicles dozens of feet long. Experiences a-plenty fall to his lot until he is gently but firmly tapped on the shoulder by an unsympathetic bluecoat.

BEHIND THE GREAT WALL OF CHINA WITH DR. DORSEY (On same reel as foregoing).—A peep behind the great Wall of China with Dr. Dorsey, reveals countless fascinating and intimate glimpses of Peking, her citizens, her streets, her fairs, her customs and her people, at work and at play.

GOLD SEAL.

SOULS UNITED—(Three parts—Jan. 23). The cast: Marcia Randall (Violet Mersereau); John Randall (Fred Hearn); Burton Stanley (Harry Benham). Directed by Francis J. Grandon.

Burton Stanley, a London physician, returns from a trip and finds his wife interested in another man and joins an expedition to the West Coast of Africa to fight the sleeping sickness.

Dying of illness is John Randall, an ivory trader, who after the death of his wife, has taken his child, Marcia, and gone to Africa. A beautiful girl, she has grown up like a child of nature. Marcia, feeling that her father has contracted sleeping sickness, rushes for aid. Stanley tells her he is a doctor, and they seek the ivory trader, but he has succumbed.

Stanley comforts the girl and a friendship devolops which ripens into love. Intending to remain only a few weeks, Stanley's stay covers a longer period, he teaches the girl the tricks of civilization. Finally a letter arrives from his wife. She has regretted her folly, and begs him to return. He tells Marcia the truth but promises her he will not go.

A young friend, Cecil Balfour, arrives in Africa, and sees Marcia in Stanley's arms. He prevails upon Stanley to go home, and he promises to do so, telling Marcia he is going to aid the fight against the dread sickness. Thinking he is going into the interior and attempting to prevent his departure, she empties his medicine chest.

As Stanley prepares to leave, he becomes dizzy and knows that he has the disease. His medicine chest is missed and Marcia brings him the medicine he gave her father.

Meanwhile, the natives, declaring that he has put a "bad spell" upon the village, attack his hut. Marcia is shot defending him and falls across his dead body.

Mrs. Stanley, arriving in Africa, is led to the single grave where, buried together, their souls have been united.

UNIVERSAL.

ANIMATED WEEKLY, No. 54 (Jan. 10).

Charged $60,000,000 Loak.—Thomas W. Lawson, noted financier, declares peace note "tip" let Wall Street benefit—Washington, D. C. Subtitles: Congressman Wood who demanded leak inquiry. Representative Johnson of Washington.

Looking for Husbands. On Leap Year's last day girls ask men to ride, promising to propose—Chicago, Ill. Subtitle: On way to altar—maybe.

4,000 Miles for Football.—University of Pennsylvania's eleven, on way to battle Oregon, pose for movies.—Universal City, Cal. Subtitle: Coach, physicians and trainers.

Dancing on Skates.—If ball-room floor is too crowded, follow example of these experts—Chicago, Ill.

Launching Submarine.—Mrs. Guy E. Davis is sponsor for Uncle Sam's newest under-sea fighter—Seattle, Wash.

Panama Celebrates Independence.—Schools and colleges aid to commemorate the granting of Panama's Independenee in 1903—Panama City, Panama. Subtitle: Singing National anthem in public square.

Water Wagon Holds Booze.—Use 500 gallons of "rum" to sprinkle streets after city goes dry—Phoeniz, Ariz.

Last Honors to Inventor.—Britons pay last tribute to Sir Hiram Maxim, American who made Maxim machine gun—Streatham, England.

Sports in the Snow.—"Toy Town" folk hold carnival in zero weather—Winchendon, Mass. Subtitles: Tobogganing. Ski-racing. Women try snow shoes. Ski-jumping. Jump on sleds too.

Cartoons by Hy Mayer.

L-KO.

UP THE FLUE—(Jan. 21).—The cast: The woman (Louise Orth); The burglar (Billie Armstrong).

Mr. Shoestring was a burglar, and he made a sad mistake when he robbed a lady of her jewelry and presented it to her daughter.

When the lady recognized the donor and linked him with other "affairs," a series of incidents furnish lots of fun until the police arrive.

THE BATTLE OF LET'S GO—(Two parts—Jan. 24).—The cast: General Debility (Dan Russell); General Cochrane (Vin Moore); The Blossom (Marjorie Ray). Directed by Craig Hutchinson.

General Debility, who guards the border, spies General Cochrane and his staff, and bad blood puts in an appearance. A poison ivy blossom consents to help matters along and the opposing generals, standing on the border line, put up a series of "stunts," in which a funny target practice plays its share. After many bad omens and promises to cut off the other's cranium and throw it in his face, the dove of peace gets busy with the opponents.

VICTOR.

THE HONEYMOON SURPRISE—(Jan 23).—The cast: Fred Brandon (Fred Church); Eileen (Eileen Sedgwick); Mr. Hardman (Charles Perley); Mrs. Hardman (Claire Du Brey). Written and produced by Capt. Leslie T. Peacocke.

Fred Brandon and Eileen Northcote are the two heirs of a million-dollar fortune, on the condition that they are united in marriage within twenty-four hours. Both are indignant over the will. Mr. and Mrs. Hardman, being friends of both, persuade them to submit to the marriage. This they do, Eileen standing on one side of a curtain and Brandon on the other.

The next day Eileen and Brandon are house guests of the Hardman's. When Eileen has finished dressing for dinner she locks her bedroom door, and turning quickly collides with Brandon, whose room is adjoining hers. The two have seen each other on different occasions and there has been mutual admiration. Eileen threatens to tell her husband if Brandon doesn't immediately leave this room, so near to hers. Hardman and his wife, listening at the keyhole, shout to Brandon not to be afraid, for Eileen is his own wife, whereupon Eileen faints in her husband's arms.

THE BLACK NINE—(Jan. 25).—The cast: Bill (Billy Mason); Penpoints (O. C. Jackson); Harem girl (Ruby Cox). Written and produced by Billy Mason.

Bill is a lunatic in an asylum. His friend, Penpoints, happens along and Bill pleads so that his friend decides to use his strength. He spreads the iron bars and Bill escapes. The guards chase them until Bill and Penpoints find a raft on the beach.

They remain on the raft for one week, when they drift on an island, inhabited by cannibals. The cannibals decide to have a feast. As they are about to put their visitors in the boiling water, they discover a ring around the moon, which is a sign that no one should be killed that day. Bill tells them that he is the moon god. They all see his baseball and believe him. They make Bill the new king and he has the time of his life with the cannibal girls.

Bill suggests a game of ball, which he tries to teach the cannibals, but it ends in a fight. Penpoints tells the cannibals that Bill is a baseball player and not a god, and they decide to kill him. But Bill's wonderful pitching saves his life. Just as the cannibals are about to attack him he finds cocoanuts on the tree near him and starts throwing. He then awakens and finds himself in a padded cell in the lunatic asylum.

HELL BY THE ENEMY—(Jan. 26).—The cast: Pat (Pat Rooney); American general (Walter Clinton); Mexican general (Harry Griffith). Scenario by Ben Cohn. Produced by M. F. Forrester.

Pat sees in a newspaper that $100,000 is offered for the capture of Villa, dead or alive, so he starts for the border to offer his services to the army. Arriving at El Paso, he is taken for a recruit and placed in the awkward squad. Being hauled up before the general, Pat gets a chance to explain the mistake, and asks that he be made a scout. Fully arming himself and party, he sets out for the interior of Mexico.

At night Pat dreams of having Villa surrounded and in his power. Villa dreams of Pat as a sort of superhuman being, who, by merely laughing, can strike men dead. They almost run into each other, before either sees the other. Each beats it for shelter. The only cover available is behind two rocks about a hundred feet apart. Each hides behind a rock, and each begins to shoot at the other. Pat soon runs out of ammunition, so he hoists a flag and the two advance. Villa next produces a pack of cards and asks Pat if he "Sabe Poker." In the ensuing scenes, Pat wins everything that Villa possesses. Pat springs his proposition on him that he take him to headquarters as dead, secure the $100,000 reward, divide fifty-fifty, and then release him, providing he will leave the border for good. The arrival at headquarters creates quite a little stir, and the soldiers are so anxious to see the victim that they almost spoil the little game, but Pat finally succeeds.

NESTOR.

A MACARONI SLEUTH—(Jan 22).—The cast: Eddie, the detective (Eddie Lyons); Lee, the wop (Lee Moran); Edythe (Edith Roberts); Pietro (Harry Nolan); Lee's wife (Jane Bernoudy). Written by Bess Meredyth. Produced by L. W. Chaudet.

Fresh from the country came the correspondence school detective with his book, "How to Become a Detective." Arriving at the station of the city, he saw a mysterious wop, who made queer signs to a peanut vender. Hearing a newsboy call, "All about the Smithson murder—murderer still at large," Eddie concluded that this was the man wanted.

Edythe, an Italian girl, was held prisoner in a tenement room. Eddie followed Lee to his home and witnessed a fight between him and his wife. She finally hurled a knife, dripping with blood, at her husband; it landed at Eddie's feet. She had only been cutting up a chicken, but Eddie did not know that.

Eddie picked up a note dropped by Edythe, which read, "Save me." Then he saw Lee dash in, grab Edythe and throw her back into the room. Soon after, he watched the pursuit of Edythe and Pietro by Lee and two of his men, over houses, down trap-doors, fire-escapes and chimneys. Finally the girl and Pietro were caught. Eddie heard Pietro say, "I will not sign unless you give me the girl."

The detective read in his book that one whistle was for five cops and six whistles for one. Five policemen dropped in beside him, and broke into the room. The cops grabbed Lee, but he told them to read the agreement

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FOR TEN YEARS

about which he and Pietro were arguing. It said, "I agree to shorten the length of macaroni one inch if I can have your daughter in marriage. Signed, Pietro Guiseppe."

JOKER.

LOVE ME, LOVE MY BISCUITS—(Jan. 27).—The cast: Bill (William Franey); Lillian (Dolly Ohnet); Gale (Gale Henry); Heinie (Milburn Moranti). Scenario by Karl R. Coolidge. Produced by W. W. Beaudine.

Bill loves his wife, Lillian, but her cooking is not all that could be desired. Furious, because he has been making fun of it, Lillian drives Bill from the house. He happens to sit on a bench in the park next to Gale, who is earnestly in search of a husband. She sees an advertisement of the Silicem Matrimonial Bureau and eagerly hastens to that office.

Bill receives a letter informing him of his wealthy uncle's approaching visit and of his intention to give Bill a fat check if his wife is the right sort. Bill, thinking of Lillian's culinary talent, decides to engage a cook, and trying to avoid a sick janitor, he unintentionally enters the Silcem Matrimonial Bureau, instead of the Helpem Employment Agency. Bill arranges to take Gale as cook, she thinking he takes her as wife.

Uncle arrives and Bill is forced to introduce Gale as his wife. Soon Heinie, Gale's pugilistic brother, the minister and two friends hurriedly enter. Bill is compelled to submit to a marriage ceremony. Lillian, meanwhile, returns home. She enters the house just as the ceremony is in progress, and faints. Recovering she rushes in and tells them that Bill is her husband. Gale then faints, regaining consciousness just in time to save Bill from being beaten up by Heinie, and to accept Uncle's proposal of marriage.

REX.

THE OLD TOYMAKER—(Jan. 28).—The cast: Toymaker (Allan Holubar); Henry (George Pearce); wife (Leah Baird); child (Virginia Corbin). Written and produced by Allan Holubar.

The toymaker came to America in which land he expected to make a fortune and then send for his wife and child. After toiling for many months he at last has the necessary sum. Meanwhile, he consoles himself with a doll which he has fashioned in the likeness of his child. He receives word that the ship upon which his loved ones have taken passage has been lost at sea. So the doll becomes a greater part of his life than hitherto. At night in his dreams it seems to come to life and speaks to him.

Some time later he receives word from his sister asking him to return to the old home across the seas. He has saved up a little money but not enough for his passage. Seeing the advertisement of a mine promoter, he seeks him out and to him commits his savings. While at the promoter's office he sees Henry's wife and child.

Henry absconds with the money, leaving his child ill. The child begs for the doll which the toymaker has refused to sell. The doctor thinks that if she can have her wish gratified it may lead to her recovery. The mother goes to the toymaker's shop. The toymaker turns her away. That night the doll becomes the living child in his dreams, but accuses him of being selfish. The toymaker takes the doll to the child. He arrives at the same time as the father, who has had a change of heart, and returned to repay the money.

LAEMMLE.

THE BLOOD-STAINED HAND—(Jan 27).—Arthur Metcalf is an artist. Olga Carew, an adventuress, is in love with him. Enmity exists between her and the monkey owned by Arthur. Arthur Metcalf is an artist. Olga Carew, an baneful effect the adventuress' association has on his friend. He attempts to make his friend break with the woman, but she only resents his intrusion. In the heat of passion she strikes the monkey.

The photographer induces his friend to accompany him to the country. The artist meets an innocent country girl, Vera. The adventuress finds the whereabouts of the artist and persuades him to go back to the city with her. This he does, leaving his friend behind to care for the country girl.

The photographer, though loving the girl himself, induces her to accompany him to the city with the hope that her influence will counteract that of the adventuress and save his chum. At her arrival at the studio, circumstances contrive to leave the two women alone. There is a scream. The men rush in. There on the floor lies Olga, and over her with a dripping stiletto in her hand stands Vera. She is accused, arrested and carried to jail. Circumstantial evidence points to the guilt of Vera, yet her friend the photographer does not believe she is guilty. He photographs the eyes of the dead woman and finds the shadow of the real culprit—the monkey.

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VOGUE.

TAILOR'S TRIMMINGS (Two Parts—Jan. 21).—The cast: First tramp (Rube Miller); His partner (Owen Evans); The Tailor (Larry Howes); His Wife (Lillian Hamliton); The Fair Passenger (Dorothy Armstrong).

Rube and Owen, two tramps, come to town and hold up the first person they meet, a banker. To avoid suspicion they decide to get work. Coming upon a deserted street car they don the conductor's and motorman's uniforms and start the car. The motorman, Owen, becomes peeved because the conductor is collecting all of the fares and makes the passengers board the front of the car and "pay as they enter."

Lillian, a tailor's wife, begins a flirtation. While they are fighting over her she leaves. Dorothy, another beauty, gets on the car, and when she leaves the two follow her. She is bound for the tailor's, Lillian's husband, and when she arrives, Larry, the tailor takes her out to dinner. Rube and Owen enter the shop, and, seeing Lillian order some clothes, they hide in some tailor's dummies on the proprietor's approach, and a number of comedy situations follow.

CUB.

JERRY AND THE OUTLAWS (Jan. 25).—The cast: Jerry (George Ovey); Bill Outlaw (George George); Father (Mike McCarty); Daughter (Goldie Colwell). Directed by Milton H. Fahrney.

Jerry from the top of a tree is making love to his girl at the window opposite. A policeman interferes and is put to sleep when Jerry falls on him. Jerry appropriates his clothes and enters his girl's home, arrests her father, who has been peppering him with a gun, and has him sent to the police station. Jerry gets his autoped and starts with the daughter for a ride.

In the country they are discovered by Bad Bill and his outlaws. They take Jerry and the girl to a cabin where a fight ensues as to who shall have possession of the girl. It is finally decided that the bandits shall draw cards. Jerry objects and is locked in the attic. He escapes by climbing down the wall. Entering the cabin, he crawls along the floor, frisks the bandits' guns from their holsters and makes the bandits back against the door.

Meanwhile the policeman has recovered consciousness and with his brother officers starts on Jerry's trail. They arrive at the cabin as Jerry is about to flee. The girl's father has also been released and comes upon the scene in a motor car. A melee follows, but Jerry escapes with the girl and jumping into father's car compels the chauffeur to depart. Father and the police follow in the police motor patrol.

Divining the route Jerry will take, the police use a short cut. The machines collide at a fork in the road, with a loud report, followed by splinters and debris flying high in the air. Jerry wakes, having fallen off the park bench which he was using for a bed. Finding himself intact he lies down again, covers himself with paper and is soon fast asleep.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON—(No. 2, "Shorty in the Tiger's Den"—Two parts—Jan. 22).—Shorty effects the capture of a supposed lunatic. Scraggs is put in jail but is liberated by his friend, at whose ranch he is living. Shorty receives a letter from Anita asking him to come into Mexico to aid her. Anita is captured by bandits, while she is assisting an old priest; the priest is left for dead. Shorty finds the priest and is told of the capture of the American girl.

The priest dies and Shorty disguises himself

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in his robes. Carmen Monita, the sweetheart of the Mexican bandit, upon hearing that he intends to force Anita to marry him goes to the "priest" for confession. She tells him all of her story and also that he will soon be summoned to marry the bandit and Anita. Shorty discloses his identity and with the Mexican girl's aid he manages to free Anita from the den of the bandits. Shorty is wounded and upon regaining consciousness finds himself in a hospital. Anita has gone off on the trail of Scraggs.

NIAGARA FILM STUDIOS.

PERILS OF OUR GIRL REPORTERS—(Episode No. 3, "Ace High"—Two parts—Jan. 10).—Jessie Forsythe, a girl reporter, is instructed to visit dance halls on the East Side of New York to get color for a series of stories. To gain the favor of "Dago Mike," a saloonkeeper and politician, she takes the place of a cabaret dancer, who has fallen ill, and soon becomes a favorite. Her society is sought by McTeague, the ward boss.

John Dillon, a poolroom keeper, does not believe that Jessie is really a cabaret performer, but that she has been inveigled into the life by spurious means, determines to rescue her.

Dago Mike in attempting to frighten Dillon away from the girl, starts a fight in which he is badly worsted by Dillon, who is set upon by a gang of McTeague's gunmen. A fierce fight ensues, in which Jessie seizes a weapon and defends Dillon when his life is endangered.

As a result of her experiences she uncovers a sensational story of the inside facts of a conspiracy which have long baffled the newspapers.

AMERICAN.

ALMOST A FRIAR—(Jan. 20).—The cast: The man (J. Warren Kerrigan); The girl (Jessalyn Van Trump); Her mother (Louise Lester.

The old mountaineer and his religious son live near an old mission, where they see the friars wend their way over the mountains every morning. The father wishes the son to become a friar, so the son packs his belongings and starts for the mission. On his way he meets a girl and not being able to concentrate his mind on the mission he feels the call of love and seeks out the girl's mother and asks for work.

Later he marries the girl and with their little baby they set out for the mountaineers. The old man is furious when he finds out that his son has not become a friar, but when he sees his wife and little baby there is a happy reconciliation.

DOUBLE REVENGE—(Jan. 27).—The cast: Stage robber (J. Warren Kerrigan); His pal (Pauline Bush); Another of the robbers (George Periolat).

The young stage robber and his girl accomplice are dividing the loot from their recent hold-up when an older member of the gang comes upon them and demands part of the loot. They refuse to give it to him and the man tries to force the girl's share from her. He is set upon by the younger man and then leaves swearing revenge. He sees a sign offering a reward of $1,000 for the capture of the stage robbers, and tells the sheriff of the whereabouts of the other two. The younger man is arrested and imprisoned. The older man gets the reward and is proclaimed the hero of the hour. The girl meets the older man and sees him hide his money. She hides a stolen mail sack in the same place and after liberating the younger man she leaves a note telling where the real robber can be found. The sheriff and his party come upon the other man in the act of digging up his money and finding the mail sack arrest him. The girl and the younger robber cross the boundary line and determine to lead a new life.

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BELOVED ROGUES—(American—Five parts—Jan. 15).—The cast: Louie Vandergriff (C. William Kolb); Mike Amsterdammer (Max M. Dill); Madge (May Cloy); Jack Kennedy (Thomas Chatterton); "Boss" Kennedy (Clarence Burton); Andrews (Harry Von Meter).

Two foreigners own a hardware and plumbing store. The Amalgamated Hardware Company, a trust, make Mike and Louie an offer on their place, which they refuse. Amid their denunciation of the trust Madge and her sweetheart, Jack Kennedy, enter. Jack has come to ask Madge's uncles for her hand, but they will give Jack no answer. That evening Madge is told the story of her life. Her father, while mining in the West, was killed by a blast and she has been raised by Mike and Louie, who are informed by John Andrews that her father passed away leaving nothing.

Jack's father, "Boss" Kennedy, is the silent partner with John Andrews, none other than the former partner to Madge's father, in the Amalgamated Hardware Company. Though a crook, Kennedy endeavors to keep his actions from his boy. Andrews and Kennedy decide to squash the two Dutchmen by opening a store across the street and underselling them. Eventually the trust forces the foreigners out of business. Madge gets a position in a laundry where an alkaline tank explodes and blinds her. Andrews and Kennedy argue and vow "to get" each other.

Mike and Louie read that a specialist has come to town, who can perform an operation upon the blind which will enable them to see, but charges $500 for his service. Mike and Louie offer to sell their store to Kennedy, who refuses them. He refers them to Andrews if they are in search of charity. Leaving Jack in charge of the store, Mike and Louie visit Andrews. Introducing Madge as Miss Morton, the Dutchmen do not notice that Andrews is surprised. He informs them that he will think about it. Madge's name causes visions of the past and Andrews sees his old partner as he died begging Andrews to take care of his child, for which he wills him one-half interest in his mine. After Morton's death the mine paid enormously and Andrews took no further interest in Madge other than to inform her guardians that she had been left nothing by her father.

Andrews is informed that Kennedy is double-crossing him and that Jack is caring for the store across the street. Andrews buys the store for $500. Crooks learn that Mike and Louie have $500 and that night rob them of their money. The crooks are captured and in the night court Mike and Louie accuse them. The crooks send for Kennedy who arrives with Jack, and the "Boss" has his henchmen released and Mike and Louie get the worst end of it. Jack, realizing his father's actions, demands an explanation, which results in an argument and the boy leaves his father's house. Intent upon revenge, Mike and Louie steal into Kennedy's house and rob him of $500, which pays for Madge's operation. Inspired by their success, they go out to make another haul and accidentally get into Andrews' home, where they rob his private safe and get a tin box which they take home. On opening it, they find evidence to prove Andrews' guilt and resolve on revenge. Madge is released from the hospital, able to see again.

Andrews in attempting to get even with Kennedy, frames circumstantial evidence proving Jack guilty of stealing the tin box. In the court trial everything is going against Jack when Mike and Louie jump up and confess. Andrews makes a get-away, but Mike and Louie are sentenced to two years in State's prison. For one year they are remorseful but later are shown as trusted trusties. They speak to their fellow convicts and impress upon them the folly of wrong-doing; they avert a break

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in the prison, and are in truth "beloved rogues." One day they are called to the warden's house to set at banquet table, where they are interrupted by the entrance of Madge, Jack Kennedy, the Governor of State, and a clergyman, and invited to the wedding of Madge, having been released by the Governor.

MUTUAL.

MUTUAL NO. 107 (Jan. 17).

Pasadena, Cal.—Annual rose carnival. Midwinter floral pageant is huge success.

Truckee, Cal.—In the snow and ice of the high Sierras. San Franciscans enjoy winter sports in mountain resort. Subtitle: Thirty inches of snow is not uncommon and giant snow plows are used to break through the drifts.

Chuluota, Fla.—Outside of winter's icy grip. Oranges are harvested in a temperature of 100 degrees. Subtitle: In the remoter sections ox teams are used to haul the oranges to the cars for shipment.

Cambridge, Mass.—Harvard hockey squad in action. Freshmen team in first game of season.

Seattle, Wash. New submarine glides into sea with Old Glory flying. Mrs. Guy. E. Davis christens new diver, "The N-1."

Hull, Mass.—Schooner goes aground. The Wanoin stranded near Boston Light.

Washington, D. C.—Oriental "Tink" presented to National Museum. Korean sorceress, alleged to possess occult powers, now on display.

Brooklyn, N. Y.—Twenty-third is back home. Crack regiment, long on border, cheered by home folk.

New York City.—Second Field Artillery back home. Sun-burned troopers parade up 5th avenue.

Philadelphia, Pa.—Harry K. Thaw again in trouble. About to be arrested on serious charge, he attempts suicide.

San Diego, Cal.—World's greatest kelp harvester plything of the seas. The first craft of its type in the history of shipping to be wrecked.

New York City.—Old department store burns. East Side blaze causes shop girls to flee.

New York City.—Policemen on 3 weeks' diet test. Menu provided for them will endeavor to prove a man can live satisfactorily on 25 cents a day.

San Francisco, Cal.—Athletes make fast time in cross-city race. The Evening Bulletin's Sixth Annual Running Classic won by Oliver Millard in 41 minutes and 29 seconds.

San Francisco, Cal.—Speed test for coast guardsmen. Men are mobilized at armory, travel 4 miles to fort, man guns and fire shot in record time of 26 minutes.

Columbus, O.—Inauguration of Governor J. M. Cox of Ohio.

New Orleans, La.—Business men and society welcome 1917 racing season. "Syrian," with Jockey Lyke, wins inaugural handicap.

GAUMONT.

REEL LIFE, NO. 39 (Jan. 28).—First in importance in this issue is the series of views of an X-ray outfit carried upon an automobile to the French hospitals at the front where the surgeons are often forced to operate almost under the fire of the enemy's guns. There is a demonstration of how the machine can be set up hurriedly at whatever spot the temporary hospital is located, and also of the method employed in photographing a patient.

A business not known to many is the preparation of butterflies for decorative purposes. The entire process is shown, together with some of the plaques and with some of the bouquets ornamented with some of the more beautiful specimens. One butterfly is shown which is valued at $75.

A third section of the reel shows how salt is made from sea water in California. The process is not complicated, yet eighteen months elapse from the time the water is pumped into the vats until the refined salt is ready for market.

The Hawaiian wave of ukulele music and hula hula dancing has not abated with the coming of cold weather, and nightly from coast to coast theaters and cabarets vie with each other in presenting these beautiful dancers of the South Seas to the strains of the sensuous music of the Pacific Isles. The Gaumont Company shows for spectators just how the hula hula is danced on the beach at Waikiki.

TOURS AROUND THE WORLD, NO. 13 (Jan. 30).—The little known capital of Persia, Teheran, opens this issue of "Tours Around the World." On the same reel are pictures of the coast resorts of Normandy—Etretat, Honfleur and Trouville, and pictures of winter scenes in the Vosges Mountains.

The Teheran section offers a panorama of the bazaar, views of some of the principal streets, the great market, the Gate of Diamonds, a mosque and characteristic pictures of natives.

The Normandy resorts are frequented, not only by the French, but by all other nations—when war does not give them over to the military, the huge hotels turned into hospitals. Etretat sprang into popularity because of its frequent mention in the novels of Alphonse Karr. Honfleur dates from the eleventh century. Its inhabitants live chiefly upon the fishing industry. Trouville is the most frequented and perhaps the most fashionable French resort on the English channel.

The pictures in the Vosges mountains were taken at Gerardmer. There is a panorama of the town, views of streets and mountains covered with snow, and exciting pictures of winter sports.

SEE AMERICA FIRST NO. 73 (Jan. 31).—The great influence of the Franciscan friars that is traceable in the civilization of the southwestern part of the United States makes doubly interesting this issue of "See America First," for the town shown is San Diego, Cal. Here Father Junipero Serra first raised the cross, established his first mission on California soil, and began to minister spiritually to the Indians.

The pictures include Fifth street, the principal business thoroughfare, Serra Cross, where the Franciscan pioneer began his labors, the Mission of San Diego de Olcala, founded in 1769, the old Spanish Lighthouse at Point Loma, the Normal School, the garden in which Ramona was married, made famous by Helen Hunt Jackson's novel; Balboa Park, formerly the exposition grounds; the Union station, and the celebrated Hotel del Coronado. Near San Diego, at Point Loma, is the home of the Theosophical Institute of the "Universal Brotherhood." Its buildings are beautifully classical structures. The pictures show the Temple of Peace, the Raja Yoga College buildings, and the open-air Greek theater.

On the same reel is an animated cartoon by Harry Palmer, entitled "Never Again." This Kartoon Komic relates the adventures of a man trying to get rid of a box of cigars purchased for him by his wife.

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PATHE NEWS NO. 3 (Jan. 6).

Washington, D. C.—Thomas W. Lawson, the Boston financier, arrives to defend his charge that Government officials profited on the stock market panic by an advance tip on the President's note.

Phoenix, Ariz.—Economical city officials decry the waste of destroying a valuable collection of liquors confiscated under the dry law and use the bubbling fluid to sprinkle the streets. Subtitle: Crowds follow the sprinkler to see—if not to taste their favorite brands as they are poured out freely.

New Orleans, La.—Beautiful summer weather marks the opening of the winter racing season at the Gulf City Fair Grounds with the running of the New Year Handicap. Subtitles: They're off! Nip and tuck they vie for the honors, but Jockey Lyke urges his little colt Syrian ahead at the finish.

In Russia.—Impressive religious ceremonies are held by each Cossack regiment before it departs for the front and the army priests sacredly bless the troops. Subtitles: The regimental flag is also sprinkled with the holy water. The officers pledge their lives to ultimate victory.

The Belgian Front.—Madame Tack, who has received many decorations for bravery, makes daily visits to her "poilus" in the trenches, despite her advanced age.

What to Do Until the Doctor Arrives.—Subtitles: Little girls crave to learn their sex's art of sewing at an early age. One of the

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processes they imitate is to place materials in the mouth, which often are accidentally swallowed. Place the victim over a chair, head down, and pat the back until the object swallowed is coughed up. Children permitted to play in the kitchen sometimes come to grief by being scalded with hot water. Cut away the garment and pour oil on the burned parts, which is both soothing and healing.

Chicago, Ill.—The winter sport season is in full swing as expert skaters compete in a two-mile handicap derby at Humboldt Park. Subtitles: S. Larsen, the noted Norwegian, covers the distance in six minutes fifty-two seconds. The girls are not to be outdone and have their own little race. Skiing is popular sport in Upper Michigan for those who know how.

Niland, Cal.—The mud volcanoes, recently discovered in the Salton Sea, give increasing indications of violent eruptions, threatening the entire country-side around. Subtitle: The craters are full to the brim with the boiling mud.

Carlisle, Pa.—Students of the Carlisle Indian School prepare their part of the Inaugural ceremonies of President Wilson, in which they will participate. Subtitles: The cave dance. Back to nature.

Hard, Cold Winter (Magazine Section).—Animated Cartoon. Subtitle: Having sold the clothes off his back, Uncle Sam is ready to face the future after the war.

Dayton, Ohio (Cincinnati only).—Dayton Beach is converted into a winter resort when Jack Gulick braves the icy waters of the Ohio to win a wager.

HEARST-PATHE NEWS No. 4 (Jan. 10).

Truckee, Cal.—The Golden State also enjoys its winter snow carnival and indulges in the favorite sports of tobogganing and skiing. Subtitles: An Alaskan dog team adds to the merriment of the picnickers. Railroad officials put into use an immense rotary snow plow, the largest of its kind in the world.

Galveston, Texas.—Ardent followers of the graceful Grecian dance, revel in the warm breezes of the Gulf where they can ever trip and sway.

New York City.—Prominent automobile magnates gather to witness the demonstration of a new auto fender which is designed to rescue persons in its path, in a human fashion. Subtitle: But this is how it actually worked.

Monastir, Serbia.—The remnants of the Serbian army, rehabilitated under the protection of the Allies in Saionica, organize for a supreme effort to recapture their lost country. Subtitles: Dispatch riders wear gas masks to avoid the effects of asphyxiating bombs. New howitzers received from the Allies bombard the unseen enemy.

Waltham, Mass.—The ice industry is also favored with good fortune in these prosperous times as continued cold weather produces an unusually early harvest. Subtitle: The large blocks are then cut into ordinary sized ice cakes. The surface of the cake is scraped to remove impurities.

Washington, D. C.—The Bureau of Fisheries places an exhibition at the National Aquarium a rare specimen of the "Sea Robin," which is almost an extinct species of fish. Subtitle: The "Sea Robin" flies through the water with wing-like fins and has six feet.

Seattle, Wash.—Hardy Northwestern Boy Scouts bid fair to become great Arctic explorers, as they climb the picturesque Cascades, covered by a deep blanket of snow. Subtitles: Tired but on the job. Arriving at a mountaineer's looge. They demonstrate how to aid a victim of the snow and cold.

Fort Brown, Texas.—American army engineers demonstrate expert efficiency in constructing pontoon bridges to facilitate the movement of troops across streams. Subtitles: The bridge is solidly built notwithstanding the quickness of construction. The First Regiment of the Iowa brigade crossing the bridge, reviewed by General Hubert A. Allen.

Le Creusot, France.—The great invisible army labors incessantly in the munition plants to supply the ever-increasing demand for shells, which will ultimately decide Europe's colossal struggle. Subtitles: The steel castings are then hammered into proper shape; turning a "400" on the lathe; the different kinds of shells being used by the French artillery; the latest land dreadnaught, which spells death and destruction for entire regiments. Way behind the firing line lies France's reserve, awaiting the opportune moment for a concentrated offensive at a secret point.

Boston, Mass. (Boston only).—Jack Barry, second baseman of the Red Sox, is signed as the new manager of the team. Subtitle: Barry and President Frazee and Treasurer Ward.

PEARL OF THE ARMY (No. 8, "International Diplomacy"—Astra—Two parts—Jan. 21).—Bolero commands Adams to shoot Pearl Dare or be shot himself. Bravely she faces the gun. Over the gun barrel he sights her, braced against the prison wall. Suddenly he swerves his aim and fires at Bolero, killing him; then pulling Pearl into the freshly-dug grave, fights off the Boleroists until Col. Dare and the U. S. soldiers gallop to their rescue.

In Washington, in the home of Col. Dare, Adams picks up a rose Pearl has dropped. Pearl sees the action unknown to him. Later while opening her father's safe to secure some papers for him Pearl is attacked by the masked Silent Menace. After a furious struggle she is knocked unconscious. Recovering, she discovers in her hand a crumpled rose.

With Major Brent she follows Adams to confirm her suspicions and runs into mysterious complications that keep her faith and distrust in him just as much on the see-saw as ever.

THE IMAGE MAKER—(Gold Rooster—Five parts—Jan. 21). The cast: Marian Bell (Valkyrien); John Arden (Harris Gordon); Maxon (Arthur Bauer); Mrs. Bell (Inda Balmer); The Pharaoh (Morgan Jones).

In ancient Egypt the young Prince of Tsa, bored by endless feasts, yearned for adventures, and clothed in a Nile boatman's garb, started out. He meets and is captivated by the charms of Ashubetis, a beautiful image maker, but his father, Pharaoh, planning a royal marriage, is enraged and orders death for the maiden and imprisonment for his son. Braving parental wrath, the prince escapes, and tries to save his loved one. He fails and is taken home mortally wounded. Ashubetis succeeds in seeing the prince in his dying moments and swears eternal faithfulness. On leaving she is discovered and thrown to the crocodiles.

In Florida of 1916 a young couple meet, love each other—and part. Light is thrown on their strange love when they find a book telling of the Royal Romance of Egypt, and they see in themselves the re-embodied spirits of the ancient pair. On the anniversary of the prince's death five thousand years before, the Florida couple meet again at the prince's tomb. The strange reunion was witnessed by a passing party of tourists, who, hearing the tale for the first time, ask their lecturer if the young couple are the reincarnated lovers, and he replied: "It might be—who knows! Love is deathless. To love all things are possible."

PATRIA—(No. 1. The Last of the Fighting Channings) (International) (Three parts—Jan. 14).—Synopsis published in issue of Jan. 6 on page 137.

PATRIA—(No. 2, "Treasure") (International) (Two parts—Jan. 21).—Synopsis published in issue of Jan. 13 on page 280.

PATRIA—(Episode No. 3, "Winged Millions"—Two parts—Jan. 28).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland); Juan de Lima (George Maharoni).

Patria and Donald return and find the secret service on guard at the underground entrance to the vault. They are joined by Ryley, Donald's assistant, and a mechanic. Neither Patria nor Donald suspect that Huroki has stolen the treasure but when they are fired upon by a Jap stationed in the house next door, Donald starts to investigate. He goes through the half-burned Channing mansion, and crossing to the next roof finds that the scuttle has been forced. On locating the room from which the shots were fired he jerks open the door, kills the Jap and rushes out to find the vans gone. He makes inquiries and goes in pursuit of the treasure.

Patria has followed Donald into the next house. Her search leads to the cellar, where she discovers the breach in the wall and learns of the loss of the treasure. A Jap left by Huroki captures and ties her to a chair. He places dynamite and after lighting a time fuse departs. Patria screams and realizing that help cannot reach her from the outside gets her right hand free and severs the fuse with a shot from her revolver. Ryley and his mechanics cut through the steel door with an acetylene outfit and Patria is rescued. She tells Ryley not to bother about the money but to find Donald.

Donald has followed the vans to a pier alongside which is moored the Japanese freighter Sandai aboard which the treasure has been placed. He slips aboard and conceals himself in the hold. The ship sails but a fog retards her progress. Donald gains the upper deck unobserved, and at the point of his big revolver compels the operator to send the following wireless to Patria: "S. S. Sandai. Fog bound in lower bay. Advise Ryley."

Before Donald can retreat to his hiding place his presence is discovered by Huroki and he is overpowered, beaten, and placed in the hold. Patria receives the message, and leaving directions that Ryley be notified, starts in a motor boat to overtake the Sandai. She succeeds and steers alongside without being seen, because of the fog. The exhaust of her motor has been heard, however, and when she climbs aboard is caught by the sailors and locked up in a stateroom. She manages to get out, dives into the sea, and swimming to her motor boat starts off.

The fog has lifted, and those on the Sandai are alarmed to observe a U. S. torpedo boat. They try to put on speed but when a shot is sent across her bows conclude to sink the ship and take to the boats. The water pouring into the hold has reached Donald's neck when he is saved by American jackies, for the torpedo boat has picked up Patria, and she leads the search until Donald is rescued. It is then discovered that his peril was not extreme because the Japs had sunk their ship in shoal water and she soon touched bottom. Huroki and DeLima with the Japanese crew escape and land on the Jersey shore.

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THE BRIDE OF HATE (Kay Bee)—Jan. 14).—Dr. Dudley Duprez is a well-known Louisiana physician. His beautiful but wayward niece, Rose Duprez, is seduced by Paul Crenshaw, a friend of the doctor, and to prevent her shame from becoming known, Rose kills herself. Dr. Duprez learns her secret and determines to make Crenshaw expiate his crime. While traveling on a Mississippi River steamer, the doctor wins Mercedes, a beautiful slave, at cards. He takes her home, and, passing her off as a distant relative, arranges it so that Crenshaw falls in love with the girl.

A wedding is arranged, and immediately after the ceremony Dr. Duprez announces to the assembled guests that Mercedes is a slave and that he considers he has punished Crenshaw sufficiently by making him the husband of a "nigger." A yellow fever epidemic breaks out shortly after, and Crenshaw is shot when attempting to evade the quarantine. Dr. Duprez is told by a dying overseer from the plantation where Mercedes was born that the girl is of Spanish and American ancestry, without a drop of negro blood in her veins, and was made a slave through a conspiracy. The doctor returns home, confesses his wrong to Mercedes, and is forgiven by her. In the end they are married.

THE LITTLE YANK (Fine Arts—Jan. 14).—Sallie is a beautiful Kentucky girl who belongs to a family of Union sympathizers. Her brother is a lieutenant in the Union army, and on a visit home brings Major Rushton, his superior officer, who falls in love with Sallie, "the little Yank." Lieut. James Castleton encourages his sister to make hospital supplies for the wounded soldiers. While the two Union officers are at the Castleton home, the house is surrounded by Confederates, but Sallie utilizes a clever ruse in helping her brother and the Major to escape. She herself starts through the Confederate lines to carry her supplies to the wounded Unionists. She is assisted by Captain Johnny, a handsome young Confederate. Lieuteuant Castleton is captured by the Confederates after a battle in which he has been injured, and Sally goes to the enemy's camp to nurse him. While there she falls in love with Captain Johnny.

Meanwhile Major Rushton has become a spy, following the Confederates as a sutler. He learns of the attraction between Sallie and Captain Johnny, and decides to break it up. He returns to the Union lines and sends Captain Johnny a note, presumably from Sallie, asking him to meet her at a trysting place. Johnny is captured, evidence is "planted" on him, and he is condemned to death. Sallie learns of the perilous situation, and, going to Rushton's headquarters, flirts with him, so that attention is diverted from her Confederate lover, and he is enabled to escape. Shortly after hostilities cease and a long lifetime of happiness dawns for Sallie and Captain Johnny.

Metro Pictures Corp.

The release date of "The Great Secret" has been postponed from December 25, 1916, to January 8. The title of the first episode is "The Secret Seven," and a story of it was published on page 136 of the issue dated January 6. The synopsis of Episode 2 was published in the same issue on the same page; Episode 3 on page 281 of January 13, and Episode 4 on page 424 of Jauuary 20th issue.

THE GREAT SECRET (Chapter 5, "The Trap"—Two parts—Feb. 5).—The thugs swarm upon Strong, who is fighting desperately when a gangster "blackjacks" him, and, unconscious, he is imprisoned in a room. Beverly, in another room, is being put through a "third degree" by the thugs, who believe she knows where the treasure is to be found. Threats failing, the girl is carried downstairs and put into a place known to The Secret Seven as "The Room of Last Resort," a desperado of the "hyena" type following her.

Strong revives, tears a leg from a table and beats down the door. Half a dozen gangsters waiting in the hallway attack him, and while he is lying on the floor unconscious and a prostrate thug is training a pistol on him, policemen, led by Ackerton, The Shadow and Miss Tredwell, a woman detective, burst into the den.

Two policemen are shot. Strong knocks a thug down a stairway and is himself struck with a blackjack. Wee See flees down a dumbwaiter. The "Room of last resort," built like a huge elevator, is lowered with Beverly and two of the gangsters in it. When the police have overpowered those in the building, a search for Beverly is begun, but no trace can be found. Wee See, however, holds the secret.

THREADS OF FATE (Columbia Pictures Corp—Five parts—Jan. 22)—The cast: Dorothea (Viola Dana); Jim Gregory, "the wanderer" (Robert Whittier); Tom Wentworth (Augustus Phillips); Dr. Grant Hunter (Richard Tucker); Marquis Giovanni del Carnavacchi (Fred Jones); Sarah Wentworth (Helen Strickland); Marcella (Nellie Grant). Scenario by June Mathis. Directed by Eugene Nowland.

Marcella, the wife of Jim Gregory, a Pennsylvania coal miner, elopes with Giovanni, her lover. She leaves their baby daughter with her husband. Gregory, feeling powerless to give proper care to the little one, abandons her on a doorstep, tying around her neck a note and her mother's discarded wedding ring. Tom and Sara Wentworth are the child's foster parents, and Tom calls her Dorothea, meaning "the gift of God." She grows up in sympathy with him, but wholly misunderstood by her foster-mother, who is much displeased at her propensity for caring for all the stray dogs and cats she can find, and turning the Wentworth home into a haven for animals. In later years Dr. Grant Hunter falls in love with Dot and she persuades him to give up his work in vivisection.

"Dot" loves Grant, but his suit is frowned upon by Sarah Wentworth. Her husband has inherited a large coal mine, and she wants someone more important than an impecunious doctor for her daughter. "Dot" has never been told of her true parentage.

Marcella and Giovanni, after many years of prosperity in Naples, have come to grief, Giovanni, known as the Marquis del Carnavacchi, is the leader of a branch of the Camorra. The Italian Secret Service has discovered his operations, and he tells Marcella, who is posing as his sister, that they will be compelled to go to America. Marcella is alarmed, fearing to encounter her husband.

At this time the miners in the Pennsylvania town where Gregory lives are talking of going on strike. Gregory has stirred the much abused foreigners into action, telling them the wages paid them are insufficient. In his friendship for them he has drifted into a branch of the Camorra, where he is their spokesman. Little dreaming that Wentworth is the man who has cared for his child all these years, Gregory leads a delegation of strikers who go to the Wentworth's mansion. He sees Dorothea, but does not know she is his daughter. Later, an accident to him at the mine interests "Dot" in him, and she visits him daily in the hospital, the two being strangely drawn to each other. Giovanni is ordered by the Camorra to visit the coal mine.

He represents himself as an agent of the Italian government. Sarah Wentworth welcomes so remarkable a personage as a Marquis, and invites him and his "sister" to make her house their home during their stay. They do so, enabling Giovanni the better to betray Wentworth to the miners, and also to make love to Dorothea, whom he makes up his mind to marry. He tells Marcella that he will divide with her the money he receives as a marriage settlement. An intuitive feeling causes Marcella to oppose the match, and "Dot" herself joins her foster father in objecting, but Sarah is determined to have a Marquis in the family. The marriage settlement is ready to sign, when "Dot" upsets everything by saying that if it costs so much money to get a husband she will remain single.

His plans thwarted, Giovanni decides to abduct "Dot" and kill Wentworth. Marcella is horrified, but Giovanni tells her to pack up and be in readiness to leave. Gregory, now recovered, refuses to be a party to the murderous plans of the Camorra members, but carries a message from them to Wentworth. While there, he overhears Sarah upbraiding "Dot" for spoiling the match with the Marquis, and he learns that "Dot" is his own child.

Under Wentworth's roof he meets Marcella, and husband and wife join forces in an effort to save their child. Marcella invents a pretext to take "Dot" out of Giovanni's reach, and Gregory remains to fight with Wentworth against the coming strikers, having sent in a call for the police. Gregory and Giovanni struggle and the former is shot. Giovanni is caught by the police, but Gregory has been mortally wounded, and dies, giving "Dot" his blessing, but not letting her know he is her father. Marcella places her daughter's hand in that of Dr. Grant Hunter.

Greater Vitagraph.

THE GIRL PHILIPPA (Eight parts—Special release—Januury).—About the year 1900, in a midnight raid on the palace of a Balkan king, emissaries of a great power slay the royal pair, and carry off the infant crown princess. The time shifts to the present. Foreign agents steal the plans of a new shell loaned Great Britain by America. Halkett and Gray, English officers, recover the plans; and the foreign agents endeavor to gain possession of them again.

Warner, an American artist sojourning in the neighborhood of Ausone in France, secures as his model, Philippa, cashier of the Cabaret de Biribi. He sees great latrinsic character in the beautiful pensive girl. Browbeaten by her burly foster father Wildresse, she is made to spy upon Warner, who has become a confident of Halkett. She exposes Wildresse to Warner and goes to him for refuge. Wildresse and his band capture her. Warner penetrates the master spy's stronghold and rescues Philippa. Meanwhile war between France and Germany has broken out. A hint from a tool of Wildresse who has deserted him causes the girl to desire to find proofs of her birth. She hasteas to Ausone, which is already besieged, and rifles the safe of Wildresse. She discovers proofs that she is a princess and is trapped in the cellar because of a battle fought in the streets. Warner, who had sought her, defends her from Wildresso and the invaders until the French save them by retaking the village. The spy is shot as a traitor, Philippa's true identity is established, and Warner, who has wooed her as a waif, now receives his answer from her as a princess.

HER RIGHT TO LIVE (Five parts—Jan. 22).—The cast: Polly Biggs (Miss Peggy Hyland); Mrs. Biggs (Mrs. Costello); Jimmy Biggs (Bobby Connelly); Janet Biggs (Helen Connelly); Alice Biggs (Mildred Platz); John Oxmore (Anutonio Moreno); Daniel Hoadley (John Robertson); Hawkins (Jack Ellis); Mrs. Hoadley (Eulalie Jensen).

Polly Biggs helps care for her younger brother and sisters, while her widowed mother works hard as a seamstress to earn a living. Mayor Hoadley, Mrs. Biggs' brother, a crooked politician, calls to sympathize with her on the death of her husband, and Polly takes a dislike to him. Within a short time Mrs. Biggs dies, and for the sake of appearances, Hoadley and his wife take the children to live with them.

Oxmore, a reform candidate, opposes Hoadley's re-election. His son, John, an artist, meets Polly and calls on her at the Hoadley mansion, where he saves her from the advances of Hawkins, a ward boss who "has something" on Hoadley. Hawkins threatens to "get" John for his interference, and the threat is heard by Hoadley.

Polly and the children are treated so badly that they run away to the poorhouse, which later burns; Polly saves the children, and they wander to a bungalow in the woods, John, who owns the bungalow, finds them there, and permits them to stay all night.

During the night Hoadley visits Hawkins and kills him in self-defence, using a cane that John has inadvertently left at his house. When John goes to town he is arrested. Polly and the children are his only alibi, and he connot tell of Polly's presence. The evidence is strong against him, and, if he is convicted his father will lose the election. Polly, who has been sent away by Hoadley, returns in time to straighten matters.

THE SECRET KINGDOM (Episode No. 5, "Carriage Call No. 101"—Two parts—Jan. 29).—Simond sends Count Ramon, his Prime Minister, to aid Savatz in her attempts against Phillip. Juan gives Julia his oath that Phillip is the rightful King of Alania, and when Ramon attempts to pilfer the secret packet, Julia finds her suspicions of Ramon, Savatz and her father growing, and informs Ramon that she is going to marry "this imposter."

Madam Savatz, disguised, gets into the room next to Phillip's and overhears Phillip plan to go to the ball Mrs. Manwaring is giving in honor of Princess Julia—in the guise of a chauffeur, send in a note and a carriage call,

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and speed with Julia to New Jersey and be wed.

As Phillip dresses, Ramon and Savatz surprise and overpower him. Ramon assumes the chauffeur's disguise, and Phillip, bound and helpless, is left on the bed while the gas is turned on.

Ramon goes to the ball, sends in the note and carriage call, and Julia hurries out and enters the machine and is taken to an insane asylum, where Savatz has made arrangements for her "daughter who, she warns the doctors, is subject to delusions and imagines herself a princess. Juan becomes aware of the plot and gets the address of the asylum. Phillip recovering consciousness, manages to unhook the telephone receiver. The operator sends a boy to investigate, and Phillip is rescued.

Paramount Pictures Corp.

THE HAPPINESS OF THREE WOMEN—(Morosco, Jan. 11).—Five parts.—The cast: Billy Craig (House Peters); Constance Barr (Myrtle Stedman); Mark Barr (L. W. Steers); Myrtle Gale (Daisy Robinson); Judas Fletcher (Wm. Hutchinson); Mary Fletcher (Lucille Ward); Monck (Milton Brown).

Constance, the beautiful wife of Mark Barr, is in fear of her husband's jealousy. Among the guests at their reception are Myrtle Gale and her fiance, Billy Craig, to whom Constance was at one time engaged. Mark misinterprets a friendly chat between the two and forbids Billy to visit his house.

Myrtle goes to the city, and is to return on an early evening train, on which Constance also expects her husband. Both are delayed and Constance persuades Billy, who has come to meet Myrtle, to take her for a ride in his new car. They lose their way and are out nearly all night. Constance is beset with fear at her husband's anger. Billy takes Constance to an inn for a bite to eat and they discover it is a notorious roadhouse. On their way out of the grounds, lightning strikes a tree which falls in the road as another automobile, driven by Fletcher, cashier of the bank, approaches.

Monck, watchman at the bank, learning that Fletcher has gone out, breaks open the safe and takes a large sum of money. As an alibi he takes a watch charm which belongs to Fletcher, to the police, and tells them Fletcher overpowered him and robbed the bank. Fletcher is placed in jail and sends for Billy. Mrs. Fletcher also seeks his aid. Constance goes to Billy's office and hides behind a screen as her husband enters. She sneezes but Billy will not allow Mark to look behind the screen. Constance pictures the difference in size between the watchman and the cashier. Billy places his stenographer behind the screen, sends for Monck and secures his confession. Mark comes in and finds the stenographer behind the screen and Constance's happiness is assured. Fletcher is released and Mrs. Fletcher is made happy, while Billy goes to his sweetheart who is doubly happy in the knowledge that Billy has caused justice to be done.

BETTY TO THE RESCUE—(Lasky—Five parts—Jan. 15).—The cast: Betty Sherwin (Fannie Ward); John Kenwood (Jack Dean); Constance Kenwood (Lillian Leighton); Henry Sherwin, Betty's father (James Neill); James Fleming, mining expert (Charles West); big Jim (Ted Duncan).

Henry Sherwin has every cent invested in a mine which is apparently valueless. James Fleming, a mine expert, discovers a rich vein of gold in the mine but keeps it secret. Mr. Sherwin dies and leaves Betty, his daughter, in the care of John Kenwood and his sister, Constance who, finding the estate worthless, allows Betty to believe she has an income. She goes to boarding school, lives luxuriously, and when she returns home is shocked to find John and Constance working, so she hires two servants.

A frost wipes out the orange crop, their last hope. Fleming proposes to Betty and is refused. Betty tells John he may have all her money, and although heartbroken and discouraged, he is greatly amused. Fleming finally tells Betty her mine is worthless, again asks her to marry him and is again refused. Betty dreams she sees gold pouring from her mine and runs away.

Going to the mine she finds Big Jim, and together they search for gold. The boys "salt" the mine and Betty is delighted at her supposed find of gold. She learns of the joke and decides to try her luck at gambling. She stakes her nuggets in a roulette game and loses. Fleming finds her here and takes her in his arms, announcing, just as Kenwood enters, she is to become his wife.

As Jim and the proprietor of the gambling house are looking over the nuggets Jim notices a strange one and asks Betty where she found it. She leads him to the mine and he discovers a rich vein—worth a million. Fleming's conspiracy is discovered. John takes Betty in his arms and tells her he has always loved her, and is informed of the discovery of the gold.

Her sudden wealth seems in his mind to create a great gulf between them, but she wriggles back into his embrace. She tells him she loves him and asks him to be her husband. He takes her closer in his arms and their happiness is complete.

THE HONEYLESS HONEYMOON—(Klever Komedy—Jan. 29).—Victor Moore, a young jewelry salesman, who has just been married, is leaving with his bride on the Clyde steamer on his honeymoon. Bill Manton and Bert Scott, two friends of his, determine to play a joke on him. They read in the paper that Mrs. Holstein of West 72nd street has been robbed of $75,000 worth of jewelry and that a former maid and butler are suspected. They write a note to the chief of detectives and inform him that the maid and butler are making a getaway on the Clyde steamer, sailing that day, posing as a young married couple.

By a singular coincidence the real crooks wanted for the robbery are employed on this steamer as stewardess and steward; the plunder is concealed in the steward's cabin. Vic and his bride arrive on the boat and find that their stateroom has been decorated by their friends. The only mar to their happiness is the dog that Vic's bride insists on taking with them. Vic loses his new high hat overboard while going up the gangplank. The thieving steward lends him his cap. The chief of detectives receives the joker's note and sends Vera Fleming and Darnton, two detectives after him. Before they arrive, Vic has had trouble with the bride about the dog who has chewed up her new hat. Unseen by her he drops the dog over the side of the boat but it is caught by Moulton, a souse.

The jewelry firm Vic works for send a sample case of jewelry to him by messenger to deliver in Jacksonville. The thieving steward overhears the reading of the letter and seeing the jewelry, determines to get it. The two detectives arrive just before the boat starts and show the steward and stewardess the letter from the jokers. They inquire how many "honeymooners are booked." The crooks tell them only one couple. Seeing safety for themselves they work with the detectives against the innocent Vic and his bride.

Vic and his wife are annoyed after the boat starts by the prying eyes of the two detectives. The stewards tell the detectives that they saw the jewelry taken from the Holsteins in Vic's room. They determine to arrest them that night. But seasickness prevents them and raises havoc with Vic and his bride. The next morning Vic and his wife are arrested in the presence of the passengers in the salon. Things look back for them until Moulton, who is a detective, proves that the steward and the stewardess are the guilty parties.

Miscellaneous Subjects

SELZNICK PICTURES.

PANTHEA (Five Parts—Jan.).—Synopsis published in issue of Jan. 6, on page 139.

BLUEBIRD PHOTOPLAYS, INC.

HER SOUL'S INSPIRATION (Five parts—Jan. 15—The cast: Mary Weston (Ella Hall); Daddy Weston (Marc Robbins); Phillip Carstairs (R. Hasset Ryan); Silent Bob (Edward Hearn); Zella (Marcia Moore); Madame Le Rue (Margaret Whistler). Scenario written by Male Havey. Produced by Jack Conway.

Mary seemed to have been born with music in her feet. She danced to school, danced at her work and danced while at play. Her invalid mother, realizing her talents and knowing her ambition to become an expert dancer, made the father promise that Mary should have her heart's desire.

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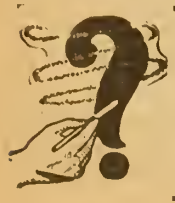
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the farm and purchased a travelling show to give Mary her chance to be a stage dancer. There was a Madame La Rue in the company, who had a daughter of about Mary's age, and the two girls disagreed, with Mme. La Rue continually inspiring discord.

Mary's father is stricken at a time when Mary is on the stage giving her performance. Mme. La Rue has him removed to her own dressing room, and there the old man makes his dying statement to the scheming woman. He tells her where, in his trunk, he keeps his money; asks that his wealthy brother, in a distant town, be notified of his death, and that Mary be taken to her uncle who will provide her from his abundance with a home.

Mme. La Rue takes the money from the trunk, wires to Mary's uncle that she is bringing Mary and the body of her father to him, and, deserting Mary, takes her own daughter instead. Mme. La Rue and her child are, accordingly, established in luxury. When the authorities dishand the juvenile opera company because the owner is dead and there is no one to carry on the show, Mary is taken in charge by a shrewish woman who makes a kitchen slave of the child.

Mary bears oppression as long as she can, and then runs away to the town where her father is buried. Near the ocean shore she locates a cottage that offers shelter, even though the owner is not at home. Mary goes to sleep in the bed and awakes next morning to find that a kindly disposed young man, who makes his living fishing with his nets, owns the cottage and straightway offers a home and working partnership.

Mary one day meets Phillip, a handsome young author, who is a visitor at the home of Mary's uncle. Mme. La Rue has been trying to ensnare Phillip as a husband for her daughter, Zella, but Phillip is slow to advance. Mary and Phillip meet frequently on the beach, and Bob grows jealous of his rival. One day Mme. La Rue and Zella recognize Mary as she is conversing with Phillip—they also observe Bob's jealous conduct. Going to Bob they tell him that Phillip is engaged to Zella and is only trifling with Mary.

Bob in a rage assaults Phillip, and believes that the blow he strikes has killed the young author. Informing Mary of what he has done, the two friends agree that they had better leave the neighborhood and go at once to a distant town.

In the years that follow Bob devotes himself to the task of realizing, for Mary, her ambition to become a great dancer. At a society function where Mary is the attraction, Phillip (who has only been stunned by Bob's blow) sees the girl and recognizes his little friend from the fishing village.

The renewal of acquaintance discloses Mary's parentage, and the locket she wears proves that she should be occupying the place in her uncle's home that Mme. La Rue had, by fraud, established for Zella. The outcome gives Mary her proper place and we are left to believe that she and Phillip will find their way to happiness.

GOD'S CRUCIBLE—(Five parts—Jan. 22).—The cast: Lorenzo Todd (George Hernandez); Warren Todd (Val Paul); Dudley Phillips (Frederick Montague); Virginia Phillips (Myrtle Gonzalez); Oracle Jack (Jack Curtis); Wilkins (Edward J. Brady); Bobby (Francis Lee); Ira Todd (Harvey Griffith). Written and produced by Lynn Reynolds.

Lorenzo Todd, in his childhood had been strictly dealt with; in his youth the girl he loved deserted him, and, growing into manhood, he became morose and grouchy. The only ones he cared for were: Dudley Phillips, his youthful rival for the love of the girl Phillips married. Her daughter, Virginia, and his own son, Warren. Warren and Virginia were betrothed, and Warren was sowing his final "wild oats" before settling down and becoming a partner in his father's business.

Dudley objected to Warren's pranks, while Todd liked the idea of his boy displaying a little "ginger." Finally, Warren was sued by a chorus girl for breach of promise, and Dudley declared that he should never marry Virginia, while Todd declared he would not allow Warren to marry her.

When Warren told his father that he still intended to make Virginia his wife, or leave home forever, Todd told him to go and when he left Todd's soul shriveled even smaller, and he became more of a grouch than ever, until his heart was actually affected, and the doctor ordered him to go to Arizona.

While snow-bound in a trapper's cabin at Christmas a little boy makes him rejoice in the realization of God's great works, and touches the spring that opens his shriveled soul.

Fate restores Warren to his father, and Dudley, having heard of Todd's predicament, takes Dorothy with him; there is a general reunion. Warren thoroughly cured of his wildness, completes the pact that he and Virginia had made; and the boy, who had been the cause of Todd's rejuvenation, starts life as a millionaire.

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WORLD-PICTURES.

THE BONDAGE OF FEAR—(Peerless—Five parts—Jan. 22). Vesta Wheatley (Ethel Clayton); Dr. Jason Wheatley (Edward Kimball); Dick Mortimer (John Bowers); John Randolph (Stockliffe Fellowes); Skinny (Arthur Ashley), Mandy Lee (Frances Miller); Itastus (William Nash); Jim, Skinny's pal (George Morgan); Maisie (Elsa Dambrick). Directed by Travers Vale.

Vesta Wheatley and Dick Mortimer have been friends from childhood, but when he declares his love and asks her to marry him, she tells him their friendship is too pleasant to spoil it by love-making. John Randolph, a wealthy city man, is attracted to Vesta and a romance develops which culminates in a quiet wedding. Although Vesta is happy she enjoys tasting of worldly pleasures heretofore unknown to her. However, after a short fling she returns to her husband with increased love and respect.

Unable to stand village life, after Vesta's marriage, Dick comes to the city. He and Vesta meet by chance and he avails himself of her invitation to call. John, returning home unexpectedly, is surprised to find Dick talking to his wife; he recalls a scene in the country before his marriage, when he saw Dick making love to Vesta. However, he hides his suspicions and he and his wife go to their country lodge.

Beset by thoughts of Vesta, Dick follows and during her husband's absence, enters the lodge. Vesta resents his declaration of love, and hearing a noise on the outside, begs him to leave before her husband returns. The door is burst open and Skinny, a gangster, enters. In the struggle that ensues Dick is killed by Skinny. Vesta grabs the pistol and holding Skinny at bay, prepares to call the police, but Skinny tells her that she had better think before phoning, as the news will create a scandal. Cowed by his threats, Vesta is compelled to watch in silence as he drags Dick's lifeless body away.

Although her husband suspects nothing, Vesta is haunted with memories of Dick's murder, and Skinny, by frequent blackmail, helps keep alive the memory. At last she feels that she can bear it no longer and when Skinny comes with a demand for an enormous sum, she seizes a pistol and kills him. She then phones to the police, telling them she is alone in the house and hears a burglar entering—there is a pistol in her husband's room. The burglar is approaching—what shall she do? The officer tells her to hold the burglar off until help comes—with the receiver down, she fires a shot into the air. When the officers arrive they pronounce the killing is self-defence, and Vesta is happy with her husband, knowing that her tormentor is out of the way.

FOX FILM CORP.

THE DARLING OF PARIS—(Special Release—Five parts—Jan. 22).—A gypsy girl with her foster-mother arrive in the French Capital where her beauty attracts the attention of the Apaches, and she becomes a member of their band. Her beauty attracts Claude Frollo, a scientist of note. She repulses him, as she has already fallen in love with Captain Phoebus.

During a visit of the gypsy girl in the apartment of the handsome captain, Frollo kills the captain and makes his escape. Upon the arrival of the Gendarmes, Esmaralda is placed under arrest charged with the murder.

Esmaralda is subjected to torture to make her confess, but is defiant, knowing that she is innocent. The bell ringer of the cathedral, Quasimodo, who secretly worships the Gypsy girl, becomes her protector. When Frollo visits the prisoner the bell ringer interferes. There is a struggle and the former is hurled from a parapet and killed. Again the girl appears before the tribunal. Put on the rack, she admits the murder of the captain. Just as Esmaralda is to be guillotined, the bell ringer gives the true version of the murder, implicating Frollo whom he killed.

Quasimodo, the plucky bell ringer, who was Esmaralda's protector, and her liberator, becomes her husband.

CHRISTIE FILM CORP.

HER FRIEND THE CHAUFFEUR (Jan. 22).—The cast: The Chauffeur (Neal Burns); The Girl (Betty Compson); Her Father (George French); Chauffeur's Father (Harry Rattenberry); Detective (Frank O'Neal).

George is the father of a pretty girl and Harry of a manly boy. Their dream is that the children, who have not seen each other since babyhood, shall wed. When the youngsters arrive home from their boarding schools the matter is broached by each parent, and in each case the proposal is received coolly.

The fathers confer and a scheme is hatched. Harry tells Neal he must marry and settle down or leave the paternal roof. The butler tells him of a place where a chauffeur is needed.

It happens to be George's livery that Neal dons, but he does not know it. Mutual interest soon springs up between Betty and her handsome chauffeur. This is bitterly opposed by George, and he hires a detective to watch them. The obstacles only ripen their love and they elope, furiously pursued by the parents, who remain a safe distance behind, enjoying the joke. Then Neal and Betty learn that the old heads were wiser than the young hearts and that in pleasing themselves they have made their fathers happy as well.

K-E-S-E.

THE PRINCESS OF PATCHES (Selig—Jan. 22—Five parts).—The cast: Princess of Patches (Violet DeBiccari, Vivian Reed); Jack Merry (Burke Wilbur); Colonel Silverthorne (Hildor Hoberg); Lee Silverthorne, a nephew (Roy Southerland); Juliet, a niece (Cora Lambert); Waggles (Frank Weed); Judas (Charles Le Moyne); Liza Biggs, Patches' foster-mother (Maude Baker); Phoebe, Judas' second wife (Margaret Pitt); Sheriff (R. H. Kelly). Directed by Al. Green.

Patches, a beautiful girl, lives with her foster-mother, Liza Biggs, who dresses her in rags. She is surprised to see Judas, the overseer, give Liza a locket.

Jack Merry arrives to purchase cotton from Colonel Silverthorne, a Southern gentleman of the old school, who looks after his dead brother's estate, for his niece and nephew, Juliet and Lee.

Col. Silverthorne tells Merry that years ago his brother chastised a field hand named Judas, and that little Selma disappeared. Her mother died of grief, while her father had not been seen since, on one occasion, he rowed to a houseboat, and was supposed to have been murdered; and that according to his will, the entire estate was to go to his missing daughter Selma if found within twenty years. If not, the estate was to be divided between Juliet and Lee.

That night Judas demands money from Lee on penalty of disclosing the whereabouts of Selma. In the meantime, Merry meets Patches and kisses her hand, exclaiming "May the Princess of Patches have a happy reign." He leaves with Col. Silverthorne the money for the cotton, and Lee steals it. Lee claims that Waggles, a tramp friend of Patches, is the thief, but Patches believes Judas has the money and he is captured with part of it in his possession. Col. Silverthorne, despite the protests of Juliet and Lee, invites Patches to become one of the family.

Years pass. Patches returns from a fashionable school and again meets Merry Judas, who has escaped from prison, also returns, as does Waggles the tramp. Waggles asks Lee where he can find the "Princess of Patches," as he wishes to return a locket which she lost. Lee recognizes the locket as the one proving the identity of Selma, and upon his promise to deliver it to Patches, Waggles surrenders it. This is the locket Judas gave to Liza, and which Patches afterwards secured.

Patches, among the daisies, plucks the petals and murmurs "He loves me, he loves me not." "He loves you dearly," exclaims Jack Merry behind her, as he takes her in his arms. Lee is dumfounded to see Judas, who tells him unless he helps to keep him out of jail, he will produce proofs that Patches is Selma Silverthorne. Lee gives money to Judas and tells Juliet what he has learned; she tells him he must marry Patches.

Waggles overhears Judas and Lee and informs Patches. At midnight they secrete themselves on the houseboat and hear Judas tell Lee that he stole Selma, and that the baby clothes he produces are proofs of her identity. The money Lee offers Judas is not satisfactory, and as the two fight, Waggles secures the proofs. They discover the loss, and suspecting someone else is on the boat, light the fuse connected with a box of gunpowder. Lee springs overboard, and Patches confronts Judas, exclaiming: "I know everything and you shall be punished." Judas overpowers the girl and Waggles, binds them, and swims ashore. Patches finally frees herself and releases Waggles. They spring into the water just as the explosion demolishes the houseboat.

On reaching the shore, Waggles overpowers Judas, who confesses Patches is the real heiress; and repeats the confession to Colonel Silverthorne a few minutes before Lee and Juliet would have come into possession of the property. Lee, implicated by Judas, disappears and Patches is happy in the love of Jack Merry.

CLUNE FILM MFG. CO.

THE EYES OF THE WORLD (Ten Parts—January).—The cast: Act I—Aaron King, Sr. (William Machin); Mary Gibson (Katherine Miller); Conrad LaGrange (Monroe Salisbury); Edward Taine (Jack McDonald); James Rutlidge, Sr. (Edward Peil); John Willard (Arthur Tavares); Myra Willard (Lurline Lyons); Dr. George, King family doctor (Robert Dunbar); Mrs. Rutlidge (Violet Reed); Brian Oakley (Fred Burns); Will Andres (Robert Burns); Mrs. Andres (Mary Burns).

Act II.—Aaron King, Jr., Art (Jack Livingston); Sybil Andres, Nature, (Jane Novak); Edward Taine, Materialism (Jack McDonald); Mrs. Taine, The Age (Kathleen Kirkham); James Rutlidge, Jr., Sensuality (Edward Peil); Conrad LaGrange, Civilization (Monroe Salisbury); Myra Willard, Symbol (Lurline Lyons); John Willard, the convict (Arthur Tavares); Louise Taine (Beatrice Burnham).

PROLOGUE.—Conrad LaGrange proposes marriage to Mary Gibson. She refuses him, and marries Aaron King. A son, Aaron King, Jr., is born to them. John Willard, who does not approve of the intimacy between his sister, Myra, and James Rutlidge, provokes a quarrel with Rutlidge. Thinking he has killed him, Willard goes West. A baby is born to Myra, who does not know that Rutlidge has a wife. Mrs. Rutlidge learns of it. Crazed with jealousy, she seeks Myra, throws acid in her face, marring her for life; then commits suicide.

With Myra's permission, Rutlidge takes the baby to raise with his son, James Rutlidge, Jr., and shares his wealth equally between them. Myra refuses his offers of money, and writes to John Willard, her brother, asking for help. In California, he holds up a mail stage to get money for her fare west. Willard is arrested. Myra, ignorant of this, goes to Graymont, Cal. Not finding her brother, she wanders into the mountains and to the home of Mr. and Mrs. Andres, who take her in. She is like a mother to Sybil, Andres' only child.

Years pass. Aaron King, in financial difficulties and disgrace, dies. LaGrange, who has prospered, pays some of Mrs. King's debts and again asks her to marry him. She refuses, saying her life belongs to her boy. Mrs. King, sacrifices all to keep Aaron, her son, now a young man, in a Paris art school. Graduating with high honors, he receives word that his mother is ill, and rushes home in time to see her die.

THE STORY.—(Twenty-five years have elapsed.) Aaron King, Jr., leaves for the West. On the same train are Gertrude Taine; her husband, Edward Taine, many years her senior, a wreck; and Louise Taine, stepdaughter of Mrs. Taine. They are met by James Rutlidge, Jr. Myra, who now lives in Fairlands, recognizes Mrs. Taine and Rutlidge. King becomes acquainted with LaGrange. Friendship springs up between the pair.

King is commissioned to paint Mrs. Taine's portrait. He and LaGrange take a cottage next to Sybil and Myra. Rutlidge annoys Sybil with his attentions. King and LaGrange meet Sybil. Mrs. Taine becomes infatuated with King. John Willard (now known as John Marston) escapes from prison. He meets Rutlidge, who befriends him and hides him in a mountain cabin.

Mrs. Taine is pleased with the portrait. As King contrasts Sybil with Mrs. Taine, he sees the latter as a designing soul in a beautiful body. Refusing to let her have the portrait, he asks her to pose again. Thinking she has infatuated King, she consents. He also paints Sybil's portrait. Mrs. Taine gives a reception in honor of King and LaGrange. She tries to influence King by causing Sybil to play her violin as one of the paid performers. Mr. Taine collapses in the midst of a speech and is carried off, dying.

Mrs. Taine, visiting King's studio, finds him absent. Sybil comes in. Mrs. Taine, bringing in the fact that Sybil was up in the mountains with Myra while LaGrange and King were on a camping trip in the mountains, convinces Sybil that the world thinks she is the artist's mistress. Sybil stops long enough to write a note for Myra, and then rides away. Myra tells King of Sybil's disappearance. He follows her, and enlists the aid of Brian Oakley, the forest ranger. Rutlidge learns of Sybil's departure. By threatening Marston with exposure, he forces him to kidnap Sybil. Marston takes her to a cabin. Oakley, King and a posse of men search the mountains for her.

King goes to Granite Peak, but Rutlidge gets there first. Rutlidge makes the proposition that they throw down their guns and fight it out. As Rutlidge is about to throw King over the cliff, Marston appears with Sybil, who begs him to save King. He shoots Rutlidge, who topples over the cliff. Then Marston disappears. King and Sybil go back to town. Sybil has discovered that she loves King and that he loves her.

Mrs. Taine goes to the studio. She sees herself on the canvas as King sees her, and flies into a rage. She threatens to blast King's career and to ruin Sybil's reputation. LaGrange, overhearing, brings Myra in and has her tell her story. As Mrs. Taine listens, she bares her shoulder, showing a scar which identifies her as Myra's daughter.

LaGrange threatens if she ever speaks ill of Sybil or King to publish the story broadcast Mrs. Taine retreats. Later, Sybil, learning from LaGrange that King has completed his masterpiece, goes to the studio. King takes her in his arms.



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MISCELLANEOUS.

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 576, 578.)

General Film Company

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 18—The Honor of the Law (Two parts—Drama) (Biograph reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Canimated Nooz Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy-Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scenic).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred"—Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Canimated Nooz Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
Jan. 13—The Wide, Wrong Way (Fifth of "Is Marriage Sacred"—Two parts—Drama).
Jan. 16.—The Little Missionary ("Black Cat Feature"—Two parts—Drama).
Jan. 17—One on Him (Comedy).
—Scenic on same reel.
Jan. 20—The Sinful Marriage (Sixth of "Is Marriage Sacred?"—Two parts—Drama).
Jan. 23—What Would You Do ("Black Cat Feature"—Two parts—Drama).
Jan. 24—Canimated Nooz Pictorial, No. 23 (Cartoon Comedy).
—Alaskan Scenic on same reel.
Jan. 27—The Magic Mirror (Seventh of "Is Marriage Sacred?"—Two parts—Drama).

KALEM.

Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen" —Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter"—Drama).
Jan. 6—The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen"—Drama).
Jan. 9—Rival Romeos (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl From 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter"—(Drama).
Jan. 13—The Fireman's Nemesis (No. 114 of "The Hazards of Helen"—Drama).
Jan. 16—Cupid's Caddles (Comedy).
Jan. 17—The Homesteader's Feud (No. 23 of "The Girl from Frisco"—Two parts—Drama).
Jan. 19—The Black Circle (No. 14 of "Grant, Police Reporter"—Drama).
Jan. 20—The Wrecked Station (No. 115 of "The Hazards of Helen"—Drama).
Jan. 23—The Blundering Blacksmiths (Com.).
Jan. 24—Wolf of Los Alamos (No. 24 of "The Girl from Frisco"—Two parts—Drama).
Jan. 26—The Violet Ray (No. 15 of "Grant, Police Reporter"—Drama).
Jan. 27—The Railroad Claim Intrigue (No. 116 of "The Hazards of Helen"—Dr.).

SELIG.

Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 23—The Man He Might Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 28—Selig-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selig-Tribune, No. 1 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring in Western Stuff (Two parts—Comedy-Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).
Jan. 13—The Making of Bob Mason's Wife (Drama).
Jan. 15—Delayed in Transit (Two parts—Comedy).
Jan. 15—Selig-Tribune No. 5 (Topical).
Jan. 18—Selig-Tribune No. 6 (Topical).
Jan. 20—Cupid's Touchdown (Comedy).

VIM FEATURE COMEDY.

Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Money Maid Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Reckless Romeos (Comedy).
Dec. 28—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).
Jan. 3—No release this day.
Jan. 4—The Boycotted Baby (Comedy).
Jan. 5—Reckless Romeos (Comedy).
Jan. 10—No release this day.
Jan. 11—His Movie Mustache (Comedy).

VITAGRAPH.

Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 1—His Lesson (Comedy).
Jan. 5—The Twin Fedoras (No. 3 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 6—Billy Smoke (Three parts—Broadway Star Feature—Comedy).
Jan. 8—Jones Keeps House (Comedy).
Jan. 12—One Good Turn (No. 4 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).
Jan. 15—The Mystery of Lake Lethe —Drama).
Jan. 16—The Meeting (No. 1 of "The Skipper's Mate"—Broadway Star Feature—Drama).
Jan. 19—The Professional Patient (Comedy).
Jan. 19—The Suitor of Slam (No. 5 of "The Dangers of Doris"—Broadway Star Feature—Comedy—Drama).

General Film Company Features

BLACK CAT FEATURE.

Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).
Jan. 16—The Little Missionary (Two parts—Drama).
Jan. 23—What Would You Do? (Two parts—Drama).

BROADWAY STAR FEATURE.

Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 5—The Twin Fedoras (No. 3 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 6—Billy Smoke (Three parts—Comedy).
Jan. 12—One Good Turn (No. 4 of "The Dangers of Doris"—Comedy—Dr.).
Jan. 16—The Meeting (No. 1 of "The Skipper's Mate—Drama).
Jan. 16—The Suitor of Slam (No. 5 of "The Dangers of Doris"—Comedy—Dr.).

KNICKERBOCKER STAR FEATURE.

Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).
Jan. 19—The Room of Mystery (Three parts—Drama).

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Interocean Film Corporation, 220 W. 42nd St., New York, N. Y. (Sole Export Representatives)

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Pages 576, 578.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 10—Number 54 (Topical).
Jan. 17—Number 55 (Topical).
Jan. 24—Number 56.
Jan. 31—Number 57 (Topical).

BIG U.

Jan. 14—The Call for Help (Two parts—Drama).
Jan. 18—Bloodhounds of the North (Two parts—Drama).
Jan. 19—The Little Rebel's Sacrifice (Drama).
Jan. 24—The Red Goddess (Drama).
Jan. 25—A Wife's Folly (Two parts—Drama).
Jan. 28—A Jungle Tragedy (Two parts—Dr.).
Jan. 31—The Gold Lust (Drama).

BISON.

Dec. 23—Fighting Joe (Two parts—Drama).
Dec. 30—Giant Powder (Two parts—Drama).
Jan. 6—Blood Money (Two parts—Drama).
Jan. 13—The Bad Man of Cheyenne (Two parts—Drama).
Jan. 20—Brute Force (Two parts—Drama).
Jan. 27—The Daring Chance (Two parts—Dr.).
Feb. 3—The Boonton Affair (Two parts—Dr.).

GOLD SEAL.

Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
Jan. 16—The Prodigal Widow (Three parts—Drama).
Jan. 23—Souls United (Three parts—Drama).
Jan. 30—June Madness (Three parts—Drama).

IMP.

Jan. 5—The Moral Right (Two parts—Dr.).
Jan. 7—The Whelp (Drama).
Jan. 12—Honorably Discharged (Drama).
Jan. 13—John Bates' Secret (Drama).
Jan. 14—Midnight (Drama).
Jan. 17—A Slave of Fear (Two parts—Drama).
Jan. 25—Black Evidence (Drama).
Jan. 26—The Fugitive (Two parts—Drama).
Feb. 1—The Diamond Thieves (Drama).
Feb. 2—The Forbidden Game (Two parts—Drama).
Feb. 4—Diamonds of Destiny (Drama).

JOKER.

Jan. 11—When Damon Fell for Pythias (Two parts—Comedy).
Jan. 13—Mines and Matrimony (Comedy).
Jan. 20—Barred from the Bar (Comedy).
Jan. 27—Love Me, Love My Biscuits (Com.).
Feb. 3—His Coming Out Party—Comedy).

LAEMMLE.

Jan. 3—Alone in the World (Special release—Drama).
Jan. 10—The Face Downstairs (Drama).
Jan. 20—Homeless (Drama).
Jan. 27—The Blood-Stained Hand (Drama).

L-KO.

Dec. 20—Shooting His 'Art Out (Two parts—Drama).
Dec. 27—The Perils of a Plumber (Comedy).
Dec. 29—Phil's Busy Day (Comedy).
Jan. 3—On the Trail of the Lonesome Pill (Two parts—Comedy).
Jan. 10—A Limburger Cyclone (Two parts—Comedy).
Jan. 17—Heartsick at Sea (Comedy).
Jan. 21—Up the Flue (Comedy).
Jan. 24—The Battle of "Let's Go" (Two parts—Comedy).
Jan. 31—Faking Fakers (Two parts—Com.).

NESTOR.

Dec. 11—Two Small Town Romeos (Comedy).
Dec. 15—I'm Your Husband (Comedy).
Dec. 18—It Sounded Like a Kiss (Comedy).
Dec. 25—Pretty Baby (Comedy).
Jan. 1—Practice What You Preach (Comedy).
Jan. 8—One Thousand Miles an Hour (Com.).
Jan. 15—Treat 'Em Rough (Comedy).
Jan. 22—A Macaroni Sleuth (Comedy).
Jan. 29—Why Uncle (Comedy).

POWERS.

Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Cartoon—Comedy).
—Wonders of the Orient as Seen by Dr. Dorsey (Edu.).
Jan. 21—Mr. Fullerpep—He Goes to the Country (Cartoon Comedy).
—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educational).
Jan. 28—Boomer Bill's Awakening (Cartoon Comedy).
—Behind the Great Wall of China (Dorsey—Edu.).
Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Cartoon Comedy).
—In North China (Dorsey Educational).

RED FEATHER.

Jan. 1—Polly Put the Kettle On (Five parts—Drama).
Jan. 8—Fighting for Love (Five parts—Dr.).
Jan. 15—The Double Room Mystery (Five parts—Drama).
Jan. 22—Heart Strings (Five parts—Drama).
Jan. 29—Love Aflame (Five parts—Drama).

REX.

Jan. 4—The Red Stain (Two parts—Drama).
Jan. 6—The Wall of Money (Drama).
Jan. 12—The Whispered Name (Two parts—Drama).
Jan. 21—The Bubble of Love (Two parts—Dr.).
Jan. 28—The Old Toymaker (Drama).

VICTOR.

Jan. 9—A Gentleman of Nerve (Comedy).
Jan. 12—The Wrong Mary Wright (Com.-Dr.).
Jan. 16—The Masked Cupid (Comedy).
Jan. 18—Putting One Over on Ignatz (Comedy).
Jan. 19—His Little Room Mate (Two parts—Comedy).
Jan. 23—The Honeymoon Surprise (Comedy).
Jan. 25—The Black Nine (Comedy).
Jan. 26—Hell by the Enemy (Comedy).
Jan. 30—Some Baby (Novelty).
—Nellie, the Fireman's Daughter (Comedy).
Feb. 1—It's Cheaper to Be Married (Comedy).
Feb. 2—The Hero of Bunko Hill (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Dec. 8—Number 2.
Dec. 22—Number 3.
Jan. 5—Number 4.
Jan. 19—Number 5.
Feb. 2—Number 6.

UNIVERSAL SPECIAL FEATURE.

Jan. 14—The Purple Mask (Episode No. 3 "The Capture"—Two parts—Drama).
Jan. 21—The Purple Mask (Episode No. 4, "Facing Death"—Two parts—Drama).
Jan. 28—The Purple Mask (Episode No. 5, "Ablaze in Mid Air"—Two parts—Drama).
Feb. 1—The War Itself (Two parts—Drama—Special Release).
Feb. 4—The Purple Mask (Episode No. 6—The Silent Feud—Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

October—Idle Wives (Seven parts—Drama).
December—The People vs. John Doe (Six parts—Drama).
December—Robinson Crusoe.
January—20,000 Leagues Under the Sea (Eight Parts).

Bluebird Photoplay, Inc.

Dec. 18—The Honor of Mary Blake (Five parts—Drama).
Dec. 25—The Right to Be Happy (Five parts—Drama).
Jan. 1—Black Orchids (Five parts—Drama).
Jan. 8—The Piper's Price (Five parts—Dr.).
Jan. 15—Her Soul's Inspiration (Five parts—Drama).
Jan. 22—God's Crucible (Five parts—Drama).
Jan. 29—The Devil's Pay Day (Five parts—Drama).

Mutual Film Corp.

AMERICAN.

Nov. 30—Calamity Anne's Vanity (Drama).
Dec. 2—The Capture of Rattlesnake Ike (Dr.) (Reissue).
Jan. 20—Almost a Friar (Drama).
Jan. 27—A Double Revenge (Drama).

CUB.

Nov. 17—Her Sun-Kissed Hero (Comedy).
Jan. 4—Jerry's Double Header (Comedy).
Jan. 11—Jerry's Winning Way (Comedy).
Jan. 18—Jerry's Big Doings (Comedy).
Jan. 25—Jerry and the Outlaws (Comedy).

NIAGARA FILM STUDIOS.

Dec. 28—The Perils of Our Girl Reporters (Episode No. 1, "The Jade Necklace"—Two parts—Drama).
Jan. 3—The Peril of Our Girl Reporters (Episode No. 2, "The Black Door"—Two parts—Drama).
Jan. 10—The Perils of Our Girl Reporters (Episode No. 3 "Ace High"—Two parts—Drama).
Jan. 17—The Perils of Our Girl Reporters (Episode No. 4, "The White Trail"—Two parts—Drama).
Jan. 24—The Peril of Our Girl Reporters (Episode No. 5—"Many a Slip"—Two parts—Drama).

NORTH AMERICAN.

Dec. 11—Sequel to Diamond from the Sky (Chapter 3—"Sealed Lips"—Two parts—Drama).
Dec. 18—Sequel to Diamond from the Sky (Chapter 4—"The Climax"—Two parts—Drama).

GAUMONT.

Jan. 14—Reel Life No. 37 (Subjects on reel: The Kid Glove Industry; Producing Pickles; Care of the Teeth; Irrigating Fish Wheels (Travel).
Jan. 16—Tours Around the World, No. 11 (Subjects on reel: From Gibraltar to Algeciras; In Tunisia; Bois de Boulogne (Largest Park of Paris) (Travel).
Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Cal. (Scenic).
—Mr. Common Peepul Investigates (Cartoon Comedy).
Jan. 21—Reel Life No. 38 (Subjects on reel: Oranges in California; The Air; The Hyro-Ski; Automatic Apple Graders; How to Remove Shattered Glass) (Mutual Film Magazine).
Jan. 23—Tours Around the World. No. 12 (Subjects on reel: Bordeaux to Pauillac, France; Monastery of St. Thessalonica, Greece; Gorges of the Nive, French Pyrenees) (Travel).
Jan. 24—See America First, No. 72 (subject: Historic Virginia) (Scenic).
—Absent Minded Willie (Cartoon Com.).

MONOGRAM

Jan. 15—The Adventures of Shorty Hamilton, No. 1, "Shorty and the Yellow Ring" (Two parts—Drama).
Jan. 22—The Adventures of Shorty Hamilton (No. 2, "Shorty in the Tiger's Den"—Two parts—Drama).

MUTUAL.

Jan. 5—Uncle Sam's Defenders No. 1 (From Civilian to Soldier) (Topical).
Jan. 8—When Hands Are Idle (Two parts—Drama).
Jan. 12—Uncle Sam's Defenders No. 2 (Our Boys at the Border) (Topical.
Jan. 19—Uncle Sam's Defenders, No. 3 ("A Jack Tar in the Making"—Top.).
Jan. 26—Uncle Sam's Defenders, No. 4 "Afloat and Ashore" (Topical).

MUTUAL WEEKLY.

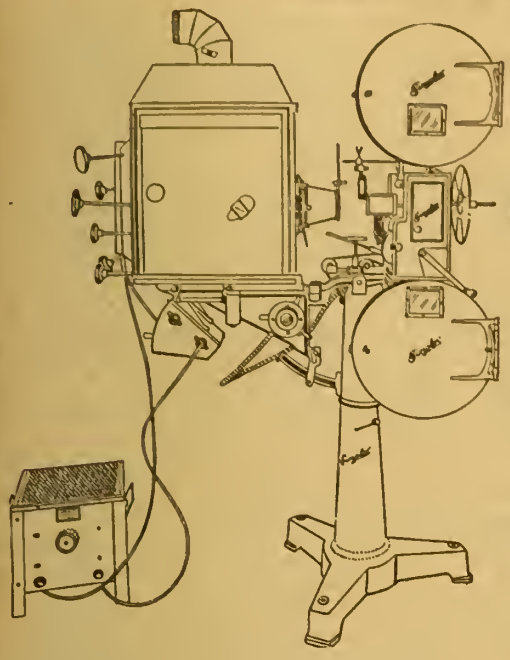
Jan. 10—Number 106 (Topical).
Jan. 17—Number 107 (Topical).
Jan. 24—Number 108 (Topical).
Jan. 31—Number 109 (Topical).

(*Mutual Releases continued on page 600.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 576, 578.)

(*Mutual Releases continued from page 598.*)

MUTUAL CHAPLIN.

December—The Rink (Two parts—Comedy).
Jan. 22—Easy Street (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—Immediate Lee (American—Five parts—Drama) (No. 153).

MUTUAL SPECIAL.

Dec.—Charity (Seven parts—Drama).

MUTUAL STAR COMEDY.

Dec. 9—Admirers Three (Comedy).
Dec. 16—One Dollar Please (Comedy).
Dec. 23—Every Lassie Has a Lover (Comedy).
Dec. 30—Grimsey the Bell Hop (Comedy).
Jan. 6—The Girl Who Can Cook (Comedy).
Jan. 13—The Honeymooners (Comedy).

MUTUAL STAR PRODUCTIONS.

Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 163).
Jan. 8—The Butterfly Girl (Fisher—Five parts—Drama).
Jan. 15—Beloved Rogues (Five parts—Drama—No. 165).
Jan. 22—The Gentle Intruder (American—Five Parts—Drama—No. 166).

NOVELTY.

Nov. 25—An Artful Dodge (Comedy).
Dec. 16—Peter the Comic Poet (Comedy).

SIGNAL FILM CORP.

Jan. 7—A Lass of the Lumberlands, No. 12 (Two parts—Drama).
Jan. 14—A Lass of the Lumberlands (No. 13 Two parts—Drama).
Jan. 21—A Lass of the Lumberlands (No. 14—Two parts—Drama).

VOGUE.

Dec. 24—Pickle All Around (Two parts—Com.).
Dec. 31—Jealous Jolts (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).
Jan. 14—A Lisle Bank (Two parts—Comedy).
Jan. 21—Tailor's Trimmings (Two parts—Comedy).
Jan. 28—A Circus Cyclone (Two parts—Com.).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Dec. 4—The Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).
Jan. 29—Bridges Burned (Five parts—Drama).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).

SERIAL PRODUCING CO.

Jan. 8—The Great Secret (Episode No. 1 "The Secret Seven—Three parts—Dr.).
Jan. 15—The Great Secret (Episode No. 2, "The Casket of Tainted Treasure"—Two parts—Drama).
Jan. 22—The Great Secret (Episode No. 3, "The Hidden Hand"—Two parts—Dr.).
Jan. 29—The Great Secret (Episode, No. 4, "From Sunshine to Shadow"—Two parts—Drama).

YORKE.

Nov. 20—Big Tremaine (Five parts—Dr.).
Dec. 25—Pidgin Island (Five parts—Dr.).

METRO COMEDIES.

Jan. 1—The Matinee Idol (Rolma—Comedy).
Jan. 8—Cave Man's Ruff (Drew—Comedy).
Jan. 15—His Perfect Day (Drew Comedy).
Jan. 22—Married But Single (Rolma—Com.).
Jan. 29—The Pest (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—His Ivory Dome (Comedy).
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).
Jan. 22—He Did It Himself (Comedy).

FAMOUS PLAYERS.

Dec. 18—Traveling Salesman (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.

Dec. 4—The Best Man (Comedy).
Dec. 18—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.

Dec. 14—Victoria Cross (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Betty to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).
Jan. 25—The Golden Fetter (Five parts—Dr.).

MOROSCO AND PALLAS.

Dec. 21—The Right Direction (Five parts—Drama).
Dec. 28—The Redeeming Love (Five parts—Drama).
Jan. 11—The Happiness of Three Women (Five parts—Drama).
Jan. 29—His Sweetheart (Five parts—Drama).

PARAMOUNT.

Nov. 30—Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Nov. 16—Colonel Heeza Liar Hobo (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queers the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon-Comedy).
Dec. 7—Farmer Al Falfa's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 28—Jack the Giant Killer (Comedy).

PARAMOUNT-BURTON HOLMES.

Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halifax (Scenic).
Dec. 25—Land of Evangeline (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgramage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).
Jan. 15—Montreal, Old and New (Scenic).
Jan. 22—Ottawa and Toronto (Scenic).
Jan. 29—Georgian Bay to Winnipeg (Scenic).

PARAMOUNT PICTOGRAPHS.

Nov. 26—43d Relase (Edu.).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu.).
Dec. 17—46th Release (Edu.).
Dec. 24—47th Release (Edu.).
Dec. 31—48th Release (Edu.).

Pathe Exchange, Inc.

ASTRA.

Jan. 7—The Shielding Shadow (Episode No. 15, "The Final Chapter"—Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6, "Major Brent's Perfidy," (Two parts—Dr.).
Jan. 14—Pearl of the Army, No. 7, "For the Stars and Stripes" (Two Parts—Drama).
Jan. 21—Pearl of the Army (No. 8, "International Diplomacy"—Two parts—Drama).
Jan. 28—Pearl of the Army (No. 9, "The Monroe Doctrine"—Two parts—Drama).

GOLD ROOSTER.

Dec. 10—The Challenge (Five parts—Drama).
Dec. 17—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 7—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).
Jan. 21—The Image Maker (Thanhouser—Five parts—Drama).
Jan. 28—Twin Kiddies (Balboa—Five parts—Drama).

PATHE.

Jan. 7—Florence Rose Fashions, No. 13 (Part of a Debutante's Life—Fashion).
—Lion Cubs (Colored—Edu.).
Jan. 14—Shadows of Shame (Drama).
Jan. 14—Florence Rose Fashions No. 14 (Something New).
—Little Feathered Songsters (Edu).
Jan. 21—The Stolen Birthright (Three parts—Drama).
Jan. 21—Florence Rose Fashions, No. 15 (Preparing for the South—Fashion).
—Small Birds of Warm Climates (Colored Educational).
Jan. 28—The Stolen Inheritance (Drama).
Jan. 28—Florence Rose Fashions, No. 16 (North and South—Fashions).
—Butterflies and Bees (Colored Educational).

HEARST-PATHE NEWS.

Jan. 17—Number 6 (Topical).
Jan. 20—Number 7 (Topical).
Jan. 24—Number 8 (Topical).
Jan. 27—Number 9 (Topical).
Jan. 31—Number 10 (Topical).
Feb. 3—Number 11—Topical).

INTERNATIONAL.

Jan. 14—Patria (Episode No. 1, "The Last of the Fighting Channings"—Three parts—Drama).
Jan. 21—Patria (Episode No. 2, "Treasure"—Two parts—Drama).
Jan. 28—Patria (Episode No. 3, "Winged Millions"—Two parts—Drama).

ROLIN.

Dec. 24—Luke Locates the Loot (Comedy).
Dec. 31—Luke's Shattered Sleep (Comedy).
Jan. 7—Luke's Lost Liberty (Comedy).
Jan. 14—Schemer Skinny's Schemes (Comedy).
Jan. 21—Luke's Busy Day (Comedy).—
Jan. 28—Drama's Dreadful Deal (Comedy).

Triangle Film Corporation.

FINE ARTS.

Dec. 31—The House Built Upon Sand (Five parts—Drama).
Jan. 14—The Little Yank (Fine Arts—Five Parts—Drama).
Jan. 21—Nina, the Flower Girl (Five parts—Drama).
Jan. 28—The Americano (Five parts—Drama).

KAY-BEE.

Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Tulliver (Five parts—Dr.).
Jan. 7—The Weaker Sex (Five parts—Dr.).
Jan. 14—The Bride of Hate (Kay Bee—Five Parts—Drama).
Jan. 21—The Iced Bullet (Five parts—Dr.).
Jan. 28—Chicken Casey (Five parts—Drama).

KEYSTONE.

Jan. 14—Love Under Cover (Comedy).
Jan. 14—The Pipe of Discontent (Comedy).
Jan. 21—A Noble Fraud (Comedy).
Jan. 21—Honest Thieves (Comedy).
Jan. 28—Heart Strategy (Comedy).
Jan. 28—A Grab Bag Bride (Comedy).

SUPERPICTURES, INC.

Jan. 29—Seven Deadly Sins—"Envy" (Five Parts—McClure Pictures—Drama).
Feb. 5—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Feb. 12—Seven Deadly Sins—"Passion" (McClure Pictures—Five parts—Dr.).
Feb. 19—Seven Deadly Sins—"Greed" (McClure Pictures—Five parts—Dr.).

Unicorn Film Service.

BUFFALO.

Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.

Dec. 1—Watches and Women (Comedy).
Dec. 14—Kisses and Fists (Comedy).

HIPPO.

Nov. 29—Cupid's Torpedoes (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.

Nov. 30—Curse You, Jack Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

(*Continued on page 602.*)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 576, 578.)

(*Continued from page* 600.)

JUDY.
Dec. 3—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

PURITAN.
Nov. 14—The Inner Soul (Three parts—Drama).

RANCHO.
Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Gold (Drama).

SUNSET.
Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).

SUPREME.
Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Dr.).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.
Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

HIAWATHA.
Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.
Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.
Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Boarders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.
Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoso Taketh a Wife (U. S. Amusement Co.—Drama).
Jan. 4—The Rainbow (Sherrill Feature Corp.—Drama).
Jan. 11—Infidelity (Drama).
Jan. 18—God of Little Children (Apollo Pictures, Inc.—Drama).

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Pride of The Clan (Drama).

CARDINAL FILM CORP.
December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hist! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Soapsuds (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).

CONSOLIDATED FILM CORPORATION.
Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama).

DIXIE FILM CORP.
December—Just a Song at Twilight(Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

FOX FILM CORPORATION.
Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Love Thief (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Speciel Release—Drama).
Jan. 8—A Modern Cinderella (Five parts—Drama).
Jan. 15—The Bitter Truth (Five parts—Dr.).
Jan. 22—The Darling of Paris (Special Release—Five parts—Drama).
Jan. 22—The Primitive Call (Five Parts—Dr.).
Jan. 29—The Siren (Five parts—Drama).

FOXFILM COMEDY.
Jan. 1—Social Pirates (Two parts—Comedy).
Jan. 8—Chased Into Love (Two parts—Com.).
Jan. 5—Noah's Ark (Comedy).
Jan. 22—Her Father's Station (Two parts—Comedy).
Jan. 29—There's Many a Fool (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).
Jan. 8—The Man of Mystery (Five parts—Drama).
Jan. 8—Bullies and Bullets (Comedy).
Jan. 8—Captain Jinks' Partner (Comedy).
Jan. 8—The Secret Kingdom (Episode No. 2—"Royalty at Red Wing"—Three Parts—Drama).
Jan. 15—The Secret Kingdom (Episode No. 3—"The Sealed Packet"—Two Parts—Drama).
Jan. 15—Indiscretion (Five parts—Drama).
Jan. 15—Jolts and Jewelry (Comedy).
Jan. 15—Captain Jinks' Stingy Spirit (Com.).
Jan. 22—The Secret Kingdom (Episode No. 4, "The Honorable Mr. Oxenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Captain Jinks' Trial Balance (Com.).
Jan. 29—Blind Justice (Five parts—Drama).
Jan. 29—Captain Jenks' Better Half (Comedy).
Jan. 29—The Secret Kingdom (Episode No. 5, "Carriage Call, No. 101"—Two parts—Drama).

IVAN FILM PRODUCTIONS.
November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

KEEN CARTOON CORP.
Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 8—Old Forty Niner (Cartoon Comedy).
Jan. 15—Jeh Jenkins, The Village Genius (Cartoon Comedy).
Jan. 22—Jerry McDuh Collects Some Accident Insurance (Cartoon Comedy).
Jan. 29—Henry W. Zippy Buys a Pet (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.
Dec. 18—The Phantom Buccaneer (Essanay—Five parts—Drama).
Dec. 25—The Truant Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five Parts—Drama).
Jan. 15—Little Shoes (Essanay—Five Parts—Drama).
Jan. 22—The Princess of Patches (Selig—Five parts—Drama).

SELZNICK PICTURES.
November—War Brides (Herbert Brenon—Dr.).
Decemher—The Foolish Virgin (Five parts—Drama).
Jsnuary—Panthea (Five parts—Drama).
February—The Argyle Case (Five parts—Dr.).

SUNBEAM MOTION PICTURE CORP.
Oct.—Somewhere in Georgia (Drama).

THE TRIUMPH CORPORATION.
December—The Libertine (Six parts—Drama).

WORLD PICTURES.
Dec. 4—All Man (Five parts—Drama).
Dec. 11—Broken Chains (Five Parts—Dr.).
Dec. 18—The Rise of Susan (Five parts—Dr.).
Dec. 25—The World Against Him (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five Parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 29—Tillie Wakes Up (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.
December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.
December—One Round O'Brien (Comedy).

G. M. BAYNES.
Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.
Nov.—The Woman Who Dared (Seven parts—Drama)
December—The Passion Flower (Drama).

CLUNE FILM MFG. CO.
January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.
December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

EXCLUSIVE FEATURES, INC.
Dec.—Pamela's Past (Five parts—Drama).

EUROPEAN FILM CO.
Novemher—Fighting for Verdun (Five parts—Topical).

FROHMAN AMUSEMENT CORP.
Decemher—The Witching Hour (Seven parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.
January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.
Nov.—Civilization (Drama).

KESSEL & BAUMAN.
Jan. —Mickey.

KING BAGGOT.
Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.
Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—The Girl Who Doesn't Know (Five parts—Drama).

PHAX PICTURES CO.
Decemher—Race Suicide (Six parts—Drama).

PIONEER FEATURE FILM CORP.
Octoher—The Soul of a Child (Five parts—Dr.).

WARNER BROS.
December—Robinson Crusoe (Five parts—Dr.).

SHERMAN ELLIOTT, INC.
Octoher—The Crisis (Selig—Seven parts—Dr.)

SIGNET FILM CORPORATION.
Nov.—The Masque of Life (Seven parts—Dr.).

THE FILM EXCHANGE.
January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.
Decemher—War as It Really Is (Seven Parts—Topical).

UNITY SALES CORPORATION.
Nov. 20—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 13, "The Sky and the Suhmarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDUM RELEASES (UNITY).
Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Lend Me Your Wife (Two parts—Comedy).
Nov. 20—A Bath Tub Elopement (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somewhere in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).

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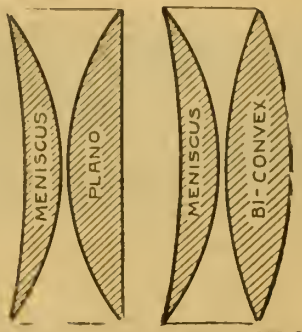
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We will gladly send studio-laboratory description and price schedule at your request.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

INCE STUDIOS

CULVER CITY, CAL.

(*Continued from page* 4244)

aid" outfits for the ready alleviation of possible injuries to employes.

Then follows the receiving depot. This is a structure measuring 48 by 50 feet and is designed for the invoicing of all goods delivered for any of the departments. Several times every day automobile trucks drive up to this depot and there deposit consignments of merchandise, which, after being systematically checked, are taken into custody of their respective departments.

A short distance from the receiving depot is the carpenter shop. This measures 50 by 190 feet and, when in operation, it provides one of the most awe-inspiring sights of the place. Humming with activity from sunrise to sundown, its giant machine saws and long work-benches, presided over by master-carpenters, constantly are turning out the finished settings daily required on the stages. In a loft at one end of the building are employed a staff of wood-carvers, whose rare skill is responsible for the pretentious decorative effects in many of the Ince settings.

The last in the line of buildings fringing the eastern boundary of the plant is the garage. This measures 50 by 90 feet and houses the trucks and "location" automobiles used daily by the company. This is fitted with all devices necessary for a machine shop, where almost every "ailment" of an automobile or truck may be remedied. On the outside of the building is a 500-gallon underground tank for gasoline equipped with Bowser automatic measuring pump, similar to those used at all gasoline stations. The number of cars needed by the company require the services of expert mechanics for their proper care. Thirty automobiles are included in the equipment and creating a pool twelve inches deep on top.



Business Manager A. H. Allen.

Just beyond the film vault is the varied arts building. This is two stories in height and measures 31 by 90 feet. On the ground floor are located two projecting rooms and a department wherein the tinting of the sample positive is done. In this are installed three 6A and one 6B Power's Cameragraphs, supplied to Mr. Ince by the Pacific Amusement Company, who have been handling these machines for a considerable time. The upper floor is devoted to the cutting and assembling rooms, sub-title art work rooms and "still" department, and on the roof is a thoroughly-equipped portrait gallery for publicity purposes.

Even greater pains have been taken to secure absolute fire protection for this building. There are five rooms for film cutting. Each is fitted with fire shutters furnished by the Variety Manufacturing Company, of Chicago. In case of fire, a shutter drops on both sides of the door, and over the windows. At the same time a ventilating flue is opened. Such equipment assures that in case fire in one cutting room starts, no other portion of the building will be injured in the least. The Varied Arts building is also fitted with water pipes extending on all sides which gives the same protection as for the film vault.

Next, in alignment with the Varied Arts building, is the commissary. This measures 100 by 60 feet and is capable of accommodating four hundred persons at a sitting. The food is prepared by culinary experts and served at cost to the employes. In a corner of this structure is a barber-shop and manicure-parlor for the convenience of the players. It has an elegant soda-fountain and well-equipped cigar-stand.

Horizontal to the dressing building and bisecting the premises is a block. This measures [illegible] in

NICHOLAS POWER COMPANY



NINETY GOLD STREET

NEW YORK, N. Y.

